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Brazilian Firms Take Plunge Into Local Music Biz

BY ENOR PAIANO

SÃO PAULO, Brazil—A pair of well-heeled Brazilian companies based here—Grupo Abril and Grupo VR—are entering Latin America's largest record market with the creation of subsidiary record labels.

Grupo Abril's record division, Abril Music, began operating in April. The imprint is slated to release its initial product this month.

Grupo VR's record affiliate, Trama Music, opened its doors in May. The label, a partnership between brothers André and Claudio Sjazman, who head up Grupo VR, and composer/producer João Marcelo Bôscoli, dropped its debut albums in September.

The forays by the two companies into a currently uncertain business sector bear similarities. Perhaps most important is that executives from the companies indicate their entrance into the music industry is a natural extension of their core businesses.

Grupo Abril, whose gross 1997 revenue was \$1.5 billion, is a media conglomerate involved in magazines, pay TV, MTV, telephone print advertising, home

(Continued on page 93)



BRAZIL
A BILLBOARD SPOTLIGHT: PAGE 59

Capitol's Carter Feels 'Alright' With 2nd Set

BY CHET FLIPPO

NASHVILLE—After a 1996 debut album that was five years in the making, spanning the regimes of two presidents (now three) at her record company, and with a seemingly *verboten* five-minute ballad about sexual initiation as the first country radio single, Capitol Nashville artist Deana Carter might well have suffered the fate of many Nashville hopefuls whose first effort is buried in the glut of freshman albums.

Instead, that infamous single, "Strawberry Wine," gradually gained momentum and became a fiery rocket, propelling her to multi-platinum and superstar status. The album from



DEANA CARTER

which it was drawn, "Did I Shave My Legs For This?," is still on the Top Country Catalog Albums chart after 108 weeks and has been certified quadruple-platinum by the Recording Industry Assn. of America.

"That's been the quietest 4 million-selling album in Nashville history," says Capitol Nashville executive VP/GM Bill Catino. "And the new one is one of the best records ever made in this town," he says,

referring to "Everything's Gonna Be Alright," which bows Oct. 20. "At the time, LeAnn [Rimes] came bursting out of the chute, and everyone was looking at Shania [Twain]. Deana

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Banjo Widens Its Horizons Used In Bluegrass To Punk

BY CHRIS MORRIS

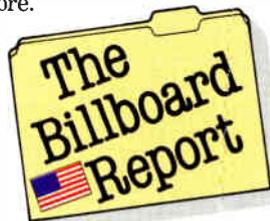
LOS ANGELES—The banjo: It's not just for bluegrass anymore.

The homely instrument—originally a strung gourd introduced in the U.S. by West African slaves in the 19th century—has enjoyed a rich cultural history in this country. As Library of Congress archivist Karen Linn notes in her book "That Half-Barbaric Twang" (University of

Illinois Press, 1994), the banjo was utilized widely from the 1840s through the 1920s in minstrelsy, parlor music, musical theater, vaudeville, string bands, blues, and early jazz; turn-of-the-century virtuosi like Alfred A. Farland even applied the instrument to classical repertoire.

But, since World War II, the banjo

(Continued on page 52)



Top Managers Mull The State Of The 'UniGram' Union

A Billboard international staff report.

LONDON—A few weeks after Seagram's dramatic bid to acquire PolyGram became the epicenter of the global music

NEWS ANALYSIS

industry, Edgar Bronfman Jr. told employees at both companies, "Our first challenge is to move with deliberate speed to minimize any disruption of business."

The Seagram president/CEO, in an internal "commentary" distributed to Universal Music and PolyGram offices worldwide, acknowledged "the anxiety that people in our music group will experience in the months ahead." He asked them to conduct their business as usual, "with our sincere appreciation for their professionalism in the face of uncertainty."

Bronfman was right about the anxiety and uncertainty, particularly among the thousands employed by the music giant Seagram is buying. And is it business as usual?

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RETAIL TRACK

Planet Ent. Has Big Plans For Its New Northeast One-Stop

See Page 70

HEATSEEKERS

Cash Money's Big Tymers Make Big-Time Debut At Top

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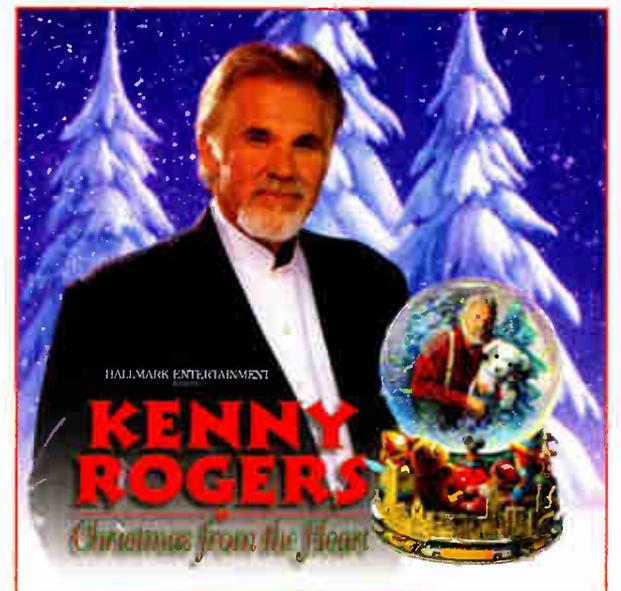
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BY JOHN LANNERT

Hurricane Georges' violent visit to Puerto Rico Sept. 21 cut a destructive swath across the island that has flattened all sectors of the commonwealth's economy, including the radio and record industries.

As many of the island's residents await resumption of utility services, most of the island's radio stations have resumed broadcasting.

But according to Puerto Rican research firm Asesores de Puerto Rico, several radio networks, including Esterotempo, are broadcasting only to local markets and not throughout the island.

Among the stations that remain off the air are WIAC-FM and WAEL-FM Mayaguez and WVJP-FM Caguas.

Hurricane Georges not only downed radio antennas, the storm also damaged Broadcast Data Systems (BDS) monitors, which measure radio airplay of Puerto Rican stations reporting to Billboard's audience-based radio chart Hot Latin Tracks.

The hurricane's damage to the BDS monitors precluded the transmission of data from Puerto Rican radio stations, whose audience accounts for 25% of the total radio audience for Hot Latin Tracks.

Because BDS monitors were unable to provide information from an important contributing market to Hot Latin Tracks, Billboard decided not to publish Hot Latin Tracks this issue. It marks the first time in the 10-year history of Hot Latin Tracks that the chart will not be published.

"It is unusual for Billboard not to publish a chart," says director of charts Geoff Mayfield. "However, now that several Puerto Rican stations have returned to the air, the temporary inability of BDS to capture those stations' airplay causes a distortion that extends beyond the storm's impact."

Mayfield adds that Hot Latin Tracks will not be published for at least one or two more issues.

BDS says that power and telephone contact with monitors in San Juan and Ponce has been resumed and that tests are being undertaken to restore the monitors to good working order, perhaps as soon as in one week.

By contrast, the Mayaguez monitor must be replaced due to water damage. That

replacement, says BDS, could take several weeks.

Apart from the dampened activity at radio, there is little action at Puerto Rico's retail outlets. A source at Puerto Rican retailer Casa de Los Tapes does not anticipate the company's stores re-opening before Monday (5).

A source at Spec's confirms that none of the company's four stores, which are housed in malls, were damaged. Some of the stores were expected to open at the beginning of October.

Unlike Hot Latin Tracks, The Billboard Latin 50 retail chart is being published this issue because, as Mayfield points out, there was a small likelihood that consumers would be buying music in the aftermath of the hurricane.

"The storm's impact on the retail chart is

of lesser concern, because one would expect the hurricane to disrupt shopping, and thus, any changes seen on that chart reflect the reality of the sales week," says Mayfield.

Executives at stateside record labels are concerned that the storm will knock out business for both the short run and the long run.

Oscar Llord, president of Sony Discos, who flew 12 generators from the U.S. to Sony staffers in Puerto Rico who were without power, says that during the next couple of weeks Sony will be hurt by the slowdown in Puerto Rico, which accounts for 20% of Sony's overall business.

"Twenty percent is significant considering the volume we do," says Llord, whose company is the top-ranked label in the U.S. Latino sector.

Ralph Mercado, president of RMM
(Continued on page 83)



Play Through. The Pointe Hilton Resorts at Tapatio Cliffs in Phoenix played host to the second Bill Richards/T.J. Martell Golf Classic Sept. 17. The tournament, which raised more than \$30,000, paid tribute to Airplay Monitor editor in chief Heston Hosten, who died of cancer in 1997. The proceeds will be donated to the Heston Hosten Fellowship Fund of the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. Thirty teams from the music industry competed, but AIR came out on top, with second-place honors going to A&M Records/Tri-State Promotion. Bill Richards, the event's organizer, says, "It was fantastic to see all the golfers in Phoenix, having fun and raising money for such a great cause." Adds Howard Lander, president and publisher of Billboard Music Group, "Heston Hosten was a visionary leader who positively impacted many individuals throughout the music industry. An event such as this fund-raiser embodies that positive spirit." Shown on the course, from left, are Lenny Lyons, VP of promotion at Tri-State Promotion; Rob Morris, PD at KDWB Minneapolis; and Richards.

Jazz Vocalist Betty Carter Remembered

BY BILL HOLLAND

WASHINGTON, D.C.—Betty Carter leaves behind the reputation of an intensely original jazz vocalist who stretched the boundaries of the music as much as the instrumentalists peers with whom she played and shared stages for 50 years. She also won recognition as an uncompromising, fervent educator who introduced many young performers to the music and spurred them to discard formulas and climb out on the limb where great jazz is played.

Carter, one of the few internationally renowned jazz singers whose career dates to the swing era and the creation of bebop in the '40s, died of pancreatic cancer Sept. 26 at her home in Brooklyn, N.Y., at the age of 69. She is survived by two sons, Myles and Kagle Redding, both of Brooklyn.

Carter called herself the "Godmother of Jazz," and with her young band member charges, Carter utilized an unerring rhythmic sense, even at blistering tempos, and sudden, ears-up harmonic inventions as her magic, transforming wand.

She had high hopes for her young musicians, and woe betide the inattentive day-

dreamer in her well-oiled groups. It is clear from the lessons learned by dozens of Carter alumni, including pianists Cyrus Chestnut, John Hicks, and Jacky Terrasson, now stars on their own, that playing jazz might be a joyous experience, but that learning how to do it right—no coasting—was also serious business.



CARTER

She would spend hours with a struggling musician, but she'd also let a slacker have it right between the eyes.

Carter was busy until the end. Even earlier this year, she was still crisscrossing the country, performing with her band, as well as spearheading the jazz outreach program she so believed in, stirring the broth to help ensure that the music she loved would not end up as quaint museum-piece fare but as a living art form. She appeared here at the Kennedy Center with young musicians she sponsored in the Jazz Ahead program, better known as the Betty Carter School of Music.

Recognition by the public came late for Carter, who refused to compromise her no-holds-barred style throughout the years and, rather than bend to the dictates of producers, formed her own label, Bet-Car, in the '70s (many titles on that label have been reissued by Verve Records). She also later recorded several albums for Verve, winning a Grammy in 1988 for "Look What I Got." Roulette Jazz has also reissued several of her albums. In 1996, she was awarded the prestigious National Medal of the Arts from President Clinton at the White House.

In the trenches, though, in jazz clubs throughout the country, the recognition had already been paid with another kind of award—the legions of local and regional jazz vocalists who have taken on elements of the inimitable Carter style, her trademark elastic scatting and her darting gestures—potent tones and gestures that brought together the language of dance movement and improvisatory sounds.

After studying piano at the Detroit Conservatory, Carter—as Lillie Mae Jones and then as Lillie Carter—began her career at
(Continued on page 87)

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

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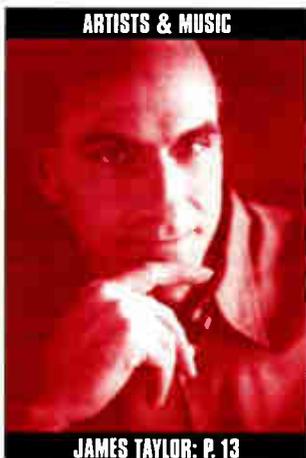
10 Executive Turntable: Renee Bell is promoted to VP of A&R at the RCA Label Group Nashville.

13 Columbia Music Video prepares DVD release of "James Taylor Live At The Beacon Theatre."

14 Beck's new collection, "Mutations" is a folk-intensive diversion from his hit albums.

18 Boxscore: Garth Brooks and Trisha Yearwood gross more than \$2 million in Buffalo, N.Y.

20 Soundtracks And Film Score News: The actor-as-musician manifests himself in "The Impostors," with a soundtrack also featuring Artie Shaw and Louis Armstrong.



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top 10 of Hot R&B Singles.

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33 Country: HighTone Records celebrates its 15th anniversary with a 23-track, promo-only CD sampler.

38 Higher Ground: The National Quartet Convention includes farewell performances from the Spears and Rex Nelson.

38 Classical/Keeping Score: Sedgwick Clark's newest boxed set is a tutorial for classical music connoisseurs.

40 In The Spirit: T.D. Jakes' fans will welcome his new maxi-single and live set.

40 Jazz/Blue Notes: Patricia Barber's "Modern Cool" blends jazz, minimalism, and sensuality with a knack for composition.

46 Songwriters & Publishers: Independent music publisher Carlin America hires a specialist to develop and produce original music for film and TV.

47 Pro Audio: The Audio Engineering Society Convention is holed up in anticipation for DVD Audio.

49 Latin Notas: Releases from artists like Robin Byrd and José

Feliciano reaffirm BMG U.S. Latin's commitment to diversity.

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53 French collection societies are coming under government review.

56 Hits Of The World: Aerosmith's "I Don't Want To Miss A Thing" is No. 1 in Germany, Italy, Switzerland, Austria, and Australia.

57 Global Music Pulse: Italian singer/songwriter Alex Britti is an A&R breakthrough for Universal Music Italy.

58 Canada: Pop duo Sky finds recording "Piece Of Paradise" a breeze.

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70 Retail Track: Planet Entertainment has big plans for wholesaler Northeast One-Stop.

71 Declarations Of Independents: Robert Plant and Beck to pay tribute to Alexander "Skip" Spence's "Oar."

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GUEST COMMENTARY

Artist/Brands Needs Proper Positioning

BY DARRYL A. COBBIN

Recently, someone provided a Guest Commentary on the difference between "product" marketing and "brand" marketing (Billboard, Aug. 29). To explore that important topic a little further, in my opinion the most critical component of "brand" marketing is the development of, and unwavering commitment to, a "brand positioning statement."

A brand positioning statement is what is used to describe the specific position in a consumer's mind that one wants an artist/brand to occupy. The positioning statement should drive the development of all marketing elements used to support the artist/brand, including, but not limited to, media, promotions, concerts, merchandising, and potential corporate partners.

While working as a senior brand manager of a globally marketed brand, I developed a positioning statement that drove everything I did, including the selection of specific NBA players and hip-

'A positioning statement should clearly identify how an artist/brand is filling a consumer need that no other artist/brand can fill'

Darryl A. Cobbin is global marketing manager for the Coca-Cola Co.'s World Wide Sports and Entertainment Strategy Group.

hop artists that best supported my brand's desired positioning. The result was that this brand grew faster than any other in its category for two consecutive years.

To put a music industry spin on this, consider the following: If someone from planet Mars asked, "Who is Garth Brooks?," most people could quickly rattle off a series of detailed descriptions of Garth, even if they are not fans of country music. This is because Garth occupies a specific position in our minds—"rock-like" country music, complete with the level of mainstream success and respect that implies—and everything he does is rooted in this positioning. Similarly, Lauryn Hill has carved out a specific position in our minds—the intellectual/spiritual/loving side of hip-hop—whether we like that genre of music or not.

I don't know if either Brooks or Hill began their careers with positioning statements in hand, but I do know that to

(Continued on page 44)

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

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Tower Parent MTS Files 'Titanic' Action

BY SETH GOLDSTEIN

NEW YORK—A lawsuit filed early last month by Tower Video parent MTS Inc. is attempting to sink the loss-leader copies of the "Titanic" video available from three retailers doing business in California.

MTS, headquartered in Sacramento, Calif., complains in a Superior Court action filed Sept. 4 that Fry's Electronics, Shopping.com, and Reel.com are selling "Titanic" below their costs in violation of California's Business and Professional Code.

The intent, says MTS, was to "injure competitors and destroy competition in the videotape market in California by unlawfully and unfairly attracting customers."

Numerous states have similar laws, designed to protect small businesses from big chains' potentially predatory practices. They have rarely been invoked in the

home video business, although the price competition over direct-to-sell-through titles has always been intense.

However, "Titanic," potentially the best-selling video of all time, is a case apart. Soon after Paramount Home Video said the title would go on sale Sept. 1, Reel.com started taking reservations for the two-cassette movie at \$9.99, or \$10 below the suggested list price and probably \$5 below what the online service paid for it (Billboard, Sept. 12).

Subsequently, Reel.com, which is being acquired by Hollywood Entertainment, began selling used copies of "Titanic" for \$7.99. It has racked up total sales estimated at more than 250,000 units.

Reel.com and Shopping.com, which is alleged in the filing to have offered "Titanic" for \$7.91, made no secret of the fact that they were employing the title to

(Continued on page 83)

K-tel Posts \$2.4 Million Loss Firm Cites Closing Of Unprofitable Business

BY ED CHRISTMAN

NEW YORK—The discontinuation of unprofitable business so that resources could be allocated to new areas of commerce was cited by K-tel International as the reason for its \$2.4 million net loss on sales of \$86 million during its fiscal year that ended June 30 (BillboardBulletin, Oct. 1).

To stockholders, the loss amounted to 31 cents per share.

In a prepared statement released Sept. 29, Philip Kives, K-tel's chairman/CEO, said, "The company made a decision to curtail certain unprofitable operations and focus on building synergies between existing core businesses and our new commerce operations." One example of that strategy is selling its proprietary music content via its new online retail site, K-tel Express.

Although the company's sales total represented a 13.2% increase

from the \$76 million earned during the previous year, in fiscal 1997 the company had a net income of \$3.2 million, or 41 cents per share on a diluted basis.

The company says that the current loss was due to shuttering its media buying company, as well as start-up costs for K-tel Express and a non-cash loss due to the devaluing of securities instruments received in connection with a settlement.

Although the company posted a healthy net increase in sales for the year, it appeared to be losing momentum in the fourth quarter as sales dropped to \$21 million, down from \$24 million during the same time period in fiscal 1997. In fiscal 1998, the company reported a \$3.1 million loss, or 40 cents per share on a diluted basis, vs. a profit of \$90,000, or 1 cent per share, in the previous year.

(Continued on page 92)

Kingfisher's VCI Bid Seems Strong

BY SAM ANDREWS

LONDON—British retail group Kingfisher is looking increasingly secure in its 46.8 million pound (\$78.2 million) bid for independent video and music publisher VCI (Billboard, Oct. 3), despite moves by the U.K. government competition watchdog, the Office of Fair Trading (OFT), to invite comment about whether it should be referred to the Monopolies and Mergers Commission.

While the OFT's action is regarded as a matter of routine, media analysts think that Kingfisher's rival suitor for VCI, the TV/newspaper company Scottish Media Group (SMG), is worried that if it bids higher, it will risk

alienating the retail giant.

Kingfisher's Woolworths subsidiary is VCI's main customer, and analysts believe SMG is concerned that the store group might take its business elsewhere if it loses the bidding battle. SMG spokesman Callum Spreng refused to comment, saying only, "We are still considering our position."

However, as the share price hovers around the 120 pence (\$2.04) mark, it would seem that the institutions are beginning to think the battle is over, with a number of investors selling chunks of their holdings ahead of any further announcements by SMG.

(Continued on page 83)

C'right Directive To Hit Home Stretch European Industry, Telecom Firms Battle Over Final Draft

BY JEFF CLARK-MEADS

LONDON—The race for Europe's new copyright law is entering its final lap with no clear indication of who is leading.

The music industry and its opponents, Internet access providers and telecommunications companies, can both claim victories in the latest rounds of the draft Copyright Directive's passage through the political arena. Now the two sides are gearing up for the crucial final battle.

The draft directive, issued late last year, has now been considered by three European Parliament committees: Economics, Environment & Consumer, and Culture. During September, those committees voted on a series of amendments to the document (Billboard, Aug. 29).

On Oct. 14, all those amendments will go before the Legal Affairs Committee, which will produce the final draft of the document. This committee will vote Oct. 27-28 on the completed version, which will then be presented to the European Parliament for approval Nov. 24.

The record industry's arguments over the final version of the directive have been spearheaded by the Brussels office of the International Federation of the Phonographic Industry (IFPI). Lawyers there say there is some comfort to be taken from even those committees that are most likely to side with the telecomms alliance, Economics and Consumer. Legal adviser Olivia Regnier notes that while the Economics Committee agreed to some amendments detri-

mental to the record industry, it also adopted one that tightens controls on the so-called ephemeral copies, an issue that has been a major concern for rights holders.

Ephemeral—or, as they are often known, temporary—copies are made when a signal representing music is passed between the nodes of a digital network.

Rights holders have been eager to secure the narrowest possible definition of ephemeral copies so as to avoid legal loopholes that could allow the online, unlicensed home copying of music. The telecomms alliance has pressed hard for more liberal interpretations. The amendment now approved by the Economics Committee would tighten the parameters of what is allowed as an ephemeral copy.

Of the Consumer Committee—another body with a built-in sympathetic ear to the telecomms alliance's arguments—Regnier notes, "They made a lot of suggestions that expand consumers' rights to use our works."

The Culture Committee was, she

(Continued on page 83)



No Sweat. Keith Sweat recently celebrated the release of his latest Elektra solo album, "Still In The Game," at a party at Georgia's in Los Angeles. The album, which bowed Sept. 22, includes a collaboration with Snoop Dogg, "Come And Get With Me," and guest appearances by Jermaine Dupri, Too \$hort, and Erick Sermon. Shown at the celebration, from left, are Merlin Bobb, senior VP of A&R at Elektra; Mike Whited, VP of West Coast promotion at Elektra; Greg Thompson, senior VP of promotion at Elektra; Sylvia Rhone, chairman/CEO of Elektra Entertainment Group; Sweat; Alan Voss, senior VP/GM of Elektra; Michelle Madison, VP of urban promotion at Elektra; and Richard Nash, senior VP of urban promotion at Elektra.

Vanguard Owner Welk Buys Sugar Hill Records

BY MARILYN A. GILLEN

NEW YORK—The Welk Music Group is shifting into growth mode with the purchase of Sugar Hill Records, the Durham, N.C.-based indie known for its premier slate of bluegrass, folk, and roots music titles (BillboardBulletin, Oct. 1).

The acquisition of 100% of the company, for an undisclosed sum, brings 20-year-old Sugar Hill under the same umbrella as the 48-year-old Vanguard Records,

which was acquired by Welk in 1986 and boasts its own rich history of blues, bluegrass, folk, and acoustic pop issues.

The fit is a good one, according to Sugar Hill founder/president Barry Poss, who says he was looking for ways to grow his business when the Welk Music Group approached him with the same thought in mind.

"We saw the landscape for indie labels—it's changing, and we needed to change, too," says Poss of his decision to sell. "But at the same time, we like what we do and how we do it,

so we were cautious about doing anything to change that. I've turned away a lot of approaches over the years. Welk offered us an opportunity to grow but at the same time to keep our integrity and vision."

(Continued on page 83)

Preston To Be Honored By MIDEM

BY IRV LIGHTMAN

NEW YORK—Frances Preston, president/CEO of performance right group BMI, is to receive MIDEM's Nesuhi Ertegun Person of the Year Trophy at the annual conference, to be held Jan. 24-28, 1999, in Cannes (BillboardBulletin, Sept. 28).

Preston will be the seventh person, and the first woman, to receive the award, which was established in 1989 by Xavier Roy, chief executive of the Reed Midem Organisation. The award recognizes "outstanding music industry figures" and their "lifetime of achievement." Preston,

(Continued on page 85)



PRESTON

Fed Archive Before Senate Panel

BY BILL HOLLAND

WASHINGTON, D.C.—The Senate Rules and Administration Committee is considering final approval of the planned Library of Congress Audio Visual Conservation Center in Culpeper, Va., which would serve as a modern preservation and archiving repository for the library's extensive sound recording, film, and TV collection.

Such a facility would house, restore, and archive the more than 3.5 million sound recordings held by the Library and would be a boon to scholars as well as record

companies. It also could serve as a major resource in the future to help create a national discography of U.S. recordings.

It will also benefit the future of the nation's endangered acetate film collection, much of which has been temporarily housed by the Library at sites such as Air Force base hangars.

The converted Cold War-era Federal Reserve Bank bunker, which has a \$5.5 million price tag, is being offered free to the country by the Packard Foundation.

(Continued on page 93)

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BMG Sets Global Plan For Music On Internet

BY DON JEFFREY

NEW YORK—BMG, which has gone further than other major record companies in promoting its music over the Internet, has disclosed plans to expand that effort internationally and to offer music for sale online this fall in the U.S.

Executives at BMG say the latest online thrust is both an expansion and a reworking of a two-year marketing strategy in the U.S. that has focused on highly publicized World Wide Web sites for specific musical genres.

The worldwide push is viewed as part of the new mandate of Strauss Zelnick, who recently was promoted to chief executive of BMG's worldwide music operations from being head of its domestic music unit.

To spearhead the global Internet activities, Kevin Conroy was recently named senior VP of worldwide marketing for BMG

Entertainment. He had been senior VP of marketing for BMG Entertainment North America.

The controversial aspect of BMG's plan is likely to be the sale of music online. Traditional retailers have decried attempts by music suppliers to compete with them in selling product. But BMG executives maintain that their intention is not to compete with their bricks-and-mortar accounts.

"We're looking to establish commerce on the sites we currently have in the U.S. within a few months," says Conroy. "We want to allow consumers visiting our sites to have the opportunity to purchase. But it's not about setting up an online store. We've already communicated this to all our key accounts."

BMG joins several other major-label groups in selling its own music online.

(Continued on page 83)

Brooks Ropes In Platinum Record

Sept. Certifications Also Cite Streisand, Beastie Boys, Hill

BY CHRIS MORRIS

LOS ANGELES—Garth Brooks lassoed more platinum in September, as his 1991 Capitol Nashville album, "Ropin' The Wind," was certified for sales of 14 million by the Recording Industry Assn. of America (RIAA).

Brooks becomes the first solo artist to log two albums with sales in excess of 14 million; his 1990 collection, "No Fences," stands at the 16 million mark.

Barbra Streisand scooped up two new multi-platinum plaques last month: "Memories" (Columbia, 1979) hit 5 million, while the soundtrack to "The Way We Were" (Columbia, 1974) arrived at 2 million. Streisand has released 13 multi-platinum albums.

Beastie Boys saw two of their Grand Royal/Capitol sets break the 3 million mark: the current "Hello Nasty" and 1994's "Ill Communication."

Lauryn Hill of the Fugees' Ruffhouse/Columbia debut solo smash, "The Miseducation Of Lauryn Hill," rocketed simultaneously to gold, platinum, and double-platinum in September.

Rap mastermind Jermaine Dupri (So So Def/Columbia) and fast-moving rock group Fastball (Hollywood) took home their first platinum albums. Bowing in the gold-album category were gospel act Fred Hammond & Radical For Christ (Verity), German techno outfit Rammstein (Slash), country singer Jo Dee Messina (Curb), rapper



BROOKS

Noreaga (Penalty), R&B thrush Kelly Price (T-Neck/Island), monster masher Rob Zombie (Geffen), and L.A. techno unit the Crystal Method (Outpost/Geffen). Rap warlord Master P got his first platinum single with "Make 'Em Say UHH!" (No Limit/Priority), while the indefatigable Madonna scored her 18th gold single with "Ray Of Light" (Maverick).

A complete list of September RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Garth Brooks, "Ropin' The Wind," Capitol Nashville, 14 million.

Matchbox 20, "Yourself Or Someone Like You," Atlantic, 7 million.

Barbra Streisand, "Memories," Columbia, 5 million.

Shania Twain, "Come On Over," Mercury Nashville, 5 million.

Will Smith, "Big Willie Style," Columbia, 4 million.

Bob Seger & the Silver Bullet Band, "Greatest Hits," Capitol, 4 million.

Beastie Boys, "Hello Nasty," Grand Royal/Capitol, 3 million.

Beastie Boys, "Ill Communication," Grand Royal/Capitol, 3 million.

Hootie & the Blowfish, "Fairweather Johnson," Atlantic, 3 million.

Faith Hill, "It Matters To Me," Warner Bros., 3 million.

Various artists, soundtrack, "Armageddon," Columbia, 3 million.

Lauryn Hill, "The Miseducation Of Lauryn Hill," Ruffhouse/Columbia, 2 million.

Barbra Streisand, soundtrack, (Continued on page 92)

Labels Move Some Nov. 17 Titles

NEW YORK—Nov. 17, which was shaping up to be the largest release date in the music industry's history (Billboard, Sept. 26), is now taking on more manageable proportions, as a number of key titles have been rescheduled.

At the National Assn. of Recording Merchandisers fall conference, the industry's sales and distribution executives discovered that the albums due Nov. 17 included Garth Brooks (a double live album), Ice Cube, Jewel, Metallica (a double album), Busta Rhymes, Offspring, Mariah Carey, Bruce Springsteen (a boxed set), Nas, Ginuwine, and Foxy Brown.

In addition, Nov. 17 was to have seen the release of a Spice Girls EP and the three soundtracks to "The Prince Of Egypt," as well as albums from Whitney Houston, Seal, and Bone Thugs-N-Harmony (a compilation).

Since then, a number of titles have been moved. Nov. 10 will now see the release of the Springsteen set and the Offspring album. Metallica and Bone Thugs-N-Harmony will now be out Nov. 24, while Rhymes and Brown will come out Dec. 8. Nas has been moved to December, and Ginuwine has been pushed back to January.

Meanwhile, the Spice Girls EP has been moved to Dec. 1 and, with four tracks, will be marketed as a single.

The release-date shuffle leaves Brooks, Ice Cube, Jewel, Carey, Houston, Seal, and "The Prince Of Egypt" soundtracks to slug it out for No. 1 honors that week.

The changes were attributed by record companies to a number of factors, ranging from albums not being ready in time to a desire to move titles to less-crowded street dates.

ED CHRISTMAN

Online Depeche Push Hailed As Success

BY DOUG REECE

LOS ANGELES—While the music industry has embraced the Internet as an essential new tool in helping promote its acts, most labels have been loath to cite sales figures generated from such activities.

However, a recent promotion for Depeche Mode's two-CD Mute/Reprise set "The Singles '86-'98" (Billboard, Sept. 12) has shown that record companies may no longer have to settle for vague figures about "site visits" or "impressions generated" in lieu of seeing actual bottom-line results.

According to Electric Artists, the New York-based company that organized the promotion, more than \$1.5 million in revenue was made in the two weeks that the Internet-

only event took place (Billboard-Bulletin, Sept. 29).

The promotion, which kicked off in early September, let fans purchase—in advance of availability to the general public—up to four tickets to the band's tour through Ticketmaster's World Wide Web site after pre-ordering "Singles" through Music Boulevard or Tower Online. Fans ordered 24,000 concert tickets and more than 10,000 albums.

"I'm viewing this as the most successful Internet promotion to date," says Warner/Reprise VP of new media Jimmy Dickson. "And that's not based on hits or page views but the commerce it generated."

Electric Artists president Ken Krasner says the promotion's suc-

cess represents the importance of cooperative efforts and, on a larger scale, a breakthrough in Internet marketing.

"We've proven that online marketing, when the proper industry partners are brought together, can be an extremely powerful and effective sales tool," says Krasner. "Everyone understands the power of the Internet to create awareness, but everyone has been asking, 'When is this going to earn us some money?' When it's done with the right partners, it happens."

Because of the hasty nature with which arrangements were made for the Depeche Mode promotion, Krasner is optimistic that similar future programs will bear even more fruit.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Renee Bell is promoted to VP of A&R at the RCA Label Group in Nashville. She was senior director of A&R.

Carol Lee is appointed VP of Kid Rhino in Los Angeles. She was VP of marketing at Sony Wonder.

Joyce Castagnola is named head of sales at DreamWorks Records in Beverly Hills, Calif. She was senior VP of sales and distribution at Universal Music and Video Distribution.

Universal Records in New York promotes Charles Foster to VP of pop promotion. He was senior director of top 40 promotion.

Jeb Hart is named VP of marketing, U.S., at Sony Classical in New York. He was senior VP/GM of Roadrunner Records.

Randy Haecker is appointed manager of media relations at Legacy Recordings in New York.



BELL



LEE



CASTAGNOLA



FOSTER



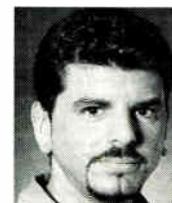
HART



HAECKER



SOKOL



UTERANO

He was manager of publicity at Angel/EMI and Guardian/EMI Records.

Rose Sokol is promoted to senior director of singles sales and marketing at A&M Records in Hollywood. She was national singles director.

Elektra Entertainment Group in New York promotes Paul Uterano to regional marketing director and Andrew Hilsberg to national sales manager. They were, respectively, national sales

manager and marketing coordinator.

David Grant is named marketing manager at Maverick Recording Co. in Beverly Hills. He was national alternative promotion manager at Geffen.

Peter Rauh is promoted to VP of product management and Todd Steinman is promoted to VP of online and new media at Warner Bros. Records in Burbank, Calif. They were, respectively, product manager and director of online

and new media.

Mike Barnes is promoted to regional marketing director at Elektra Entertainment Group in Chicago. He was regional marketing director, Cleveland.

TVT Records in New York names Mark Abramson director of rock promotion. He was senior director of promotion at the Enclave.

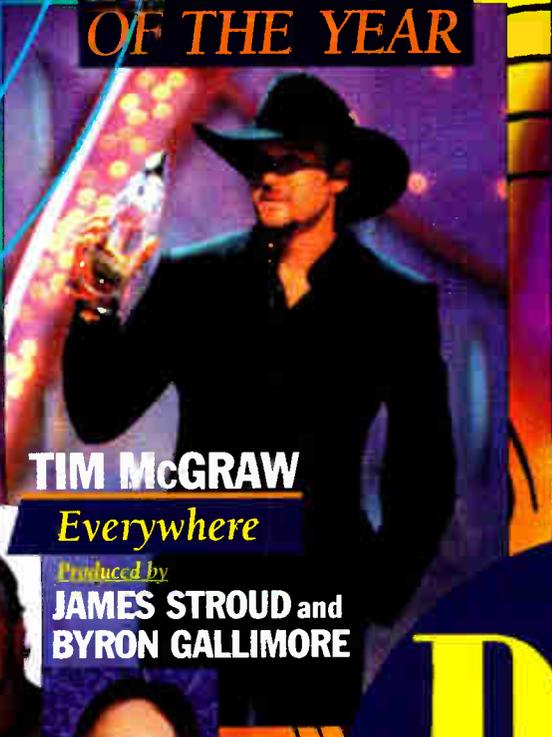
Zuhairah Khaldun is appointed to the media relations department at Tommy Boy Music in New

York. She was in publicity at Geffen Records.

RELATED FIELDS. The Gay & Lesbian Alliance Against Defamation in New York names Scott Seomin entertainment media director. He was director of media relations at GTSP Records.

Fern Field is promoted to VP of original programming/marketing at USA Networks in New York. She was director of original programming.

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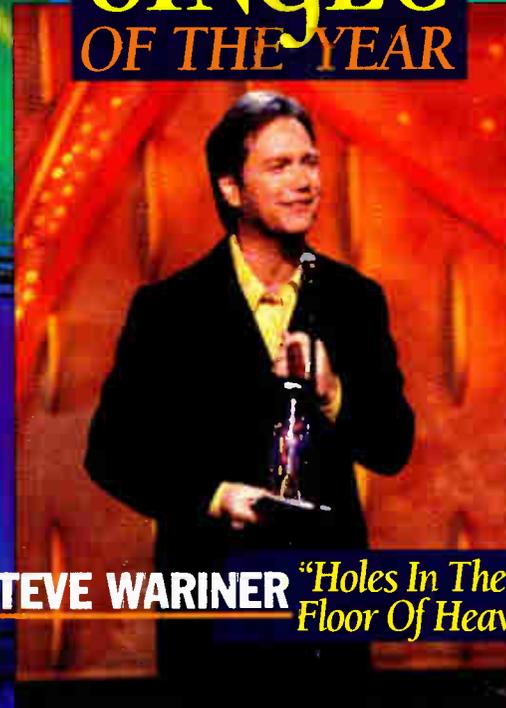
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and **BILLY KIRSCH**
*"Holes In The Floor
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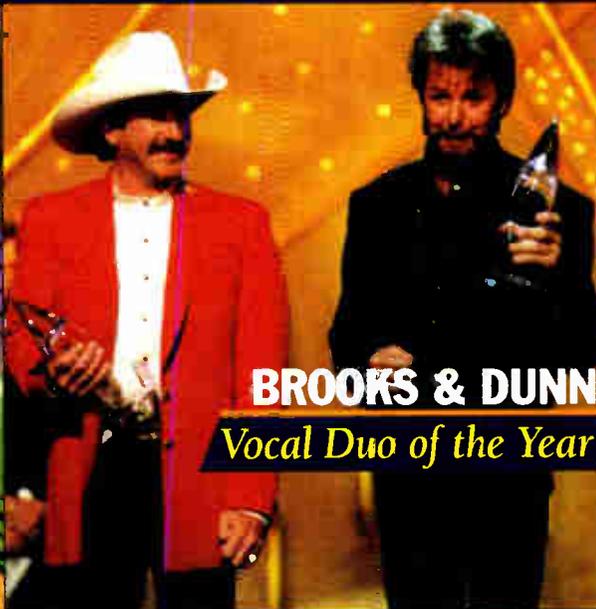
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BROOKS & DUNN

Vocal Duo of the Year



BRENT MASON

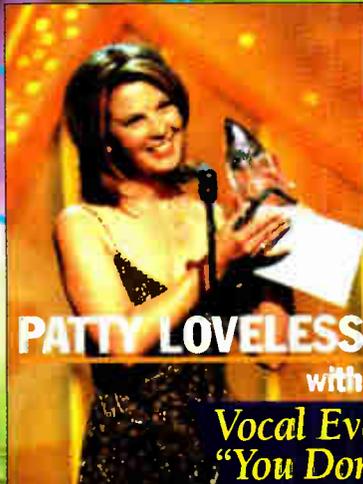
Musician of the Year



PATTY LOVELESS

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Taylor's 'Live' On DVD Columbia Disc Showcases New Format

BY PAUL VERNA
and EILEEN FITZPATRICK

NEW YORK—Although he has sold tens of millions of records in his 30-plus-year career, James Taylor fancies himself primarily a live performer. Accordingly, it is fitting that Columbia Music Video would choose Taylor's "Live At The Beacon Theatre" as its first program to be created and executed for the DVD format.



TAYLOR

Scheduled to hit the street Tuesday (6), the "Beacon" DVD will carry a suggested list price of \$24.98 on DVD and \$19.98 on VHS. The two-hour program—taped live May 30—features such Taylor staples as "Fire And Rain" and "Shower The People," plus lesser-known tracks like the newly written "From Belfast To Boston." It also includes interview

footage, biographies of Taylor and his band members, and videoclips for Taylor's "Copperline" and "Enough To Be On Your Way."

The audio portion of "Live At The Beacon" was captured on high-resolution, 24-bit digital tape by Frank Filipetti, the Grammy-winning producer of Taylor's latest studio outing, the platinum-certified 1997 release "Hourglass." Filipetti created stereo and surround-sound mixes of the concert, both accessible on DVD players. (The VHS version is available in stereo only.)

Because of its high image and sonic quality and its added features, "Live At The Beacon" will be used by Sony Electronics to showcase its latest five-disc DVD player, the \$800 DVP-C600D. Consumers who purchase it through January will receive

(Continued on page 92)



Webb Turns His Pen To A Book On Songwriting

BY DYLAN SIEGLER

NEW YORK—Jimmy Webb worries that he may have set a bad example for his kids. After watching their dad endure the hardships and enjoy the triumphs of an ever-changing music industry, says Webb, they've set out to be songwriters themselves.

"My sons, who are 25, 23, and 20, were having such a rough time in the record business that I decided that it was probably time to leave behind some of what I've learned," says Webb. So he



WEBB

wrote "Tunesmith: Inside The Art Of Songwriting," which was published by Hyperion on Sept. 16 and retails for \$24.95.

Webb is best known for penning the Glen Campbell hits "By The Time I Get To Phoenix" and "Wichita Lineman" in his early days, as well as the classic "Up-Down And Away" and "MacArthur Park," both of which rank among the top 30 most-performed songs ever, according to BMI.

(Continued on page 87)

E-Squared's V-Roys Rock This 'Town'

BY JIM BESSMAN

NEW YORK—Knoxville, Tenn.'s youthful rockers the V-Roys made a major regional dent with their 1996 album debut, "Just Add Ice." The hard-touring quartet's follow-up, "All About Town," which E-Squared releases Tuesday (6) via the



THE V-ROYS

Alternative Distribution Alliance, shows particular growth in the songwriting department, thanks to pressure from co-producer and label co-founder Steve Earle.

"Steve pushed us a lot harder and put his foot way up our asses this time," says V-Roys founder/front man Scott Miller about Earle, who co-produced both the band's albums with Ray Kennedy (as the "Twang Trust") and pitched in on songwriting. "He'd even hand songs back to us if they weren't good enough and put in production touches like backward guitars on 'Ariane.'"

"Just Add Ice," Miller says, was recorded "live without a lot of bells and whistles, to get something out as quick as we

(Continued on page 93)

A&M's Monster Magnet Is Attracting Attention

BY DOUG REECE

LOS ANGELES—Monster Magnet's "Powertrip," an album born of lead singer/songwriter Dave Wyndorf's distaste for the mainstream soundscape, has, ironically, become the band's most commercially embraced effort to date.

The A&M album entered the top half of The Billboard 200 last issue at No. 97, giving the act Heatseeker Impact status. The album's at No. 100 this issue, with more than 166,000 units sold since its June 16 release, according to SoundScan. The band's 1995 A&M album, "Dopes To Infinity," sold 92,000 units, SoundScan reports.

For Wyndorf's part, the creation

and subsequent success of "Powertrip" were equal parts catharsis and revelation.



MONSTER MAGNET



The artist embarked on a 21-day Las Vegas writing binge and a month-plus recording process that he says was "the result of me being on a 'just be a human being' kick. I told myself that if I couldn't record in a short amount of time, then I was worthless."

He was also inspired by a disaffection with radio, though as of Sept. 28, Broadcast Data Systems reported that the album's lead single, "Space Lord," had gathered more than 25,000 detections at mainstream rock stations.

(Continued on page 87)

Kumalo Goes Solo On Siam S. African Makes U.S. Debut On New Label

BY ANITA M. SAMUELS

LOS ANGELES—Start-up indie label Siam Records is hoping that the U.S. debut from South African bassist/composer/vocalist Bakithi Kumalo (Bah-gee-tee Koo-mah-low), "San Bonan," will be a step toward gaining visibility for him as a solo artist.

Kumalo, a Brooklyn, N.Y., resident who released two earlier albums in his native South Africa, is best known as a musician who has worked with such

South African and American artists as Paul Simon (on "Graceland"), Hugh Masekela, Chaka Khan, Rubeen Brada, Cyndi Lauper, Gloria Estefan, and Miriam Makeba.

Siam hopes to change that and establish a solo identity for him with "San Bonan," which is due Tuesday (6) from the New York-based label and is being distributed via Electric Kingdom in the U.S.

Frank Hendrick, Siam's GM, says that the hope is for the album to gen-

(Continued on page 16)



KUMALO



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Beck Dabbles In Some 'Mutations'

DGC Recording Finds Artist Returning To Acoustic Sound

BY CARRIE BORZILLO

LOS ANGELES—It's not the follow-up to "Odelay." Nor is it an esoteric side project. Rather, Beck's new DGC collection, "Mutations," is a gorgeous, folk-intensive diversion from the funky sound that's made him famous.

"This is the record I've been wanting to make for five years, and I finally got around to making it," says the soft-spoken Beck of the set, due Nov. 3. "There are two sides to what I do. I'm just trying to let these two sides co-exist somehow."

Those two sides, of course, are his acoustic work, à la 1994's K Records release, "One Foot In The Grave" (which has sold 104,000 copies, according to SoundScan), and the hip-hop-laden, sample-heavy rock of his two platinum sellers, 1994's "Mellow Gold" and 1996's "Odelay" (1 million and 1.9 million, respectively, according to SoundScan), which spawned the hits "Loser," "Devils Haircut," "Where It's At," and "The New Pollution."

The Nigel Godrich-produced "Mutations," however, is more of a follow-up to the indie folk/rock sounds of "One Foot In The Grave" than his last two singles-

driven records.

It's also the first Beck album recorded live in the studio with his touring band—and it's the first



BECK

time listeners will really hear Beck "sing" and let his more serious side seep through.

The artist agrees, "It's a little more serious, but there is some tongue-in-cheek [material] in there. I'm not hitting anyone over the head with it. It's maybe more of a deadpan [style from the] Leonard Cohen school. But the singing is probably the most different thing on the record. The singing has always been an afterthought in other records. It's always the least worked on. I think Nigel is somebody who really encouraged the emotional aspect of the performance to come out. He made it OK for me to be expres-

sive."

The album, which was recorded in a mere two weeks, runs the gamut from traditional folk ("Lazy Flies") to waltzy numbers ("We Live Again"), from pure country ("Cancelled Check") to Brazilian-flavored cocktail music ("Tropicalia"). Gone, at least for this project, are his trademark offbeat, nonsensical lyrics. "I wanted to approach the songs as just the songs—not coming at an angle, not coming at it from a '90s perspective or an '80s perspective," explains the 28-year-old. "I wasn't interested in making it retro or

(Continued on page 18)



The King Returns. Blues legend B.B. King makes his production debut on his new MCA collection, "Blues On The Bayou." He is in the midst of a stateside concert tour that will see him joined for select shows by Dr. John, Jonny Lang, Jimmie Vaughan, and the Neville Brothers, among others. Pictured at a session for the album at Soundcastle Studio in Los Angeles, from left, are King band members Walter King, Melvin Jackson, and James Bolden; King; band member James Tony; Gary Ashley, senior VP of A&R at MCA Records; and band member Stanley Abernathy.

Virgin's Placebo Having An Effect In U.S.

BY DOUG REECE

LOS ANGELES—Virgin act Placebo is already beginning to click at modern rock radio with "Pure Morning," the lead single from its sophomore effort, "Without You I'm Nothing."

Budding mainstream airplay of the track in Placebo's U.K. home base, where it is signed directly to Hut Records, was an early indication that the act was on the verge of reaching a wide audience.

In the U.S., stations like KROQ Los Angeles, WXRK New York, KITS San Francisco, and KNNZ Seattle have already committed to "Pure Morning"—an immediately hooky cut that's mildly reminiscent of the Butthole Surfers' successful "Pepper."

"I personally feel this is one of the most compelling-sounding albums to come out of England since Radiohead," says KROQ assistant PD Gene Sandblom. "["Pure Morning"] is very unique, very alternative, and

just something that immediately stands out on the air."

Meanwhile, a glorious concept video for the song, directed by Nick Gordon, has gotten MTV's nod.

Comparing initial reaction to "Pure Morning" to that for the



PLACEBO

Verve's "Bitter Sweet Symphony," Virgin (U.S.) co-president Ray Cooper says such positive feedback inspired the label to push up the album's release date from early 1999 to Nov. 3.

"There are overwhelming reasons to bring this forward, including having the single debut so high in the

U.K. and the incredible enthusiasm that's coming from our radio staff," he says. "We feel we're going to deliver this record on the charts that matter and go really heavy at retail. They're being featured in the press and at several radio Christmas shows. It just seemed to make sense to capitalize on that momentum."

According to Cooper, the initial pressing for "Without You I'm Nothing" is 50,000 units. That's a sizable jump from the modest 6,100 units that Caroline sold of the band's self-titled 1997 debut, according to SoundScan.

The London-based trio, which consists of American-born singer Brian Molko, British drummer Steve Hewitt, and Swedish bassist/guitarist/keyboardist Stefan Olsdal, has long enjoyed a respectable following.

Comparing "Placebo" to "Without You I'm Nothing," Olsdal describes the latter as "more schizophrenic." The band's music is published by Famous Music, Elevator Lady Limited/ASCAP.

"Pure Morning" shows [us] heading to a more loop-based sound," says Olsdal. "There was a punk element that we had that was put into the first record, as well as a lot of youthful energy and some tension because there were some people we weren't getting along with at the time."

"On this album, we wanted to go away from that classic rock sound toward a more modern sound," he adds. "It's more textured with expensive toys. On the first album, we were using toy instruments."

Olsdal also cites the band's reunion with drummer Hewitt and the enlistment of producer Steve Osborne as important factors in the act's new direction.

The act, which is booked by Creative Artists Agency and managed

(Continued on page 20)

Offspring Explores Theme Of 'Americana' On Columbia Set

LOS ANGELES—Don't let the title of the Offspring's new album and home video, "Americana," fool you. The band members haven't shelved their angst-ridden punk for a roots rock sound on the Columbia collection, due Nov. 17. However, they



OFFSPRING

have shifted their focus away from their usual youthful themes to the degeneration of American culture as a whole.

Singer/guitarist Dexter Holland explains, "A lot of the things that I started writing I realized were kind of this theme of American culture of 1998; that is what Americana is: American culture. I was thinking about how today's America is distorted really. It's not Norman Rockwell anymore; it's Jerry Springer. It's not living on the farm; it's going to Burger King. So, I kind of expanded on that and made a lot of the songs as kind of vignettes of my version of America in 1998."

One of those vignettes is "The

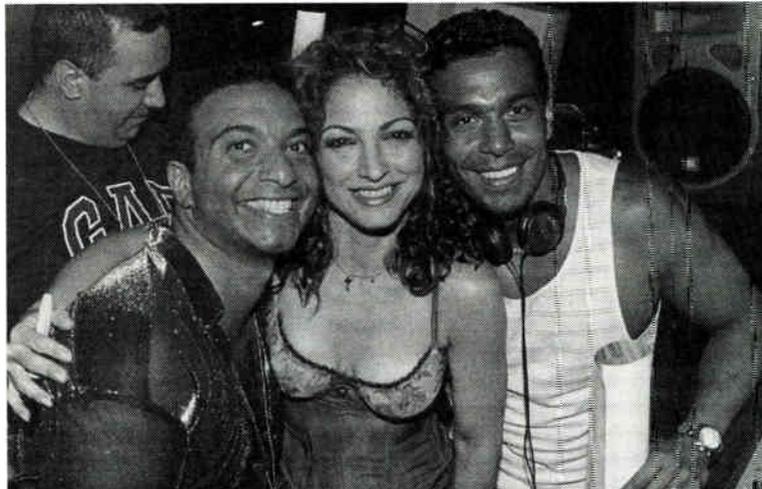
Kids Aren't Alright," which was inspired by a trip back to Holland's old neighborhood in Garden Grove, Calif., which is in Orange County. "I was driving around the block thinking of all the stuff that had happened to everyone growing up there—this one had a nervous breakdown; another guy got killed in a driving accident. You grow up in America, and [you're supposed to] have such a bright future, and it's really not that way."

Another example is "She's Got Issues." "Today, everyone has issues, and no one takes responsibility because their mother or their father drank too much or whatever," continues Holland. "There's a lot of stuff that really related to what I call 'Americana,' but more than that there are a couple of songs that related to how one person [can] rise above that and find their own place in the world, and that, hopefully, is the moral of the story: that throughout all the bullshit you can still find your way."

The album, produced by Dave Jerden, includes an eight-minute tribute to Middle Eastern music, "Pay The Man," and a punk rock and downright hateful version of Morris Albert's sappy "Feelings."

The rest of the album, according to Holland, is that fast, melodic old

(Continued on page 20)



Gloria On The Run. Gloria Estefan recently made a pit stop at the Shadow Lounge in Miami during her ongoing promotional tour in support of her latest Epic collection, "gloria!" The next single will be "Don't Let This Moment End," which follows the No. 1 Latin hit "Oye." Due in stores Nov. 3, the track will be backed by a medley of disco nuggets, including Yvonne Elliman's "If I Can't Have You" and Thelma Houston's "Don't Leave Me This Way." Estefan will also appear on A&E's "Live By Request" program Nov. 3. She'll close the year by releasing the music video compilation "Don't Stop," which will feature her live performance at New York's Studio 54 earlier this year. Flanking Estefan are Epic marketing director Frank Ceraolo, left, and producer Tony Moran.

TO OUR READERS

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BAKITHI KUMALO GOES SOLO ON SIAM

(Continued from page 13)

erate interest and press in the U.S. before being released internationally. Siam founder/president Mike Landy, who produced the album, believes the set has a lot of global potential with a proper setup.

The label released the album's first single, "My Elizabeth," to jazz/AC stations on Sept. 8. Beth Lewis, an independent radio promoter working with the label, says she shipped 175 units to stations in the format. "We are really trying to get him in the door," she says. "Hopefully, the music stands out and it's something people will want to play."

The label has no plans to release the single commercially.

"Zululand," another single, was serviced to Qradio (www.qradio.net), an Internet site that offers news on South African artists and allows users to tune in to Radio Metro FM and Ukhozi FM (formerly Radio Zulu), two South African adult R&B stations. Qradio is a partnership between Quincy Jones and American Broadband Productions LLC (an Internet content provider in Washington, D.C.) and South African Broadcasting Corp.

Suzanne Kincheloe, PD of Qradio, says the single is in the top five on its playlist. "I think he is one of the more interesting world music artists right now. He's worked with Mickey Hart on 'Planet Drum,' Paul Simon, and Chaka Khan," says Kincheloe. "He is

really doing a lot of work . . . He picked up on the rhythm of New York's salsa music. I think his music really has a sense of play—it's got sounds from South Africa and salsa music."

In addition to his trademark South African melodies, the vocalist has merged Latin, jazz, and R&B on the set to create his own new style of world music. "Everybody knows Bakithi as one of the greatest bass players of all times," says Landy. "But that's really just the tip of the iceberg. This album shows many sides of him in addition to his bass playing. Bakithi possesses an infectious spirit that comes through in his music. Once he gets going, there's no stopping him."

Kumalo signed to Siam in 1997 and is the first act to be released from the label, which bowed earlier this year (*Billboard Bulletin*, Aug. 31). Other artists to be released at a later date are vocalist/songwriter Armstead Christian, cellist Erik Friedlander, and Indonesia's New Jakarta Ensemble.

Kumalo, who says he speaks 15 languages, recorded "San Bonan" in Zulu, his native language, and English. Kumalo says, "I came here to New York and listened to Latin, [merengue, and salsa]. Some of the grooves are very close to South African music . . . except for the language and a few other small things."

Kumalo says that every song is different but that Latin influences can

be heard on many of the set's songs, including "Masala" and "Lalela Kahle (Listen Up!)." "Ulwandle (The Sea)," he says, is both Latin- and Brazilian-influenced.

"Recording Bakithi," says Landy, "is like trying to capture a work in progress . . . The music just seems to flow from him, always changing, making my job very interesting. You just kind of go with the flow . . . and view the recording process as a sonic documentary of this wonderful man's irrepressible spirit."

Some of the songs also reflect what's going on in his homeland and in the world. "It's a fun album, but coming from South Africa, it really means a lot with all the stuff that has been happening," says Kumalo. "It's for people to enjoy but also to think [about] for tomorrow."

"San Bonan," which means "greetings" in Zulu, features guest artists Donald Harrison, Chieli Minucci, Steve Khan, Robbi Hall Kumalo (Bakithi's wife), Don Alias, Marc Quinones, and Tony Cedras.

Phil McNally, buyer for Tower Records in Seattle, says the chain will definitely be selling the album and plans to put it in listening posts geared to other genres, such as pop.

"I'll probably ship 10 or 12 [to each store] for starters," says McNally. "It definitely has crossover capability, especially with his link to Paul Simon. It's the kind of record that will reach

world, pop, and smooth jazz [fans]. The label seems very hip to promoting the record, which is a good sign."

Kumalo started out as a bass musician at the age of 7. As a youth, he performed in his uncle's band, later performing on the party and wedding circuit around the South African township. His years trying to be a professional musician, he says, were a struggle, and he often found himself taking any job he could to make ends meet.

In 1985, Kumalo got his big break when he was brought to the attention of Simon, who was visiting South Africa and was in the process of assembling a band for what would become his Grammy-winning album "Graceland." Kumalo was tapped to work on the project, helping increase his visibility on a global scale.

In South Africa, Kumalo has had two earlier releases: "On Friendly Bases," in 1990, and "Step On The Bass Line," in 1997, both on CD Flame Records. Both projects were distributed through EMI. "I couldn't support them because I was always on the road," says Kumalo. "I thought I wouldn't [record] again—until Mike [Landy] called me."

Kumalo says he is currently in the studio working with Simon on his upcoming album.

According to Hendrick, Siam is planning a major marketing campaign for Kumalo that may include showcases for the media and a 1999 concert

tour in the U.S. and abroad.

In September, 400 promotional advance copies of the album were serviced to mainstream media outlets. Hendrick says Siam also has taken out ads in music-targeted consumer and trade publications and plans to target more local newspapers, beginning in New York.

The label has hired an independent publicity firm to help work the album in places beyond traditional music retail outlets, such as clothing stores, restaurants, and health food stores.

Although Landy says there are no plans for a videoclip as of yet, the record has been mixed for the DVD format. "It will be one of our first DVD releases. It really lent itself to the surround-sound format," he says.

Lewis says the second phase of the label's radio campaign will include radio interviews and call-ins, to be followed by station visits. "It's a building process," says Lewis.

Kumalo will also have Internet exposure to help support the album. The vocalist will be featured on Siam's World Wide Web site as well as his own, www.boneinthenose.com.

Other plans to support "San Bonan" include performances on morning, daytime, evening, and cable TV shows.

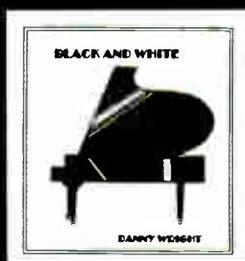
Kumalo is managed by his wife. He is seeking a booking agent, and his songs are published through Bakithi Kumalo Music (BMI).

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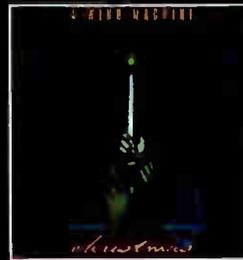
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Artists & Music

BECK DABBLES IN SOME 'MUTATIONS'

(Continued from page 14)

contemporary. It doesn't really have a lot of the trappings of the production of the moment. But, at the same time it isn't so traditional that it sounds like I'm trying to redo some Kinks or Neil Young records.

"I'd always wanted to make a record that was just a mood piece," continues Beck. "When I get home or I'm at a hotel after a gig, I don't really want to rock out. I don't really want to put on this progressive, electronic *Sturm und Drang*. The records that I tend to listen to are records that don't hit you over the head. They're like old friends—you can just hang out with them. Like early Neil Young or Joni Mitchell's 'Blue.' Those kinds of records are pacifying."

Likewise, many of the 12 tracks on "Mutations" are quite pacifying if not somber in tone. And several, including "Cancelled Check," were written long before his breakout hit, "Loser."

The album was originally going to be released on Bong Load Records this past summer, but once DGC heard it the major decided to release it instead.

"I had all these songs that didn't fit into what I was doing on 'Odelay,' and I had a few new ones, and I was just very anxious to get back in the studio and get my feet wet," says Beck, who is published by EMI Music.

"We were initially just going to do some demos, see what kind of album I wanted to make. [Bong Load] wanted a more acoustic record anyway, because I was mostly doing acoustic stuff back in '91, '92, when I first hooked up with Tom Rothrock and Rob Schnapf of Bong Load. We projected at that time me doing some folk records for them, so that was the initial idea. So, we went in the studio, and the two weeks of demos kind of turned into an album."

While Geffen is a part of the project in that the label is releasing and promoting it, the label and Beck have decided not to release a promotional or commercial single, produce a video, or tour behind the record. The label and his manager, Gold Mountain's John Silva, want to make it very clear that "Mutations" is not the official follow-up to "Odelay." That distinction is being saved for a project the artist is working on and will likely be released early next year.

"As is often the case with Beck, who is truly an artist with a vision, he went into the studio and found after a few weeks that he made a record much farther evolved than a casual project," says Robert Smith, head of marketing at Geffen (U.S.), who adds that "Mutations" also serves to satisfy those fans eagerly awaiting new material. "Beck is an artist like no other artist, so traditional marketing and the traditional flow of releases does not apply to him. His musical

reach is so vast that for him as an artist to be restricted to one major release a year doesn't apply."

John Artale, director of purchasing at the 160-store, Carnegie, Pa.-based National Record Mart, says many of the chains' alternative and college-area stores have been asking about the record, but "it doesn't have the regular big buzz; it's more of a niche market buzz. Unless people get a chance to hear it on the radio, it will probably just attract the hardcore Beck fans. But it's a nice little thing for Beck's immediate fans—a nice stopgap to have something out before the next record."

The album is being promoted in the U.S. in an "organic way" through the media and in-store advertising. Modern rock, mainstream rock, and triple-A radio will receive the album a week

before its release. Additionally, Beck's World Wide Web site (www.beck-web.com) is previewing each song on the album between now and the album's release date.

Outside of the U.S., Geffen plans to release a commercial single of "Tropicalia" with two previously unreleased tracks, "Almost A Ghost" and "Halo Of Gold," according to Mel Posner, head of international at the label. The latter song Beck recorded for the forthcoming "More Oar: A Tribute To Alexander 'Skip' Spence," in honor of the former Moby Grape leader's influential 1969 solo album, "Oar" (see Declarations of Independents, page 71). And, in Australia, "Mutations" will come with an added-value CD that features an interview with Beck. Posner says it's not yet determined if the bonus disc will be available in other countries.

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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS TRISHA YEARWOOD	Marine Midland Arena Buffalo, N.Y.	Sept. 23-28	\$2,156,544 \$19.50	111,480 six sellouts	Varnell Enterprises
ROD STEWART	Hollywood Bowl Los Angeles	Sept. 25	\$987,662 \$153/\$388/\$43/\$23	15,327 17,029	Delsener/Slater Enterprises
THE ARTIST CHAKA KHAN	MCI Center Washington, D.C.	Sept. 23	\$674,599 \$75/\$19.99	11,504 sellout	Paisley Park Enterprises
JANET JACKSON USHER	Ice Palace Tampa, Fla.	Sept. 12	\$595,560 \$55.25/\$45/\$25.25	12,196 14,539	Magicworks Entertainment Inc.
JIMMY PAGE & ROBERT PLANT LILLI HAYDN	Irvine Meadows Amphitheatre Irvine, Calif.	Sept. 18	\$584,851 \$65/\$35/\$22	12,945 15,416	Avalon Attractions
AEROSMITH MONSTER MAGNET	Riverport Amphitheatre Maryland Heights, Mo.	Sept. 25	\$574,215 \$35/\$25	20,438 sellout	Contemporary Prods.
JANET JACKSON USHER	Nashville Arena Nashville	Sept. 5	\$507,214 \$62/\$26.50	12,588 14,667	PACE Entertainment Magicworks Entertainment Inc.
AEROSMITH MONSTER MAGNET	Sandstone Amphitheatre Bonner Springs, Kan.	Sept. 27	\$498,335 \$35/\$25	17,333 sellout	Contemporary Prods.
JANET JACKSON USHER	Sony Music/Blockbuster Coral Sky Amphitheatre West Palm Beach, Fla.	Sept. 11	\$481,891 \$75.25/\$50.25/\$24.25	12,764 17,000	Cellar Door Jack Utsick Presents
ALLMAN BROTHERS BAND SISTER HAZEL	Great Woods Center Mansfield, Mass.	Sept. 19	\$467,344 \$39/\$24	16,766 18,754	Don Law Co.

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OFFSPRING EXPLORES THEME OF 'AMERICANA' ON COLUMBIA SET

(Continued from page 14)

Orange County punk sound the band is known for. "The majority of the record is somewhere between 'Kids' and 'Feelings,'" he says. "I wanted this record to sound like the Offspring. I didn't want to try to reinvent the wheel. We always throw in a few curves in there anyway, like 'Fly' and 'Pay The Man,' so that there's enough on there that people won't get bored."

In "Feelings," the Offspring substitutes feelings of love for feelings of hate, which revamped the lyrics to include "Feelings like I want to kill you/Like I want to deck you/Feelings like I got to get you out of my life." Holland says, "We updated it to 1998; people don't talk about feelings of love. It's all feelings of hate."

"Pretty Fly (For A White Guy)" also incorporates the group's trademark sense of humor as it kicks off with the faux-German spoken intro to Def Leppard's "Rock Of Ages" and female singers singing the quirky chorus of "Give it to me baby" in a Rosie Perez tone of voice. "I put it in there because it was such a contrast to the rest of the song," says Holland of the Def Leppard. "I kind of wanted to do a song that was like a punk version of [War's] 'Low Rider.' I really love that old Latino *vato* stuff. It's really

cool, so we built a song around that kind of bassline."

"Pretty Fly (For A White Guy)," which has already premiered on modern rock KROQ Los Angeles, will be serviced to other modern rock stations, as well as mainstream rock radio, Tuesday (6).

"I really love that old Latino vato stuff"

Mike Savage, music director at modern rock KYLL (Y107) Los Angeles, expects more acceptance at the format for the Offspring this time around.

"At the time [of the group's last album, 1997's "Ixnay On The Hombre"], a lot of alternative stations weren't rocking out as much," notes Savage. "They were playing Paula Cole, and the last one didn't really fit. But I think stations are now back to leaning toward heavier bands, and I think it will do OK because of that."

Even though "Ixnay On The Hombre" sold 967,000 copies, according to SoundScan, and spawned the modern rock hit "Gone

Away," and its breakthrough predecessor, 1994's "Smash," sold a whopping 5.2 million copies and featured the hits "Come Out And Play" and "Self-Esteem," Columbia is still planning a back-to-basics marketing campaign for "Americana."

"The key thing is to keep it real," says Tom Corson, senior VP of marketing at Columbia (U.S.). "It's not about hype; it's about reality. We're going back to the surf and skate outlets with stickers next week and fliering and handing out stickers at like-minded tours."

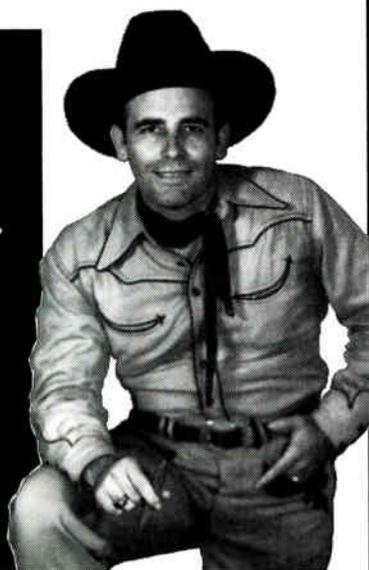
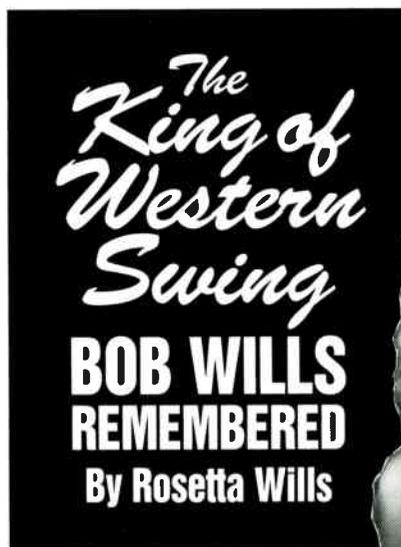
Managed by Jim Guerinot of Rebel Waltz and booked by Leave Home, the band is expected to tour the U.S. in November and December, with dates in Australia and Japan early next year. The act is published by Underachiever/Wixen Music.

Meanwhile, the finishing touches are being put on a home video for "Americana," which is also coming out Nov. 17.

"We didn't want to do the same thing you would do for MTV," says Holland of the video. "We wanted to offer something different, so we did it on a high 8 camcorder. We like the idea of a 'short attention span' theater, so things are very short. We'll play one song and show some surfing footage, so there's a lot of board-sport stuff in it. Then we did a skit where we had people going on a beer run, then we'd show half of a song of us playing in England, then skateboarders, then back to beer run."

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Photo courtesy The Glass Negative

PLACEBO

(Continued from page 14)

by the U.K.-based Riverman Management, will play an industry trade show Nov. 6. Before returning during the first quarter of 1999 for more intense touring, Placebo will make a dozen appearances at radio festivals during the holiday season.

Placebo has had plenty of experience winning over crowds not entirely familiar with the band. The act toured with David Bowie and U2 in Europe and opened for Weezer in the U.S.

"A lot of people were there just to hear 'Buddy Holly,'" says Olds of its less-than-warm U.S. welcome. "We were getting coined [having coins thrown at them by the audience], so we just punked it up and ended up winning over a lot of crowds."

As part of a happy coincidence, the label's moving up of the album release date corresponds nicely with the November/December release of Miramax's glam-rock-era film "Velvet Goldmine," which includes a cameo of Placebo band members performing a cover of Marc Bolan's "20th Century Boy."

"We got dressed up in these ridiculous glam clothes and a lot of makeup and strut around onstage," says Olds. "It was a bit like being on a video shoot."

SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

ACTORS POSING AS MUSICIANS: Director Stanley Tucci's new comedy, "The Imposters," is about two out-of-work actors who become unwitting stowaways aboard a luxury cruise ship and take on alternate identities in an attempt to elude arrest. It seems fitting, then, that the film's principal actors—Elizabeth Bracco, Steve Buscemi, and Hope Davis—each also play the alternate part of recording artist for the soundtrack. The album, which RCA Victor releases Oct. 13, also includes five songs by the **Forever Tango Orchestra**, the house band from the Broadway musical "Forever Tango," plus songs performed by **Louis Armstrong**, **Artie Shaw**, and **Isham Jones**.

The actor-as-musician role has manifested itself on a host of recent soundtracks, ranging from Warner Bros.' "Midnight In The Garden Of Good And Evil" and Hollywood Records' "The Wedding Singer" to "Everyone Says I Love You," which RCA Victor released 18 months ago.

RCA Victor marketing VP **Joe Mozian** says what makes "The Imposters" such a treat is not only that the actors sing a handful of standards but that footage of them doing so is an integral part of the film. Moviegoers will witness Bracco onstage belting out "I Get Ideas (When We Are Dancing)" and Buscemi getting choked up as he croons "The Nearness Of You." The film closes with what amounts to a three-minute music video of the cast singing Armstrong's "Skokiaan" while the credits roll.

Mozian says a strong tie between the actors and music in a film can heighten a soundtrack's sales. "That was the case with 'Everyone Says I Love You.' People had to rush out to see **Woody Allen** singing a jazz standard," he says.

RCA Victor is taking steps to make moviegoers aware of the tight connection between cast and soundtrack. It created a cassette sampler that heavily features those songs; it will be given away at theaters in key territories.

"We are promoting the fact that some of the hottest independent actors are singing on this recording," says **Nicole Dean**, marketing manager for Broadway and soundtracks. The label also is teaming with film company Fox Searchlight and Borders.com for a sweepstakes in which the grand prize is a pair of tickets on a cruise ship and the soundtrack is a secondary prize.



MOZIAN

INDEPENDENT MUSIC publishing house Carlin America is making a strong push in the film music arena via a new exclusive partnership with music supervisor/consultant **Janice Ginsberg**. Ginsberg will primarily develop and produce music for independent film and TV productions that include original songs and/or an original score, which Carlin can elect to finance for publishing rights. Ginsberg will also explore joint ventures with filmmakers, composers, and labels for soundtrack projects.

"Soundtracks are obviously a very important part of the industry nowadays," says Carlin COO **Caroline Bienstock**. "And we independent publishers have to find ways of creatively acquiring and exploiting music, because we can't compete checkbook to checkbook with the majors. We need to get in at an early, and therefore affordable, stage."

New York-based Ginsberg, who started her music industry career producing music and concert specials for radio and TV, most recently was the U.S. representative for CAM Original Soundtracks, a Rome-based publishing company. She says she hopes to meld the roles of music supervisor, consultant, and soundtrack executive producer under one roof. Ginsberg says she would prefer to work with films that already have been pre-sold in at least one major market, but she adds that existing distribution isn't a prerequisite.

"If a wonderful film comes along, and there is enough cachet and compelling story and music, I will probably go with it," she says. "No major label will give a soundtrack commitment if there is no distribution in place. We take a bigger risk coming in earlier, but it is worth it."

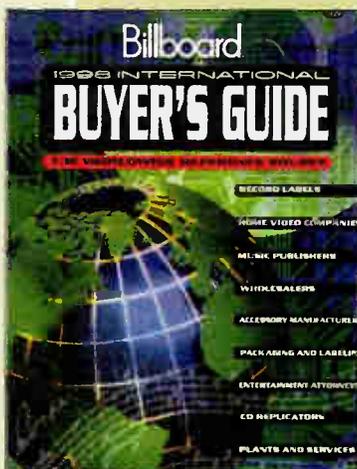
PRODUCTION NOTES: Composer **Thomas Newman** is at work writing the dramatic score for "The Green Mile," which began principal photography this summer. The project reunites Newman with filmmaker **Frank Darabont**, with whom he worked on "The Shawshank Redemption" in 1994. The film version of Irish playwright **Brian Friel**'s stage production "Dancing At Lughnasa" will get a score by **Bill Whelan**, the Grammy-winning composer of the stage and TV hit "Riverdance."

The Sony Classical soundtrack, out Nov. 4, includes several "Riverdance" musical performers as guest artists, including fiddler **Nollaig Casey**, accordionist **Mairtin O'Connor**, and **Davey Spillane** on the pipes and low whistle.

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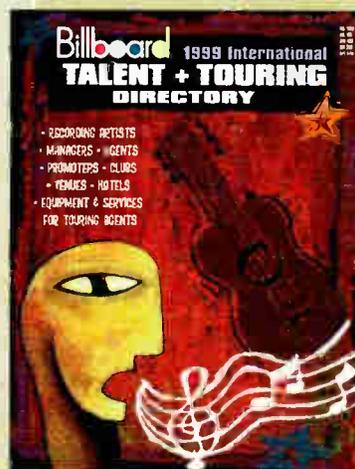
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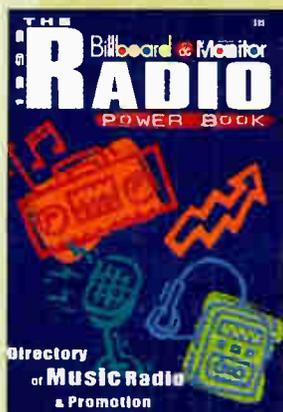
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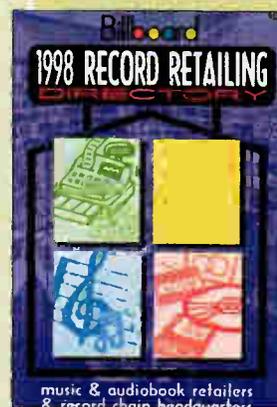
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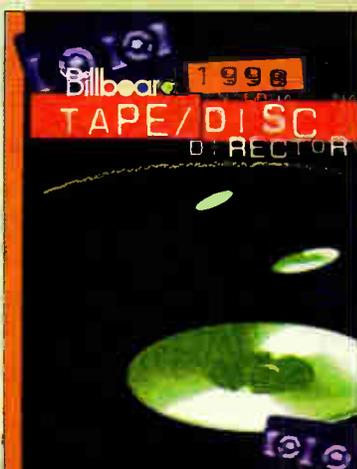
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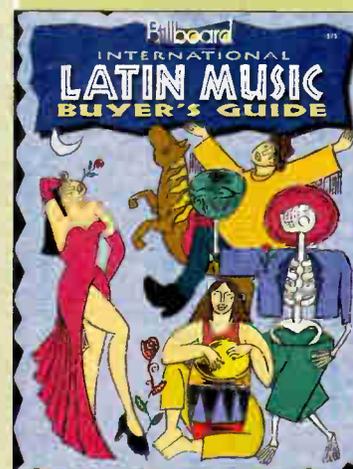
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BILLBOARD'S HEATSEEKERS ALBUM CHART

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 SoundScan®	
			OCTOBER 10, 1998	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	NEW		*** NO. 1 *** BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2
2	7	13	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
3	NEW		SUNNY DAY REAL ESTATE SUB POP 409* (10.98/15.98)	HOW IT FEELS TO BE SOMETHING ON
4	5	2	SHAWN MULLINS SMG 69637/COLUMBIA (10.98 EQ/16.98)	SOUL'S CORE
5	9	7	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
6	3	32	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
7	NEW		LEE ANN WOMACK DECCA 7004Q/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
8	1	5	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
9	6	7	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
10	4	11	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
11	2	5	KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
12	8	13	RICH MULLINS AND A RAGAMUFFIN BAND MYRRHWOR 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD
13	13	11	FIVE ARISTA 19003 (10.98/16.98)	FIVE
14	10	2	CHRIS RICE ROCKETOWN/WORD 69613/EPIC (10.98 EQ/16.98)	PAST THE EDGES
15	NEW		GHETTO TWIINZ RAP-A-LOT 46259/VIRGIN (10.98/16.98)	NO PAIN NO GAIN
16	11	12	EVERYTHING BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL
17	NEW		SHAKIRA SONY DISCOS 82746 (10.98/15.98)	DONDE ESTAN LOS LADRONES
18	16	3	EVERLAST TOMMY BOY 1236 (9.98/12.98)	WHITEY FORD SINGS THE BLUES
19	15	2	YOLANDA ADAMS VERITY 43123 (10.98/16.98)	SONGS FROM THE HEART
20	NEW		C-LOC NO LIMIT 50732/PRIORITY (10.98/16.98)	YA HEARD ME
21	18	5	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
22	17	4	LOCAL H ISLAND 524549 (10.98 EQ/16.98)	PACK UP THE CATS
23	22	9	THE W'S FIVE MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
24	14	5	ELLIOTT SMITH DREAMWORKS 50048*/Geffen (8.98/12.98)	XO
25	19	5	INDO G HYPNOTIZE MINDS 1683/RELATIVITY (10.98/15.98)	ANGEL DUST

26	21	13	BLACK EYED PEAS INTERSCOPE 90152* (10.98/16.98)	BEHIND THE FRONT
27	20	5	ROYAL CROWN REVUE WARNER BROS. 47020 (10.98/16.98)	THE CONTENDER
28	24	39	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
29	NEW		NICHOLE NORDEMAN STAR SONG 20207/SPARROW (15.98 CD)	WIDE EYED
30	41	2	RON KENOLY INTEGRITY/WORD 69612/EPIC (10.98 EQ/16.98)	MAJESTY
31	NEW		TRICK DADDY DOLLARS SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM
32	NEW		COWBOY MOUTH MCA 11847 (10.98/16.98)	MERCYLAND
33	30	2	RICK BRAUN ATLANTIC 83141/AG (10.98/16.98)	FULL STRIDE
34	34	39	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
35	23	6	ANGGUN EPIC 69105 (10.98 EQ/16.98)	SNOW ON THE SAHARA
36	27	24	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
37	35	23	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
38	28	16	CHARLIE ZAA SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98)	UN SEGUNDO SENTIMIENTO
39	37	48	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
40	38	2	LOS SUPER SEVEN RCA 67689 (10.98/16.98)	LOS SUPER SEVEN
41	NEW		MICHAEL FEINSTEIN CONCORD JAZZ 4849/CONCORD (10.98/16.98)	MICHAEL & GEORGE: FEINSTEIN SINGS GERSHWIN
42	31	7	MEDESKI MARTIN & WOOD BLUE NOTE 93011*/CAPITOL (16.98 CD)	COMBUSTICATION
43	29	12	DOWN TO THE BONE NU GROOVE 3004 (10.98/14.98)	FROM MANHATTAN TO STATEN
44	42	39	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
45	25	3	BELLE & SEBASTIAN MATADOR 311* (13.98 CD)	THE BOY WITH THE ARAB STRAP
46	RE-ENTRY		SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
47	36	5	BOB MOULD RYKODISC 10443 (16.98 CD)	THE LAST DOG AND PONY SHOW
48	RE-ENTRY		ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 1
49	33	4	JUNIOR BROWN CURB 77897 (10.98/16.98)	LONG WALK BACK
50	RE-ENTRY		DELIRIOUS? FURIOUS? 51676/SPARROW (15.98 CD)	KING OF FOOLS

POPULAR UPRIISINGS

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

SWEET TOOTH: Velvet act the Candyskins whip up another great batch of pure pop confection with their latest effort, "Death Of A Minor TV Celebrity," due Oct. 13.

Though the act hasn't had a U.S. release in five years, the first single from the album,



SAY UNKLE. UNKLE, a musical chairs collaborative project started by Mo Wax founder James Lavelle, bowed with its first full-length, "Psyence Fiction," Sept. 29. Headed up by Lavelle and DJ Shadow, the new album draws from a talent pool that includes Richard Ashcroft, Thom Yorke, Mike D, Kool G Rap, and Jason Newsted from Metallica.

"Feed It," is getting early attention by such stations as modern rock KLYY Los Angeles and is featured in the Adam Sandler film "Waterboy."

The song is also part of a widespread online promotion that offers the single for free download at more than 50

World Wide Web sites, including highly trafficked retail locations operated by Best Buy, Camelot, and Tower Records.

For front man Nick Cope, U.S. inroads are especially rewarding in light of a soured relationship with their former American label, Geffen. In fact, Cope says, the recording of "Death Of A Minor TV Celebrity" can be indirectly traced to their falling out with the label.

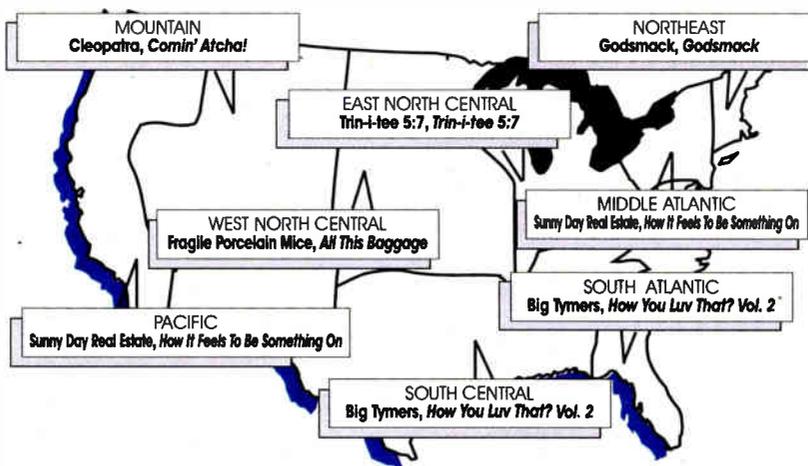
"We came back to the U.K. and had some success with our label, Ultimate, so we were able to exorcise some of our demons. Then we decided to sit down and write some songs for ourselves apart from the earlier material we wrote to get signed. We had a couple of songs hanging around that we finished and released to keep the buzz going, then we did 'Feed It,' which was the best thing we ever did because it was the first time [for financial reasons] we had to produce it ourselves. The main thing was that we started writing to please ourselves rather than someone else."

The band begins a U.S.



Tickets Ready. "Ticket Out Of Kansas," the first single from Jenny Simpson's self-titled debut on Mercury Nashville, shipped to country radio stations in late September. Simpson worked with Garth Fundis (Trisha Yearwood, Keith Whitley) and colleague Ray Methvin on the album, which bows Nov. 3.

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3. Shawn Mullins Soul's Core	3. Jagged Edge A Jagged Era
4. Local H Pack Up The Cats	4. Cleopatra Comin' Atcha!
5. Jagged Edge A Jagged Era	5. Shawn Mullins Soul's Core
6. The Wilkinson's Nothing But Love	6. Sunny Day Real Estate How It Feels To Be Something On
7. Sunny Day Real Estate How It Feels To Be Something On	7. Trin-i-tee 5:7 Trin-i-tee 5:7
8. Lee Ann Womack Some Things I Know	8. Everything Super Natural
9. Big Tymers How You Luv That? Vol. 2	9. The Wilkinson's Nothing But Love
10. Jennifer Paige Jennifer Paige	10. Lee Ann Womack Some Things I Know

tour in late October.

STEPPING OUT: Figures associated with some of the last few years' most prominent electronic music acts are surfacing with some attention-grabbing new projects.

Thomas Bangalter, one-half of French sensation Daft Punk, teamed with **Alan Brax** and **Benjamin Cohen** to form **Stardust**, a new act whose single "Music Sounds Better With You" is No. 1 on the Hot Dance Music/Club Play chart this issue.

An EP from the act, which is the first issue from Bangalter's Virgin imprint Roule, is due this fall.

Prodigy's live guitarist **Gizz Butt** also comes to the forefront Oct. 27 with "Great Adventure Cigar," the new album from the Butt-fronted **Janus Stark**.

The Trauma modern rock act is included on the "Disturbing Behavior" soundtrack.

Meanwhile, Almo has signed **Chris Vrenna**, best known as the former drummer and programmer for **Nine Inch Nails**. The artist is working on a new album,

"The Attraction To All Things Uncertain," that will be released early next year under the name **Tweaker**.

Vrenna has been busy working on music for the "Witchblade" and "Orgazmo"



Obscurity Threatened.

Jude's major-label debut for Maverick Records, "No One Is Really Beautiful," is full of gripping, insightful lyrics and graceful songwriting that sometimes sways to the exotic. The album, which bowed Sept. 22, includes production from George Drakoulias, Mickey Petralia, Clif Magness, and Ron Aniello and music contributions from Rami Jaffe, Benmont Tench, and Paul Kimble. Jude visits Northampton, Mass., on Friday (9) and Portland, Maine, on Saturday (10) with Sinead Lohan.

soundtracks, contributing to **Hole's** "Celebrity Skin" release, and producing the new **Rasputina** album.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

CHRIS ISAAK

Speak Of The Devil

PRODUCERS: Erik Jacobsen, Chris Isaak, Rob Cavallo
Reprise 46849

Bay area rock/pop/blues artist Chris Isaak continues his streak of delivering winning albums that don't necessarily fit into a specific musical bag but dance expertly from one form to another. On this outing, Isaak proves equally adept at midtempo rockers (the title track, "This Time"), shuffling pop tunes ("Walk Slow"), dark swing numbers reminiscent of Morphine ("Flying," "Like The Way She Moves"), and atmospheric ballads accented by his smooth falsetto (the compelling "Breaking Apart," which Isaak co-wrote with hit-maker Diane Warren). While the album won't satisfy those yearning to categorize it, open-minded programmers at triple-A, college, top 40, and modern rock stations will find plenty of material from which to choose. A fine album by an artist with an indelible voice and an adventurous spirit.

SOUL COUGHING

El Oso

PRODUCERS: Tchad Blake, Soul Coughing, Optical, Pat Dillett
Slash/Warner Bros. 46800

On its third outing, this hip New York rock outfit led by inimitable poet/vocalist M. Doughty continues its tradition of painting its own musical landscape, irrespective of trends, formats, or commercial appeal. That said, Soul Coughing may be on the verge of a commercial breakthrough with this album's first single, "Circles"—which brings to mind what might happen if Dave Matthews and his band took a sharp left turn down a steep gravel road. Climbing on the Modern Rock Tracks chart, "Circles" is one of a few cuts here that promise to entice MTV-generation fans and slightly older listeners. Others include the hard-edged "St. Louis Is Listening," the slacker anthem "Maybe I'll Come Down," and the electronica track "Houston." An album that should solidify Soul Coughing's standing as one of the few groundbreaking bands around while also broadening its fan base.

R & B

KEITH SWEAT

Still In The Game

PRODUCER: Keith Sweat
Elektra 62262

Young R&B singer Keith Sweat's latest set, "Still In The Game," makes it clear that he hasn't deviated from the singing style that made him a household name. However, this set's use of rappers like Snoop Dogg, Too \$hort, Jermaine Dupri, and Eric Sermon should expose the vocalist to a younger and more streetwise audience and enhance his sales prospects. "What Goes Around," "Can We Make Love," and a cover of Kool & the Gang's "Too Hot" are among the ballads that die-hard Sweat fans should find appealing.

RAP

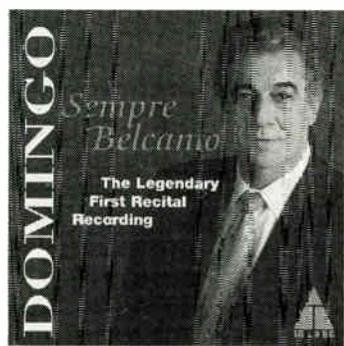
BRAND NUBIAN

Foundation

PRODUCERS: Jeff Dixon, Brand Nubian, Drew Dixon
Arista 07822-19124

It was just a matter of time before a rap group—any rap group—brought back a dose of reality to the genre. The good thing is that it happened to be the established quartet Brand Nubian. Through their music, the members of Brand Nubian—Grand Puba, Sadat X, DJ Alamo,

SPOTLIGHT



PLACIDO DOMINGO

Sempere Belcanto: The Legendary First Recital Recording

PRODUCER: Dr Pätzig
Teldec 3984-23292

Of the several discs that have been released to coincide with Placido Domingo's 30th anniversary at New York's Metropolitan Opera, this reissue, of the Spanish tenor's first recital recording, is the most welcome. Cut in 1968 with the Orchestra Of The German Opera-Berlin and Nello Santi, the newly titled "Sempere Belcanto" features a host of crowd-pleasing arias, including the lyrical "La Dolcissima Effigie" from Domingo's debut work at the Met. Cilea's "Adriana Lecouvreur." "Celeste Aida" is here, too, as are numbers from "Pagliacci," "Turandot," "Cavalleria Rusticana," "Un Ballo In Maschera," and "Il Trovatore." The orchestral backing is hardly distinctive, the packaging is incredibly subpar for a historic release, and, of course, Domingo probably sang these arias more astutely later on. Yet this is a very exciting album: From the start, Domingo was able to plumb all the *verismo* passion in "Vesti La Giubba," as well as voice "Nessun Dorma" not as a warhorse but as a noble cry of real emotion. Throughout this recital, his fresh, virile tenor and keen musical intelligence thrill, foreshadowing the peerless career ahead.

and Lord Jamar—continue to champion the preservation of hip-hop and lament the plight of African-Americans. Conspicuously absent from the set are the now-passé glorifications of money, cars, and clothes. "Don't Let It Go To Your Head," "Too Late," and "Maybe One Day" (featuring Common) are among the many conscious messages on the album. Much-needed food for thought for the hip-hop masses.

COUNTRY

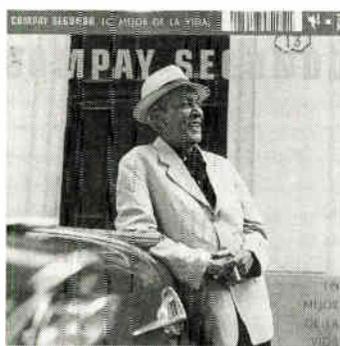
LEE ANN WOMACK

Some Things I Know

PRODUCER: Mark Wright
Decca 70040

Tammy Wynette can rest in peace. There's a new generation of tradition-rooted women country singers who are taking care of business and getting down to the nitty-gritty of carrying on the fundamental country themes of love (lost and won), heartache, joy, and life's everyday ups and downs. Lee Ann Womack's sophomore album is a solid collection of bedrock country songs that tap elemental emotions. The current single, "A Little Past Little Rock," is a blue-chip country weeper. The real gem here, though, is Bobby Braddock's composition "I'd Rather Have What We Had." The writer of such country classics as George Jones' "He Stopped Loving Her Today," Braddock has penned a cheating song for the ages with "I'd Rather Have What We Had." And Womack brings home the groceries with her emotional delivery.

SPOTLIGHT



COMPAY SEGUNDO

Lo Mejor De La Vida

PRODUCER: not listed

Nonesuch 79517

At 90, Cuban troubadour Compay Segundo is the country's undisputed granddaddy of song—a singer, writer, performer, and living musical historian whose gifts are only suggested by this anthology. This album, whose title loosely translates as "The best life has to offer," features new recordings of old Compay songs, covers of material that he's loved for years (including the bygone hit "Frutas Del Caney," or "Fruits Of Caney"), resurrected tunes that were lost for generations, and new compositions by the ever-active protagonist. Besides reflecting the many-splendored gem that is the Cuban musical heritage, this album documents Compay's recent forays into Spain, where he has performed consistently in recent years alongside the likes of Carlos Nuñez and the unjustly obscure vocalist Martirio. In the latter category are such fine entries as "Para Vigo Me Voy" and "Cuba Y España," both of which illustrate the extent to which Cuba's *sones* and *boleros* are intertwined with Spain's flamenco and *cante Jondo* tradition. On an album of irresistible performances, the most salient are Compay's collaborations with Martirio: "Juliancito (Tu Novia Te Botó)" and "Es Mejor Vivir Así." From the same school as Ry Cooder's Grammy-winning "Buena Vista Social Club."

JAZZ

JOE LOVANO/ELVIN JONES/DAVE HOLLAND

Trio Fascination

PRODUCER: Joe Lovano

Blue Note 7243 8 33114

It's so rare that a jazz date is special these days, with stacks of discs simply documenting musicians going through outmoded motions. Here, though, we have three masters at work, as indefatigable tenor ace Joe Lovano sings his inspired songs in league with drum legend Elvin Jones and bassist extraordinaire Dave Holland. A smoky, late-night vibe courses through the set, veering from the gorgeous abstractions of Lovano's trio work with Paul Motian and Bill Frisell into more visceral territory. Jones and Holland are telepathic to say the least, and Lovano's tunes and solos are marvels of invention. "Trio Fascination" is state of the art.

BRAD MEHLDAU

Songs: The Art Of The Trio, Volume Three

PRODUCER: Matt Pierson

Warner Bros. 47051

Pianistic touch, which one hasn't often heard outside the realm of performers of European impressionistic music, is a defining element of award-winning pianist Brad Mehldau's soaring reputation as a major new jazz stylist. The enhanced-palette dramatics on his fourth date for the label as a leader are often subtle (including the

seemingly offhand placement of soft ending notes of phrases), yet never soporific or pastel-like. Of course, there are other giants whose hands have coaxed unexpected sounds from the instrument—Tatum, Monk, Jamal, and Evans among them. Mehldau—whose approach is closest to but quite different from that of Evans—has joined the group. Standards and originals abound here, played with astounding empathy with his longtime bassist Larry Grenadier and drummer Jorge Rossy. A standout is "River Man," the achingly beautiful, early-'70s ballad written by Brit folk-rock icon Nick Drake (a song that is also revived in a wonderful vocal version on Andy Bey's terrific new album on Evidence, "Shades Of Bey"). **Tops.**

CLASSICAL

IN THE SHADOW OF WORLD WAR I

Joel Krosnick, cello; Gilbert Kalish, piano

PRODUCER: Adam Abeshouse

Arabesque 6709

One of the year's most imaginative chamber discs, this concept set sees veterans Joel Krosnick and Gilbert Kalish performing Great War-era cello sonatas by Debussy, Janáček, Hindemith, and Cowell. They were composers viewing a fast-changing world from vastly different vantage points: nostalgia (Debussy), fantasy (Janáček), anger (Hindemith), and experimentation (Cowell). The liner notes include an interview with the artists, illuminating the content with context—just what the classical racks need. Distributed in the U.S. by Allegro and in the U.K. by Seaford.

ERNST BACON: REMEMBERING ANSEL ADAMS

Richard Stoltzman, clarinet; Warsaw Philharmonic, Jerry Swoboda; Bernard Greenhouse, cello; Menahem Pressler, piano; various soloists

PRODUCERS: Master Musicians Collective, Gideon Cornfield, Robert E. Blake

CRI 779

With its simple, grave beauty, the clarinet concerto "Remembering Ansel Adams" is the spiritual center of this superb showcase for unsung American composer Ernst Bacon (1898-1990). One of Bacon's last pieces, the newly recorded title work shares its dark-hued grace with the early Cello Sonata, which was waxed by the great Bernard Greenhouse and Menahem Pressler in 1964; "Collected Short Piano Works" and the violin-and-piano feature "Tumbleweeds" demonstrate the composer's channeling of half-remembered folk tunes and dances into charming Americana. Composers Recordings Inc. is distributed by Koch International.

LATIN

SHAKIRA

Dónde Están Los Ladrones?

PRODUCERS: Various

Sony Discos 82746

Star *trovadora* from Colombia follows up the 1996 smash "Pies Descalzos" with a like-minded set brimming with forlorn, lovesick testimonials set to a mainstream pop/rock sound laced occasionally with edgy guitar and vocal interludes. The leadoff single, "Ciego, Sordomuda," strongly resembles Shakira's signature tune, "Estoy Aquí." It should ride high at radio, along with the steel guitar-flavored ballad "Tú." But the 11-song album's most satisfying track, by far, is the thunderous, Middle Eastern-spiced, Spanish-Arab opus "Ojos Así."

REENCARNACIÓN

iCubanismo!

PRODUCER: Jesús Alemañy

Hannibal 1429

At a time when politics has again allowed the export of the rich repository of Cuban music, U.S. labels are filling the air with more Havana cigar smoke than one might find at a Young Republican rally. Band-

leader/trumpeter Jesús Alemañy's third effort with his 15-piece explosive export, however, cuts through the fog to shine as one of the brightest stars above Havana. Like its two award-winning predecessors, this "iCubanismo!" date has irresistible new and classic tunes featuring virtuoso musicians who are both modern and loyal to traditional Cuban dance rhythms, turning in performances that are non-nostalgic, rock-solid at bottom, and fiery on top. It's hard to think of a time of day when the music on this kick-ass disc won't make for a brighter day. Check out the classic "El Paso De Encarnación" or the leader's "Mimi," which shines the spotlight on the *guajira* rhythm.

CONTEMPORARY CHRISTIAN

MUKALA

Fiction

PRODUCER: Dan Mukala

Essential 830610483

Fronted by songwriter/keyboardist Dan Mukala, this edgy modern rock trio debuts with an inventive collection of tunes that combine rock, jazz, R&B, and funk elements into an intoxicating mix. Before signing a publishing deal, Dan Mukala honed his songwriting and performing skills touring with other artists and leading worship for a youth group. Those experiences have apparently given him an insight into creating music that should be quickly embraced by youthful modern rock aficionados. "Soap" is already garnering airplay on Christian rock and top 40 stations. Other key cuts include "Skip To The End," "Stranger Than Fiction," "Ice Age," and "Jesus Shirt." Thought-provoking lyrics and fresh, sometimes quirky, melodies make this disc worth a spin.

GOSPEL

REV. MILTON BRUNSON'S THOMPSON COMMUNITY SINGERS

50 Blessed Years

PRODUCERS: Various

Myrrh 080688587529

When the Rev. Milt Brunson died in April 1997, 50 years after forming his now-famous "Tommies," it was no exaggeration to say he was a definitive influence on gospel music. This 15-song collection features one Brunson classic after another, including "Rise Up And Walk," "The Holy Ghost," "Old Ship Of Zion," and "If I Be Lifted." Two new cuts show the Tommies as vital as ever. The choir's signature vocal sound on "Jesus I Won't Forget" is propelled by punchy horns and wailing electric guitars, and "Safe In His Arms" is a stirring ballad that reinforces the Reverend's regal legacy, promising that his work will flourish for years to come.

NEW AGE

VARIOUS ARTISTS

Thanksgiving

PRODUCER: Brian Keane

Windham Hill 11381

With the popularity of its seasonal series of compilations—including "A Winter Solstice" and "A Summer Solstice"—Windham Hill colonizes yet another holiday. Thanksgiving. Like its precursors, "Thanksgiving" features pastoral refrains, folk chamber music settings, and reflective solo pieces. It draws from the Windham Hill stable of artists—including Will Ackerman, George Winston, Liz Story, and Paul Winter—and also brings in outsiders such as Native American flutist R. Carlos Nakai and harp-guitarist John Doan. Notable tracks include Tracy & Thea Silverman's chamber reading of the Shaker hymn "Simple Gifts" and John Sebastian's harmonica swamped by strings on "Wagoner's Lad." "Thanksgiving" is sure to repeat the success of its cousins.

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 (JM): 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 Bamarger** (classical/N.Y.); **Steve Graybow** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Dilberto** (new age).

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

► BRANDY Have You Ever? (3:33)

PRODUCER: David Foster
WRITER: D. Warren
PUBLISHER: not listed

Atlantic 8699 (CD promo)

With pop prizefighters Diane Warren and David Foster teamed for the third single from Brandy's oh-so-hot sophomore album, it's hard to imagine this single as anything but another jewel in the pop/R&B princess' crown. The melody, as one might expect, is instantly gratifying, with a harmony-soaked hook that's dedicated to memory after just a couple listens. But the song is really all about Brandy's restrained vocal, with a searching and despondent texture that tells us she's reaching from someplace very real inside. By the time you read this, programmers on all fronts—R&B, pop, and AC—will be fighting to be first on the air with this exceptional effort. In the bigger picture, "Have You Ever?" is a prime example of how, in the course of just a few short years, Brandy has proved to be one of the most versatile and promising stars on the fast track to superstar royalty.

► DRU HILL FEATURING REDMAN How Deep Is Your Love (no timing listed)

PRODUCERS: Dutch, Nokie the N-Tity, Warryn Campbell
WRITERS: R. Cousin, T. Ruffin, W. Campbell, M. Andrews, R. Noble
PUBLISHERS: Sony/ATV, LLC/Everyone Craves, BMI;

North Avenue/EMI Spirit/Nyrraw/Da Isht/Funky Noble/Famous, ASCAP
Island Black Music 314-572-424-2000 (CD promo)
Hot off the soundtrack to the nation's No. 1 movie "Rush Hour" and the group's sophomore album "Enter The Dru," the ever-scorching Dru Hill delivers a high-octane track destined to again carry the boys in the band across the land. Don't mistake this for a reread of the Bee Gees classic; this memorable and downright fun track is as fresh as the fall season. In addition to a cool, relaxed rap and a great chorus, guest rapper Redman (only on the soundtrack version) delivers a good talking to that's so fierce, you've got to smile at his vim. A creative and wholly satisfying effort that deserves all the success it's primed for.

► SARAH McLACHLAN Angel (3:58)

PRODUCER: Pierre Marchand
WRITER: S. McLachlan
PUBLISHERS: Sony/ATV/Tyde, BMI
Warner Sunset/Reprise 94750 (CD promo)

This delicate and thoughtful follow-up to McLachlan's breakthrough hit "Adia" and the third single from the "City Of Angels" soundtrack shows the vocalist in a melancholy mind-set, searching for peace from the wreckage of a relationship gone awry. With only piano, cello, and bass accompanying McLachlan's rueful vocal, this is a song meant to be savored and explored. With pain and yearning so profound, you can imagine her eyes moistening in the studio. For radio, "Angel" is not as immediate as the previous singles from her gorgeous "Surfacing" album; however, AC, modern adult, and triple-A outlets should consider this a wonderful way to maintain contact with one of today's vital singer/songwriters.

► BILLIE MYERS A Few Words Too Many (3:59)

PRODUCER: Desmond Child
WRITERS: B. Myers, D. Child
PUBLISHERS: EMI Blackwood, BMI; Desmobile/EMI April, ASCAP

Universal 1400 (CD promo)

One of the most gifted of this year's new pop crop delivers the goods with her third single, following "Kiss The Rain" and "Tell Me." This leisurely ballad shows the should-be star in a moment of reflection,

wrapping a vocal that is refreshingly raw and emotional around a lyric about her will to start a doomed relationship all over again. With the assistance of producer/co-songwriter Desmond Child, the melody is just as universal. On whole, this is the kind of single that should not be passed over just because it sounds different from typical fare. Quite the contrary. Radio should not hesitate to nurture this tasteful treat, perhaps leading consumers to Myers' astute album "Growing Pains," a project ripe with potential—and even more singles.

★ BOYZONE All The Time In The World (4:15)

PRODUCER: Michael Mangini
WRITERS: D. Child, D. Robbins, V. Stevenson
PUBLISHER: not listed

Mercury 442 (CD promo)

U.K. superstar pop quintet Boyzone makes a serious bid for U.S. acceptance with the first track from its upcoming "Where We Belong" album. "All The Time In The World" is a mature and confident ballad that will remind U.S. audiences more of Take That's "Back For Good" than Backstreet Boys' "As Long As You Love Me." Lyrically, it's not necessarily aiming for a kiddie audience either, as the lead singer offers comfort and caring to a lady companion wounded from past loves that have left her vulnerable. There's no doubt that these guys have immeasurable talent and a real gift for blending their voices. Now what they need is a shot. This number is right on target for mainstream top 40 and AC.

FIVE It's The Things You Do (3:34)

PRODUCERS: Max Martin, Jake
WRITERS: M. Martin, G. Shahin, H. Crichlow, Five
PUBLISHERS: Cheiron/Megasonic, STIM; Pico/Sony/ATV, ASCAP

Arista 3543 (CD promo)

The battle of the U.S. boy bands rages on as Five continue to peg their way up the ladder in hot pursuit of the crowns held by Backstreet Boys and 'N Sync. This engaging midtempo track, which follows the top 10 breakthrough "When The Lights Go Out," features what we've come to expect from pop maestros Max Martin and the late Dennis PoP—a kickin' bass beat, an aggressive hook, orchestral hits, and, of course, cutie pie faces. All around, it's a winning cut and a tasty slice of the unapologetic, youth-oriented pop fare that's been satisfying a voracious mainstream top 40 audience.

DREAMS COME TRUE Song Of Joy (3:31)

PRODUCERS: Dreams Come True
WRITER: Miwa
PUBLISHER: Stay Gold

REMIXERS: Tony Moran, King Masa, Jimi Jamm

Virgin 13616 (CD promo)

Asian pop group Dreams Come True wasn't able to attain much notice for the original version of this, its Virgin debut single, a crafty, uplifting ballad that rewrote the rules of how top 40 music is constructed in these parts. Well, if at first you don't succeed, remix! Tony Moran's masterful reworking of the song maintains its inspirational melody but brings "Song Of Joy" more in line with similar remixes of recent pop hits. If that's not enough, the CD promo also contains mainstream dance versions remixed by group member King Masa and Jimi Jamm.

R & B

► TOTAL FEAT. MISSY ELLIOTT Trippin' (4:13)

PRODUCERS: Missy Elliott, Daryl "Day" Pearson, Timbaland, Sean "Puffy" Combs, Mario Winans
WRITERS: M. Elliott, D. Pearson, T. Mosley
PUBLISHERS: Mass Confusion/WB/D'Extraordinary, ASCAP

Bad Boy 9180 (CD promo)

Talk about Total: This jittery track features the able assistance of two of popular music's heaviest hitters, Puff Daddy and Missy Elliott. "Trippin'" is one busy jangle of elements, from Elliott's background commentary and the foursome's layered harmonies to a frenetic electronic hook and insistent, thumping bass. This is going

to kick booty on the radio; programmers shouldn't hesitate to rip open the envelope and place this in the CD player in a flash. Instantly gratifying.

CHICO DEBARGE Virgin (5:00)

PRODUCER: Chico DeBarge
WRITERS: K. Knight, C. DeBarge
PUBLISHERS: Dakota House, ASCAP; Joseph's Dream/Kedar Songs/Multisongs BMG, SESAC
REMIXER: not listed

Kedar/Universal 1381 (CD promo)

Turn the lights down low as DeBarge turns up the heat on this groovy, sexually charged slow jam, calling out that it's always worth it "just for the taste, the smell, the touch, and the love of it." The artist, whose profile is rising by the minute, stretches his vocal capacity to seeming new heights as he catches his own groove toward the song's intensifying climax. "Virgin" (the word is never mentioned in the song) seems a good bet for radio romance shows and midnight moonlight programming. One curiosity: The radio edit comes in lengthy, at 5:00, while the similar-sounding album version is actually shorter, at 4:30. Huh?

COUNTRY

► STEVE WARINER Every Little Whisper (3:02)

PRODUCER: Steve Wariner
WRITERS: S. Wariner, B. Kirsch
PUBLISHERS: Hamstein Cumberland/KidJulie/Steve Wariner, BMI

Capitol 7087-6-12370-2-3 (CD promo)

Fresh from his double victory at the Country Music Assn. Awards for single and song of the year for "Holes In The Floor Of Heaven," Wariner fires off another winner at country radio. Written by Wariner and Billy Kirsch, who co-wrote "Holes," the tune is a radio-ready midtempo cut with a lovely melody and a great romantic lyric about a man who relishes his partner's every little whisper, every little sigh. Wariner has never sounded better, and the fiddle and steel guitar just add to the overall intoxicating mix. Look for the "Comeback Kid" to score again with this one.

► ALLISON MOORER Alabama Song (3:53)

PRODUCER: Kenny Greenberg
WRITERS: A. Moorer, D. Primm
PUBLISHERS: Windswept Pacific/Louise Red/Full Pail, BMI

MCA 5P-72077 (CD promo)

Moorer has a rich, evocative voice that shines on this classy country ballad teeming with imagery of her home state. Co-written with husband Doyle "Butch" Primm, the song showcases Moorer's gift for penning a great—and quite clever—lyric to accompany her smoky vocal style. At first, it seems Moorer's longing is for the state of Alabama, but by the end of the song, as she reveals

NEW & NOTEWORTHY

A+ Enjoy Yourself (3:38)

PRODUCER: Ty Fyffe
WRITER: W. Murphy, G. Williams
PUBLISHER: not listed

Kedar/Universal 1378 (CD promo)

Prepare yourself for the pounce on this song in the tradition of Will Smith's accessible hip-hop propped by an instantly familiar melody. New York-based A+ employs the full instrumental of Walter Murphy's 1976 disco jewel "A Fifth Of Beethoven," accompanied by the requisite refreshed beat with hip-hop stylings. This near-kitsch track works on many levels for top 40, from the artist's tamed rap to the delivery of a fun and uptempo anchor track for mainstream and R&B radio. Lyrically, well, we're not talking a breakthrough—he's trying to "bag a girl"—but there are times to just hop on for the ride without over-thinking the mission. Hey, enjoy yourself.

that California will do, it's obvious that the attraction in question is a man, not the geography. It's a terrific song, and Moorer delivers it with a lazy country charm. Though she received early notice for her performance in a pivotal scene in Robert Redford's film "The Horse Whisperer," Moorer's acceptance at country radio has been slow in coming. This single should change that.

JENNY SIMPSON Ticket Out Of Kansas (3:27)

PRODUCERS: Garth Fundis, Ray Methvin
WRITER: T. Sillers
PUBLISHER: Tom Collins, BMI

Mercury MNCD 222 (CD promo)

Simpson is the first new artist delivered by Mercury Nashville in two years. (Mark Wills was the label's last newcomer.) She's being touted as its next big thing, and if this strong single is any indication, there's substance behind the hype. Penned by Tia Sillers, this is a well-written song about a girl whose family members loan her a suitcase and a dress and then hock their jewelry to finance her trip out of Kansas because Aunt Louise think she's got a shot, and her Mama thinks she's a treasure waiting to be discovered. Simpson's nuanced vocal performance makes listeners feel as if they are boarding the bus with her. You can almost smell the diesel fuel and see the fear in her eyes as she waves goodbye. It's an impressive debut for this Nashville native that signals a bright future ahead.

AC

JULIO IGLESIAS DUET WITH ALL-4-ONE Smoke Gets In Your Eyes (3:39)

PRODUCER: Albert Hammond
WRITERS: O. Harbach, J. Kern
PUBLISHER: PolyGram International, ASCAP

Columbia 41545 (CD promo)

Evergreen balladeer Iglesias previews the forthcoming 37-track "My Life: The Greatest Hits" with a lovely, true-to-form reading of the classic Platters song. The vocals stand out in this elegant and glossy swoonfest, with the super-talented All-4-One trading off lines with the master of romance in a musical setting worthy of an evening of ballroom dancing. Just enchanting and a sure bet to add a little passion to the airwaves.

ROCK TRACKS

► EVERCLEAR Father Of Mine (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

REMIXER: not listed

Capitol 7087 (CD promo)

Distinctive vocals are always a hallmark for hot outfit Everclear, but this time the band further distinguishes itself with a creative smattering of orchestral strings. The track is also layered with adventurous breaks and shifts in melody, making its domination of your brain instant. Add an introspective lyric about the impact of a dad leaving home when his son is 10 ("My daddy gave me a name/Then he walked away"), and you've hooked into an ace for modern rock radio. The single also includes a Strings-Up mix; clear-eyed adult and mainstream top 40 programmers will recognize this as an instant draw for their audiences far and wide. What a wonderful song.

IVY This Is The Day (3:33)

PRODUCER: John Holbrook
WRITER: not listed
PUBLISHER: not listed

550 Music 4144 (CD promo)

Ivy's poppy new single from the movie "There's Something About Mary" combines measured female vocals (think Stereolab) with a snappy brass section that brings to mind both Tony Orlando and ska. The track's third-person lyric tells the story of a woman liberated from oppressive surroundings—à la "She's Leaving Home" by the Beatles—while the catchy melody of the chorus liberates the listener's toes for a bit of tapping. The

coordinated drum and guitar breaks leading into the chorus are especially climactic. While the production on "This Is The Day" is so low-key it verges on flat, the fact that the song's classic song structure makes it instantly familiar could work to its advantage.

SEVEN MARY THREE Each Little Mystery (2:46)

PRODUCERS: Tom Morris, Jason Pollock, Jason Ross
WRITERS: Seven Mary Three
PUBLISHER: Seven Mary Three, BMI

Atlantic 8707 (CD promo)

The latest effort from Seven Mary Three—or 7M3—is a curious, swiftly executed (it's all done in 2:46) number whose melody is carried only by the lead vocal; the instrumental load, including a moody cello, serves merely as an atmospheric backdrop. While the structure works in a setting in which the CD and listener are one on one, radio, with its distracting nature, may not be the most appropriate environment for such an intimate song. That's not to say the track is not of merit; its very architecture is daring and crafted with finesse. But, in terms of single-worthiness, one must wonder if there is something on the band's current "Orange Ave." that's a bit bolder.

PLACEBO Pure Morning (4:00)

PRODUCER: Vinall
WRITERS: Placebo
PUBLISHER: Famous Music Corp., ASCAP

Virgin 1363 (CD promo)

Placebo immediately accosts us with subtly twangy, chemically treated guitars and loopy, Bjork-style drums as "Pure Morning" kicks off. A happy, unlikely little melody tickles the subconscious as the lead vocals begin their nasal affront. But the lyric tells a clichéd story, singing the praises of "a friend with weed" and "a friend with breasts" in a way that leaves little to modern rockers' imaginations. The verses are more challenging than the refrain, though their inclusion seems more a bow to tradition than a necessary element. In any case, this is a catchy tune, and Placebo may have a hit here.

SPRUNG MONKEY Super Breakdown (3:29)

PRODUCER: Jim Wirt
WRITERS: Sprung Monkey
PUBLISHERS: Hung Donkey Music/Surfmatt Music, BMI

Surfdog/Hollywood 1087 (CD promo)

Sprung Monkey presents the fundamentals of a good hard rock track here but gets waylaid after the first thrumming guitar riff. The unremarkable vocals are run through a distractingly dated reverb effect, and the song's best element—its solid, raucous guitars—effectively disappears during the verses, leaving little of interest in sight. While the vocal melody sounds distinctly like Animation's "Obsession," the familiar chorus recalls every rock refrain of the last two decades, helping this song blend into the woodwork.

RAP

► LORD TARIQ & PETER GUNZ Startin' Somethin' (4:20)

PRODUCER: Peter Gunz
WRITER: not listed
PUBLISHER: not listed

Columbia 41518 (CD promo)

Its debut hit, "Deja Vu [Uptown Baby]," carried this duo to the top 10 of both Hot R&B Singles and the Hot 100. We also got a tasty morsel from the pair in Tatyana Ali's debut single, the top 10 "Daydreamin'." With the use of a fat-tened-up rhythm line from Michael Jackson's "Wanna Be Startin' Somethin'," even including portions of his vocal in the background, there's little doubt that this song will soon be spreading over the airwaves like a gust of cool air. The guys make no effort to break new ground lyrically, but with a foot tapping to one of the most memorable melodies in pop history, top 40 and R&B audiences are going to be raising the collective volume—and the team's level of popularity—to new heights.

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 Chuck Taylor, 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: Dylan Siegler (N.Y.)

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

KATHY SMITH: LIFT WEIGHTS TO LOSE WEIGHT

Sony Music Video
60 minutes, \$14.98
Smith's congenial style and fresh approach to new fitness trends translate beautifully to this first tape in her new "TimeSavers" workout series from new label Sony Music Video. Designed to present quick and effective workouts using weights, the tape contains two complete 20-minute classes that work the upper and lower body, respectively, and can be completed together or separately, depending on time constraints. Each segment also contains two different intensity "tracks." Viewers can select which track to use depending on their fitness level. Smith follows the "lighter" path throughout. What makes this tape a standout is its easy-going accessibility. Smith provides detailed explanations for each move and truly makes at-home exercisers feel comfortable regardless of their fitness level. Companion TimeSaver "Cardio Fat Burning" follows a similar format and is equally excellent.

THE DAILY BURN: KICK, DANCE & FIRM

Sony Music Video
55 minutes, \$12.98
This latest MTV workout program to get a video release is an ultra-revved-up romp that is expressly geared toward those who like their exercise intense and their music loud. From their makeshift studio on a sunny boardwalk, Michael Bergin of "Baywatch" and Fitness America champ T'sianina Joelson lead a gaggle of beautiful beachgoers through a light-impact aerobic routine that combines freestyle dance and kickboxing moves. Keeping the beat is New York's DJ Skribble, who gets his exercise spinning and scratching his way through a blood-pumping musical selection. The routine includes a 12-minute warm-up, a 22-minute routine, a six-minute cool-down, and a bonus 15-minute tai chi session. Although it was created as a daily workout, it can be effective if followed in smaller doses as well.

GOING PLACES: THE BLOODIEST FIELD

MPI Home Video
50 minutes, \$12.98
For some American history buffs, walking on the famed battlefields from years past provides a personal connection with U.S. history. For others, just visiting is not enough. At the Hagerstown, Md., site of the great Civil War battle of Antietam, each year thousands of people gather to re-enact the battle, in which more U.S. soldiers died than in any other before or since. The war and the battle are peripherally addressed in this tape, but its real heart and soul are those who do the re-enacting and make the event such a success. The stories of these men and women, who represent as broad a socioeconomic spectrum as the soldiers who participated in the original battle, are dedicated to their passion and provide viewers with a fascinating armchair experience without the muddy clothes or the sore feet. The six-volume "Going Places" cultural series, which airs on selected public television stations, also includes visits to South Africa, Miami, Ireland, San Francisco, and the world's most renowned volcanoes and rain forests.

THE ADVENTURES OF PUMPKIN PETE

Pumpkinhouse Productions
30 minutes, \$14.95
Storytelling, live-action sequences, puppetry, and drawings come together in this sugary-sweet video that contains

some of the most colorful backdrops around. A matronly, British-nanny type opens her oversized storybook to tell the tales of the residents of Vegeville, which is also the name of the central character. Other characters include his friends Broccoli Bill, Spinach Sue, Mushroom Mae, etc. The stories clock in at less than 10 minutes and are filled with rhymes that "come to life." The episodes are fun to be sure, but they also contain important lessons for kids. In one story Pete learns the importance of eating healthy foods; in another, he understands why it is important to wear a helmet when riding his bike. Contact: 800-841-8993.

BUG CITY: REALLY GROSS BUG STUFF

Schlessinger Media
30 minutes, \$12.95
You can't say the title didn't warn you. If scenes of a wasp infesting a caterpillar with its eggs, maggots devouring a dead calf, or a Venus flytrap making lunch out of a passer-by are up your alley, this is the tape to buy. Actually, as gross as these occurrences may seem, all tapes in the "Bug City" series are aimed at elementary-school-age children and are presented in an educational framework through which viewers can learn all about different aspects of the insect kingdom. Hosted by actress

Christina Ricci, an entomologist, and a wise-cracking puppet called Bugsy Seagull, the program does have its hands-over-the-eyes moments, but it is also clever and, at times, even humorous. Also new from Schlessinger are "Amazing Insect Warriors" and "Incredible Insects," which also could benefit from the march to the big screen of DreamWorks' animated "Antz." Contact: 610-645-4000.

CABBAGE PATCH KIDS: THE SING-ALONG

BMG Video
30 minutes, \$12.98
The Cabbage Patch doll craze may be on the wane, but the videos starring the yarn-haired moppets brimming over with personality continue to provide refreshing fun. This patchwork of music videos culled from the previous two Cabbage Patch videos, "The Screen Test" and "The Clubhouse," plus a sneak peek at the upcoming "Saturday Night," proves memorable for both kids who have seen the first duo of tapes and newcomers to the Cabbage Patch video franchise. Some of the nine songs are sweet and sentimental, while others are downright rollicking. Each are framed by a scene that sets the mood, and the words to each appear onscreen so viewers can sing along if they choose.

ENTER * ACTIVE

BY DOUG REECE

HEADRUSH

Berkeley Systems/Jellyvision
Hybrid CD-ROM

If you thought the wisecracks over at Jellyvision, the maker of the wildly popular, attitude-filled "You Don't Know Jack" desktop trivia series, might be running out of piss and vinegar, take a look at "Headrush." Here they've come up with a new youth-oriented, pop-culture title that makes "Jack" look like a baby lamb. "Headrush" is designed specifically for TV/comic book/animation junkies (read teens) and probably won't have the mainstream audience reach that "Jack" did when it was first released. Hilarious, puerile new sound effects, host commentary, and animation sequences add some nice flavor, and player interaction has been elevated with challenges that result in player icons literally biting one another. Mercury Records, in an attempt to tap into the title's youthful demographic, has stuck a deal with Berkeley to add songs from Motorbaby, 2 Skinnee J's, and Swirl 360, which can also be played in a regular CD player.

www.countryfan.com

From its clever mystery-artist game to its wonderfully comprehensive gift store to its

artist and news features, countryfan.com represents the tastes and interests of true blue country fans with aplomb. Operated by the Museum of Country Legends in Myrtle Beach, S.C., the site has a wealth of content, but it could be presented with a bit more flash. Its "tidbytes" trivia and artist of the month are fine, but the site would do well to initiate a graphics overhaul. One other drawback: countryfan.com requires an annoying plug-in download. Still, while it may not be as slick as country.com or as comprehensive as a few other country music sites, it does capture the grass-roots, artist-focused nature of the country music community.

AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

PURE DRIVEL

By Steve Martin
Read by the author
Simon & Schuster Audio
140 minutes (unabridged), \$18
ISBN 0-671-04324-2

Comic actor Martin turns humor essayist in this hit-or-miss collection of short pieces. Martin's at his funniest when giving advice to writers (such as why "Love In The Time Of Cholera" is a bad title) or describing his versions of new products like Chef Boyardee's Bungee Cord. He also imagines the effect a stabilizing good-mood drug would have on a group of angry avant-garde artists and reveals that celebrity actors actually have secret lives as Nobel Prize-winning scientists. He's less successful with his current-events commentary, such as when he argues that oral sex isn't adultery from the point of view of Ricky from "I Love Lucy." The skit is bizarre but not particularly funny. An imagined scene of Socrates arguing for the rights of paparazzi likewise falls flat. Overall, Martin is amusing but no match for the likes of Dave Barry or Calvin Trillin. His deadpan reading is appropriate for the material but doesn't add anything to it.

WHY PEOPLE BELIEVE WEIRD THINGS

By Michael Shermer
Read by the author
Audio Renaissance
3 hours (abridged), \$16.95
ISBN 1-55927-513-8

With the popularity of TV shows like "The X-Files," psychics, and alien abductions, all things paranormal have captured the public's attention. But this audiobook is like a dose of cold water. Speaking in a thoughtful and entertaining manner, Shermer, director of the Skeptics Society, explains the psychological need to believe in the uncertain world; it seems to offer hope and comfort. Although Shermer's a skeptic, he explains that he isn't a cynic and isn't close-minded to new ideas. But as a skeptic, he approaches each new idea with a scientific rationality, analyzing and evaluating the evidence and drawing conclusions based on that evidence. As an example, he reveals the secret of a psychic's "cold reading" that amazed an Oprah Winfrey audience. That secret is that a psychic will throw out general observations until someone responds; he or she then continues on the right track by following the person's cues, confident that the person will remember only the facts the psychic got right and ignore the misses. In addition, Shermer offers a useful list of "do's and don'ts" in evaluating scientific evidence, suggesting, for instance, that "anecdotes are not evidence." He also gives a fascinating history of witch crazes; cults of personality; near-death experiences; alien abductions; the Roswell, N.M., "alien autopsy"; creationism; and Holocaust revisionism. Some listeners may be offended if they cherish one of the beliefs that Shermer dismantles, but all listeners will find this tape fascinating and thought-provoking.

ON SCREEN

FREE TIBET

Directed by Sarah Pirozek. Executive producers Jay Faires, Adam Yauch
The Shooting Gallery in association with Mammoth Pictures
In limited release

Part history lesson and part Lolapalooza, this documentary on the first Tibetan Freedom Concert tries to instill a sense of the '60s protest movement into a sea of apathetic youth by using loud music and rockers sympathetic to the concert's cause.

After a few minutes of Beck playing a mean harmonica, the film quickly jumps into a brief history of Tibet and its nonviolent people. Its serene environment changed quickly in 1949, when China invaded the country, killed thousands of Buddhist monks, and threw the remainder in jail. Throughout the film there are numerous scenes of Chinese soldiers beating and torturing monks and nuns, as well as horrible tales of abuse told by present-day monks and nuns who attended the two-day concert event held in June 1996 in San Francisco.

Although Hollywood celebrities such as Richard Gere and others have tried to raise awareness about human rights violations in Tibet, it's a twentysomething crowd delivering the message here.

The concert benefited the Milarepa Fund, a nonprofit group named for the 11th-century Tibetan saint who brought "enlightenment through music," and its young co-founder Erin Potts is extensively interviewed throughout.

She and her staff are seen organizing the concert as well as a rally in front of the Chinese consulate in

San Francisco, where she is arrested and placed into a police van.

In between interviews, news footage, and historical perspective is the concert. A wide variety of styles are represented, ranging from old-school bluesmen like Buddy Guy and John Lee Hooker, to post-grunge rockers Rager Against The Machine, Pavement, and the Foo Fighters, to rappers A Tribe Called Quest and hip-hopers the Fugees. Only one song from each group's set is featured. None are hits, and most are fairly flat.

Backstage interviews with the band members and performers, though, are often more entertaining and enlightening. Bjork, for example, says she was there because, coming from a small country, she always roots for "the underdog."

An encounter between Sean



Thurston Moore of Sonic Youth at the first Tibetan Freedom Concert.

Lennon and rapper Biz Markie is completely spontaneous. Biz doesn't really know who Sean is, until the interviewer says, "You know, John and Yoko's son."

Another act on the bill, De La Soul, admitted it had never heard about Tibet's problems but was there because the Beastie Boys' Adam Yauch asked it to perform.

Yauch, a co-founder of the Milarepa Fund, helped organize the concert and is committed to spreading the message because "change can only come through awareness."

A live concert CD is available through Grand Royal/Capitol Records.

The monks and nuns also provide some of the film's light moments. When one monk is asked which performance was his favorite, he says "the Pizza Boys" instead of the Beastie Boys.

All kidding aside, the film's message is clear and constant without hitting you over the head with a sledgehammer. It packs a lot of information in its two-hour running time in a user-friendly format.

More than 100,000 people attended the San Francisco concert, but it's unclear how many in attendance got the message. One baffled concertgoer says that in spite of hearing the horrifying stories told by the monks, the crowd appeared "lethargic and dead."

But as with any social cause, awareness is the key to action. And as Smashing Pumpkins guitarist James Iha says, "This is about the best thing dumb rock stars can do" to bring the Tibetan cause to a new awareness level.

EILEEN FITZPATRICK

Take 6 Returns To 'Cool' A Cappella Reprise/Warner Targets Various Formats With Act's 6th Set

BY ANITA M. SAMUELS

LOS ANGELES—A cappella group Take 6 dared to be different on its self-titled debut in 1988, earning two Grammy Awards and getting its gospel message to the masses in the process.

The sextet followed up with four more albums, "So Much 2 Say" (1990), "He Is Christmas" (1991), "Join The Band" (1994), and "Brothers" (1997), adding instrumentation in increments. Those five albums have garnered a total of seven Grammys and eight Dove Awards.

Now the group plans to revisit its a cappella roots on the set "So Cool," due Oct. 27 on

Reprise/Warner Bros. Records. "Our first album was completely a cappella," says Claude McKnight. "Eighty percent to 90% of this album is a cappella. [We did it] mainly because a lot of people had been telling us to continue doing the a cappella stuff... that's what they needed us to be."

The album, which also marks the group's 10th anniversary, is planned for a simultaneous international release, according to the label.

Chris Palmer, VP of progressive music at Warner Bros. Nashville, says the label will release singles targeted to a variety of radio formats. On Sept. 28, "Nothing But Love" was shipped to gospel radio, while "I'll Fly Away" was shipped to contemporary Christian outlets. The title track is being planned for jazz stations, says Palmer. In addition, Palmer notes that the label plans two remixes for "Sonshine," which will eventually be serviced to R&B radio. That single and "Nothing But Love" are being planned for release to R&B radio after the album's release. The label also plans to ship "Love And Harmony" to AC stations at a later date.

On the new project, McKnight says he and his bandmates, Alvin Chea, Cedric Dent, Joey Kibble, David Thomas, and Mark Kibble, wrote and produced most of the material. George Duke produced "Love And Harmony."

According to McKnight, "I'll Fly Away" was written in the style of classic negro spirituals, while "Wings Of Your Prayer" is more contemporary.

McKnight says the group was formed at Oakwood College in Huntsville, Ala. "There were a lot of bands, and we wanted to be different. That's why we ended up with six people. We wanted to be kind of jazzy. We all play instruments and grew up listening to jazz and gospel."

Although Kevin Brown, PD of AC KBLX San Francisco, says that he hasn't heard the album yet, the station has historically supported the

group. "We look forward to this 'back to the roots' effort," he says.

What has kept Take 6 thriving has been the group's ability to transcend nearly all genres of music, from contemporary Christian and gospel to R&B and pop.

Its self-titled debut peaked at No. 3 on the Top Contemporary Christian chart and No. 8 on Top Contemporary Jazz Albums. "So Much 2 Say" peaked at No. 2 on Top Contemporary Jazz Albums, No. 8 on Top-Gospel Albums, and No. 22 on Top R&B Albums. "He Is Christmas" peaked at No. 7 on Top Contemporary Christian. "Join The Band" peaked at

No. 4 on Top Contemporary Christian, while "Brothers" peaked at No. 18 on Top Contemporary Christian and No. 71 on Top R&B Albums.

From those five albums, Take 6 garnered seven singles, among them, "I L-O-V-E U," which peaked at No. 19 on the Hot 100, "Biggest Part Of Me," which peaked at No. 36 on that chart, and "All I Need (Is A Chance)," which peaked at No. 7 on the Hot 100.

According to SoundScan, "He Is Christmas" sold 259,000 copies, "Join The Band" sold 253,000 copies, and "Brothers" sold 52,000 copies. Take 6's first two albums were released before SoundScan began tabulating sales.

"Biggest Part Of Me" sold 32,000 units, according to SoundScan, while "All I Need (Is A Chance)" sold 6,600.

Palmer says the label does not plan to create a videoclip right away, as it has done in the past for the act. "It appears that most video outlets follow success at radio. Given that they have sold millions of records, we are going to let the video be a part of the marketing plan in the second phase by the first of next year," he says.

Palmer says the advertising campaign for Take 6 will utilize both WEA and Warner Christian Distribution. The companies will advertise in Christian and mainstream book outlets, such as Borders, on a national level. Consumer advertising, he says, will include such magazines as Gospel Today and Jazziz. Ads will also appear in such mainstream newspapers as USA Today, and the label will do one-stop mailings to independent record stores.

"The album will be price-positioned throughout the holiday season," says Palmer. "We have also created a shelf header card with the release date."

Other advertising includes advance sales fliers that Palmer says were mailed during the first week of September to contemporary Christian accounts and other buyers na-

tionwide. Advance copies of the album, he adds, were also sent to buyers of all music genres.

A Take 6 concert tour will begin in October. "They will be working day and night setting up this album," says Palmer. Each market will get a live performance with promotional activities surrounding those dates. On Saturday (3), the group was to perform in Washington, D.C., at the Sligo Seventh Day Adventist Church. Other dates are slated for Birmingham,

(Continued on page 28)



Producer Ethics. Sean "Puffy" Combs cools out with his Hit Men production team at the New York eatery Tatou for Kelly Price's album release party. Pictured, front, from left, are Jeffrey "J-Dub" Walker, Combs, and Anthony Dent (standing).



TAKE 6

Solo 'Bruthas' Explore The Power Of Four; Tapping 25 Years Of Sweet Honey In The Rock

SOLO 'BRUTHAS': Unique Mack, lead singer of the quartet Solo—whose other members are Dan Stokes, Darnell Chavis, and Robert Anderson—says the group tries to stay away from musical trends. What's more, the vocalist/bassist says the group's music isn't likely to fit any one genre, which these days isn't a bad thing. Mack says the new project, "4 Bruthas & A Bass," released Sept. 22 on Perspective/A&M, shows a lot of "musical growth."

"I think we have a lot of new music to bring... a lot of live and acoustic-sounding stuff... some is a cappella," he says.

Hector Hannibal, PD of mainstream R&B WHUR Washington, D.C., says Solo's sound is "refreshing." The station has added "Touch Me," the first single from the sophomore set.

"I like their sound," he says. "It's a little departure from the norm. It's got great energy. The lead singer sounds like Sam Cooke."

Mack dubs the group's music "new classic soul" and says it can stand the test of time. "We definitely have a message to offer, and we want to bring back 'good feeling' music," says Mack. Solo was introduced to the industry via Jimmy Jam and Terry Lewis. Solo's self-titled debut set peaked at No. 8 on Billboard's Top R&B Albums chart in 1995. According to SoundScan, that album has sold 608,000 units.

The quartet co-produced and/or co-wrote songs for the new album with Raphael Saadiq, Gerald Levert, and Travin Potts. "Till Death Do Us Part" is a duet with the female group Brownstone.

Visibility is what Mack says will help bring Solo back to the forefront. The label plans for Solo to perform at Virginia's state fair and at BET Soundstage in Maryland.

SWEET HONEY'S 'ROCK': It's been three years since the last album by the Grammy Award-winning a cappella female group Sweet Honey In The Rock. In honor of the group's 25th anniversary, Rykodisc will release a new album, "25," Oct. 20. The set, which is the group's 16th, is produced by Ysaye Barnwell, the group's bass vocalist. It offers a soon-to-be legendary collection of tracks, including two Bob Marley covers: "Redemption Song" and "Motherless Child." Other members of the group include Bernice Johnson Reagon, Aisha Kahlil, Nitanju Bolade Casel, Carol Maillard, and sign-language interpreter Shirley

Childress Johnson.

Other activities in celebration of the group's anniversary include the release of "Continuum: The First Songbook Of Sweet Honey In The Rock" on Third World Press, with a forward written by Harry Belafonte, and "No Mirrors In Nana's House," a children's book by Barnwell from Harcourt Brace World Press. Reagon also produced "Africans In America," a soundtrack to an upcoming public-TV special of the same name; the album is due on Rykodisc in conjunction with GBH Records. The album will feature original compositions and arrangements by Reagon, as well as a solo performance and a song with her daughter, Toshi Reagon. The music will evoke the musical and historical framework of the slave trade in Africa and the Americas, as well as the Civil War.

"Africans In America" is a six-hour documentary series produced by the Boston public-TV station WGBH and is slated to air nationally on PBS this month.

The soundtrack will be released later this month in CD and cassette formats. It will be available as a single album of selected songs, as well as a limited-edition multi-album boxed set with liner notes written by Reagon.

EATS MEETS WEST: LaFace Records' Antonio "L.A." Reid, the label's co-founder, has teamed up with Michael Krongold and Marc Cooperman, aka the Zeit Guys, to open Fusebox, a new restaurant that will feature Asian and American cuisine. It's set to open in Atlanta in October 1999. The Zeit Guys will serve as managing partners for the restaurant, while Reid will be the primary investor.

KNIGHT'S DIFFERENT ROAD: "Many Different Roads" by Gladys Knight will be released Nov. 3 in celebration of the vocalist's 50th year in the music industry. The album is on Many Roads Records, a new indie label based in Las Vegas. The project is the label's first release and is being distributed by Golden Bee Productions in Phoenix.

The project is a combination of contemporary and traditional gospel and inspirational music. The album, which

(Continued on page 44)



by Anita M. Samuels



KNIGHT

Billboard TOP R&B ALBUMS

OCTOBER 10, 1998

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	5	LAURYN HILL ▲ ²	THE MISEDUCATION OF LAURYN HILL	1
				★★★ Hot Shot Debut ★★★		
②	NEW ▶		1	KEITH SWEAT	STILL IN THE GAME	2
				★★★ Greatest Gainer ★★★		
③		77	2	FLIPMODE SQUAD	THE IMPERIAL	3
4	2	—	2	SOUNDTRACK	RUSH HOUR	2
5	6	6	7	KELLY PRICE ●	SOUL OF A WOMAN	2
6	7	7	19	DMX ▲	IT'S DARK AND HELL IS HOT	1
7	3	—	2	MAGIC TRU/NO LIMIT	SKY'S THE LIMIT	3
8	8	—	2	SHAQUILLE O'NEAL	RESPECT	8
9	4	3	5	FAT JOE	DON CARTAGENA	2
10	9	5	9	SNOOP DOGG	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
⑪	NEW ▶		1	RAS KASS	RASASSINATION	11
12	10	11	6	THE TEMPTATIONS	PHOENIX RISING	8
13	11	9	11	JERMAINE DUPRI ▲	LIFE IN 1472 THE ORIGINAL SOUNDTRACK	1
14	5	2	4	CANIBUS	CAN-I-BUS	2
15	12	10	15	SOUNDTRACK ▲	DR. DOLITTLE: THE ALBUM	4
16	14	12	10	GERALD LEVERT	LOVE & CONSEQUENCES	2
⑬	NEW ▶		1	BIG TYMERS	HOW YOU LUV THAT? VOL. 2	17
18	15	14	13	NOREAGA ●	N.O.R.E.	1
19	19	18	20	XSCAPE ●	TRACES OF MY LIPSTICK	6
20	17	20	7	LUTHER VANDROSS	I KNOW	9
21	13	4	3	SKULL DUGGERY	THESE WICKED STREETS	4
22	20	17	16	BRANDY ▲ ²	NEVER S-A-Y NEVER	2
23	16	8	4	BIG ED	THE ASSASSIN	3
24	23	16	7	SOUNDTRACK ●	HOW STELLA GOT HER GROOVE BACK	3
⑳	NEW ▶		1	SOLO	4 BRUTHAS & A BASS	25
26	21	22	23	MYA	MYA	13
27	22	19	11	MONICA ▲	THE BOY IS MINE	2
28	24	29	11	TRIN-I-TEE 5:7	TRIN-I-TEE 5:7	20
29	28	31	26	MONTELL JORDAN ●	LET'S RIDE	8
30	18	13	53	BRIAN MCKNIGHT ▲	ANYTIME	1
31	31	25	18	MASTER P ▲ ⁴	MP DA LAST DON	1
32	29	28	24	TAMIA	TAMIA	18
33	26	24	13	MAXWELL ●	EMBRYA	2
34	27	26	54	JON B. ▲	COOL RELAX	5
⑳	NEW ▶		1	GHETTO TWIINZ	NO PAIN NO GAIN	35
36	30	23	7	E-40 ●	THE ELEMENT OF SURPRISE	4
37	25	21	7	VARIOUS ARTISTS	FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER	2
38	33	30	33	SILKK THE SHOCKER ▲	CHARGE IT 2 DA GAME	1
39	35	27	9	MARY J. BLIGE ●	THE TOUR	7
40	34	38	27	PUBLIC ANNOUNCEMENT	ALL WORK, NO PLAY	14
41	36	41	32	JAGGED EDGE	A JAGGED ERA	19
④	NEW ▶		1	REGINA BELLE	BELIEVE IN ME	42
43	38	35	5	NICOLE	MAKE IT HOT	19
44	46	44	5	MONIFAH	MO'HOGANY	42
45	37	37	10	MAC	SHELL SHOCKED	4
				★★★ Pacesetter ★★★		
④	58	—	2	GENERAL GRANT	MR. ENERGIZER	46

47	32	15	3	SOUNDTRACK	WHY DO FOOLS FALL IN LOVE	15
48	48	47	51	JANET ▲ ²	THE VELVET ROPE	2
49	39	36	5	XZIBIT	40 DAYZ & 40 NIGHTZ	14
50	42	33	5	JAYO FELONY	WHATCHA GONNA DO	8
⑤	NEW ▶		1	PATTI LABELLE	LIVE! ONE NIGHT ONLY	51
⑤	NEW ▶		1	C-LOC	YA HEARD ME	52
53	40	40	23	BIG PUNISHER ▲	CAPITAL PUNISHMENT	1
54	44	46	52	NEXT ▲	RATED NEXT	13
55	49	43	5	VARIOUS ARTISTS	ESPN PRESENTS: JOCK JAMS VOL. 4	43
56	43	32	6	SOUNDTRACK	BLADE	28
57	45	39	44	WILL SMITH ▲ ⁴	BIG WILLIE STYLE	9
58	41	34	11	CAM'RON	CONFESSIONS OF FIRE	2
59	50	42	13	KANE & ABEL	AM I MY BROTHERS KEEPER	1
60	47	48	45	CHICO DEBARGE ●	LONG TIME NO SEE	14
61	52	45	67	K-CI & JOJO ▲ ³	LOVE ALWAYS	2
62	54	53	47	MYSTIKAL ▲	UNPREDICTABLE	1
63	59	57	57	MASTER P ▲ ²	GHETTO D	1
64	53	51	7	M.O.P.	FIRST FAMILY 4 LIFE	14
65	51	50	10	WU-TANG KILLA BEES	THE SWARM	3
66	70	81	4	VARIOUS ARTISTS	OLD SCHOOL JAMS	66
67	57	61	49	MASE ▲ ²	HARLEM WORLD	1
68	66	60	18	MO THUGS FAMILY ●	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
⑥	NEW ▶		1	TRICK DADDY DOLLARS	WWW.THUG.COM	69
⑦	NEW ▶		1	A TRIBE CALLED QUEST	THE LOVE MOVEMENT	70
71	63	54	22	FIEND ●	THERE'S ONE IN EVERY FAMILY	1
72	60	58	54	USHER ▲ ⁴	MY WAY	1
73	73	74	48	JAY-Z ●	IN MY LIFETIME, VOL. 1	2
⑦	NEW ▶		1	THE 2 LIVE CREW	THE REAL ONE	59
75	72	66	29	C-MURDER ●	LIFE OR DEATH	1
⑦	NEW ▶		1	KIRK FRANKLIN	THE NU NATION PROJECT	76
77	69	49	10	SUNZ OF MAN	THE LAST SHALL BE FIRST	7
78	68	67	46	LSG ▲	LEVERT.SWEAT.GILL	2
79	56	55	7	KILLARMY	DIRTY WEAPONRY	13
80	55	—	2	VESTA	RELATIONSHIPS	55
81	61	56	5	TATYANA ALI	KISS THE SKY	47
82	74	69	25	GOODIE MOB ●	STILL STANDING	2
83	65	59	20	SPARKLE	SPARKLE	2
84	84	80	28	SOUNDTRACK ▲	THE PLAYERS CLUB	2
85	67	52	5	INDO G	ANGEL DUST	32
86	76	70	10	2PAC	IN HIS OWN WORDS	43
87	64	65	5	A-G-2-A-KE	MIL-TICKET	37
88	71	75	15	DEVIN	THE DUDE	27
⑧	NEW ▶		1	JAY-Z	VOL. 2... HARD KNOCK LIFE	89
⑨	NEW ▶		1	LUTHER VANDROSS	ALWAYS & FOREVER — THE CLASSICS	90
91	78	68	19	EIGHTBALL ▲ ²	LOST	3
92	79	99	71	GOD'S PROPERTY	GOD'S PROPERTY	1
93	62	64	20	SOUNDTRACK	STREETS IS WATCHING	3
94	89	87	45	KAREN CLARK-SHEARD	FINALLY KAREN	28
95	87	62	53	BOYZ II MEN ▲ ²	EVOLUTION	1
96	82	76	80	THE NOTORIOUS B.I.G. ▲ ⁷	LIFE AFTER DEATH	1
97	81	77	19	VARIOUS ARTISTS ●	NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION	7
98	92	89	84	TRU ▲ ²	TRU 2 DA GAME	2
99	80	63	24	SOUNDTRACK ●	BULWORTH — THE SOUNDTRACK	4
100	83	73	9	CELLY CEL	G-FILEZ	17

○ 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.



MACK 10

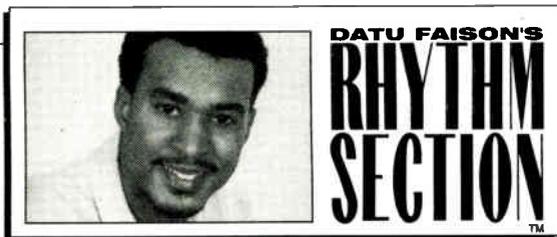
the recipe

Including the hit single "Money's Just A Touch Away" featuring Gerald Levert

Also Featuring: All new music from... Snoop Dogg, Master P, Ice Cube, Mystikal, Jermaine Dupri, Foxy Brown, Fat Joe, Big Punisher and more.







STRONG MOVERS: As predicted in last issue's column, Dru Hill's "How Deep Is Your Love" (Island/Def Jam/Mercury), which debuted a week early due to street-date violations, catapults into the top five of Hot R&B Singles after a full week's sales are tabulated. The single rang in more than 53,000 units at the overall SoundScan panel, earning a rank of No. 2 on Hot 100 Singles Sales and moving into the same slot on the core-store panel's Hot R&B Singles Sales. The increase at retail basically doubles the song's chart points, resulting in a 13-3 leap on Hot R&B Singles.

Meanwhile, young up-and-coming trio Divine's "Lately" (Pendulum/Red Ant) picks up another 16% at core stores, making way for a 4-1 move on Hot R&B Singles Sales, with more than 10,000 units sold at that panel this week. Couple that increase with the song's audience growth, which was 3 million listeners, and Divine has the formula for a top five record. "Lately" moves 29-27 on Hot R&B Airplay, thanks to the 10 new stations that came on board.

For every record that goes up, one must come down, and Next's "I Still Love You" (Arista) is that record. Although the song grows by 3.5 million listeners and rises 15-11 on Hot R&B Airplay, it also loses 13% at core stores and falls 6-9 on Hot R&B Singles Sales. The result is a 4-6 slip on Hot R&B Singles.

Deborah Cox's "Nobody's Supposed To Be Here" (Arista) saw one of the issue's strongest sales improvements, nearly doubling last issue's total units at the R&B retail panel. Cox's audience increase at the radio panel was 1.8 million listeners, which leads to a 14-9 rise on Hot R&B Singles. At the overall SoundScan panel, the sales boost earned Cox the Greatest Gainer/Sales distinction on the Hot 100, vaulting 52-35.

Her top sales markets include New York, Chicago, Houston, and Philadelphia. At that rate of growth and considering the video was just completed and isn't even in rotation on video channels yet, "Nobody's Supposed To Be Here" could best her previous high on Hot R&B Singles in the next two or three weeks. Cox's benchmark on Hot R&B Singles was set in 1995 with her first commercial single, "Sentimental," which peaked at No. 4.

THE ONSLAUGHT: As we enter the fourth quarter, the heaviest release time, Top R&B Albums accordingly sees a heavier number of albums hit. Leading the bunch is R&B veteran Keith Sweat with his aptly titled "Still In The Game," which nabs the Hot Shot Debut at No. 2.

Sweat's latest single, "Come Get Wit Me," featuring Snoop Dogg, was not released commercially and peaked at No. 27 on Hot R&B Airplay. Aside from Sweat's album, 12 other sets hit this issue's Top R&B Albums. Of those, three chart prematurely by virtue of street-date violations, a problem that is warranting growing concern. The sets that enter early are A Tribe Called Quest's "Love Movement" (Jive), at No. 70; Kirk Franklin's "Nu Nation Project" (Gospo Centric/Interscope), at No. 76; and Jay-Z's "Vol. II: Hard Knock Life" (Roc-A-Fella/Def Jam/Mercury), at No. 89. Any one of these titles could top next issue's chart, but early retail action leans toward Jay-Z.

R&B

TAKE 6

(Continued from page 26)

Ala.; Tampa, Fla.; Fort Worth, Texas; Englewood, N.J.; and Westbury, N.Y. The label is also planning in-stores that will include short performances. "We are already getting requests from contemporary Christian stores," says Palmer.

Palmer adds that the label will saturate media, retail, and radio around Take 6's live performances. The label also plans for the group to appear on BET, "The Tonight Show," "The View," "CNN Showbiz Today," and "The Rosie O'Donnell Show." It is also targeting a variety of mainstream and Christian publications for features and reviews of the group. To further increase awareness of the group, Palmer says a 30- or 60-second TV commercial spot featuring Take 6 will air in major markets.

According to Yumi Kimura, international marketing manager at Warner/Reprise Nashville, a three-week tour is being planned in such Japanese territories as Osaka, Tokyo, Fukuoka, and Nagoya for Nov. 10-29. Plans are also in the works for Europe, Australia, and Brazil.

"The guys have a quite established history already," says Kimura. "They toured Europe and Asia and especially in Japan. They are quite popular... the last three albums went gold [gold is certified for sales of 100,000 units] there. 'The Best Of Take 6' was released especially for the Japanese market... it went platinum [200,000 units], giving them three consecutive hits. That makes Japan a prime market."

While plans for other markets are still being finalized, Kimura says Warner lets individual territories determine their own marketing plans.

Take 6 will also gain major exposure through a number of high-profile TV and film projects. The group makes a performance cameo in the movie "The Out-Of-Towners," starring Steve Martin and Goldie Hawn, due Dec. 25. Take 6 will also appear on the R&B/gospel companion album to the DreamWorks SKG animated film, "The Prince Of Egypt," which will open in November.

"I'm sure we will do well with [the new album]," says Tom Demalon, urban buyer for Tower Records in Nashville. "Their catalog continues to sell for us... This is such a musician's town, and they cater to that."

The group has also filmed a public service announcement for the NFL and the United Way called "We're All In This Together," which is set to air throughout the 1998 football season. In addition, Take 6 will be featured in the "Be Like Mike" Gatorade commercial featuring Michael Jordan, which is scheduled to air during the 1998-99 NBA season. The ensemble is also constructing its own World Wide Web site, which will be linked to Reprise's Web site.

Take 6 is managed by Andy Barton of Trifecta Entertainment and booked by the William Morris Agency. Dent and Mark Kibble's songs are published by McSpadden-Smith Music (BMI); the other members' songs are published by Warner/Chappell (BMI).

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	NEW		1	JUST THE TWO OF US (M) (T) (X) COLUMBIA 79038*	WILL SMITH 1 week at No. 1
2	1	1	12	LOOKIN' AT ME ● (C) (D) (T) (X) BAD BOY 79176/ARISTA	MASE FEATURING PUFF DADDY
3	4	5	8	DEFINITION (C) (D) (T) RAWKUS 173	MOS DEF & KWELI ARE BLACK STAR
4	2	4	5	SUPERTHUG (C) (D) (T) PENALTY 0237/TOMMY BOY	NOREAGA
				*** GREATEST GAINER ***	
5	6	6	5	'98 THUG PARADISE (C) (D) (T) (X) H.O.L.A. 341077	TRAGEDY, CAPONE, INFINITE
6	5	19	3	INVASION OF THE FLAT BOOTY B****S (C) (D) (T) SHORT 42543/JIVE	TOO SHORT
7	3	3	6	STILL A G THANG (C) (D) (T) NO LIMIT 53450/PRIORITY	SNOOP DOGG
8	9	—	2	DEADLY ZONE (C) (D) (T) TVT SOUNDTRAX B215/TVT	BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD
9	7	7	12	WHAT U SEE IS WHAT U GET (C) (D) (T) LOUD 65507/RCA	XZIBIT
10	11	10	28	2 LIVE PARTY (C) (D) (T) LIL JOE 897	THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY)
11	8	2	14	WOOF WOOF (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	THE 69 BOYZ
12	10	8	9	BANANAS [WHO YOU GONNA CALL?] (C) (D) FLAVOR UNIT 860814/MOTOWN	QUEEN LATIFAH FEAT. APACHE
13	13	27	6	SPARK SOMEBODY UP (C) (T) (X) EDEL AMERICA 3875*	BUDDHA MONK
14	15	11	9	GOODBYE TO MY HOMIES (C) (D) (T) NO LIMIT 53326/PRIORITY	MASTER P FEAT. SILK THE SHOCKER, SONS OF FUNK AND MO B. DICK
15	20	16	10	IT'S ALRIGHT (C) (D) (T) ROC-A-FELLA/DEF JAM 566210/MERCURY	MEMPHIS BLEEK (& JAY-Z)
16	17	14	4	DR. GREENTHUMB (T) (X) RUFFHOUSE 79024*/COLUMBIA	CYPRESS HILL
17	32	49	4	PARDON ME WHILE I COME BACK. (C) (D) (T) BLACK PEARL/GROUND CONTROL 7001*/NU GRUV	DRES
18	14	13	5	I AIN'T HAVIN' THAT (C) (D) (T) DUCK DOWN 53324/PRIORITY	HEALTH SHELTAH FEAT. STARANG WONDAM OF O.G.C. & DOC HOLIDAY
19	19	12	16	COME WITH ME ▲ (C) (D) (M) (T) (X) EPIC 78954	PUFF DADDY FEAT. JIMMY PAGE
20	23	21	29	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
21	18	17	14	INSANE (C) (X) WHITE LION 7001*	TEE KEE
22	26	18	15	DO YOU (C) (D) (T) MCA 55452	HEATHER B.
23	22	—	2	CAN I GET A... (T) DEF JAM 567683*/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA
24	16	20	7	THE OLE B#TCH-U-WORRYZ (C) (D) (T) LETHAL/BLACKHEART 371701/MERCURY	PROFESSOR GRIFF
25	29	25	29	RAISE THE ROOF ● (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	LUKE FEAT. NO GOOD BUT SO GOOD
26	12	9	13	NO WOMAN (C) (D) POLYBEAT 38645/VIRGIN	GENERAL GRANT
27	33	22	16	THE ACTUAL (C) (D) (T) MCA 55445	ALL CITY
28	24	15	10	CHEATED (TO ALL THE GIRLS) (M) (T) (X) RUFFHOUSE 78993*/COLUMBIA	WYCLEF JEAN FEAT. QUEEN PEN & THE PRODUCT
29	28	—	2	LOST IN LOVE (C) (D) NASTYBOY 0137/UPSTAIRS	NASTYBOY KLICK
30	25	24	8	FIND A WAY (T) JIVE 42534*	A TRIBE CALLED QUEST
31	35	26	14	GIRLS (C) (D) (T) COLLIPARK 24950/CHIBAN	DJ SMURF FEAT. DJ TAZ, DJ KIZZY ROCK AND JUNE DOG
32	NEW		1	TOPS DROP (C) (D) WRECKSHOP 2221	FAT PAT
33	30	30	38	MAKE EM' SAY UHH! ▲ (C) (D) (T) NO LIMIT 53302/PRIORITY	MASTER P FEAT. FIEND, SILK THE SHOCKER, MIA X & MYSTIKAL
34	39	28	19	NINETY NINE [FLASH THE MESSAGE] (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	JOHN FORTE
35	43	39	9	NEVER ENOUGH (C) (D) RUGLEY 2105	SCENT FEATURING SH'KILLA
36	27	—	2	INCREDIBLE (T) JIVE 42556*	KEITH MURRAY
37	RE-ENTRY		41	DEJA VU (UPTOWN BABY) ● (C) (D) (T) (X) CODEINE 78755/COLUMBIA	LORD TARIQ & PETER GUNZ
38	34	29	31	WHO AM I (C) (T) (X) 2 HARD 6160*/VP	BEENIE MAN
39	37	38	34	GET AT ME DOG ● (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY	DMX (FEAT. SHEEK OF THE LOX)
40	38	31	16	BLACK ICE (SKY HIGH) (C) (D) LAFACE 24337/ARISTA	GOODIE MOB FEAT. OUTKAST
41	36	35	24	TURN IT UP (REMIX)/FIRE IT UP ● (C) (D) (T) (X) ELEKTRA 64104/EEG	BUSTA RHYMES
42	RE-ENTRY		12	IN YOUR WORLD (C) (D) (T) CREATOR'S WAY/ATLANTIC 84122/AG	TWISTA & THE SPEED KNOT MOBSTAZ
43	47	43	66	HOW DO U WANT IT/CALIFORNIA LOVE ▲ ² (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2PAC (FEAT. KC AND JOJO)
44	RE-ENTRY		22	DING-A-LING (C) (D) (T) RESTLESS 72961	HI-TOWN DJS
45	RE-ENTRY		11	THISAWAY, THATAWAY (HILLSIDE ANTHEM) (C) (D) BIG J 1001	PLAYERS FOR LIFE
46	42	36	37	GONE TILL NOVEMBER ▲ (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	WYCLEF JEAN
47	21	23	4	DON CARTAGENA (T) MYSTIC/ATLANTIC 95527*/AG	FAT JOE (FEATURING PUFF DADDY)
48	RE-ENTRY		26	GITTY UP (C) (D) (T) RED ANT/LONDON 570100/ISLAND	SALT-N-PEPA
49	40	44	13	HORSE & CARRIAGE (T) UNTERFAH 78938*/EPIC	CAM'RON FEATURING MASE
50	NEW		1	WORLD WAR III (C) (D) TOP FLIGHT/WRAP 493*/CHIBAN	TOP AUTHORITY

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for CD single. *Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	4	GIVE A LITTLE LAVONDA (312 ENTERTAINMENT/COPPER SUN/PP1)	14	11	5	ALL NIGHT N2DEEP (SWEERVE/LIGHTYEAR)
2	4	2	THE HOT JOINT ALL CITY (MCA)	15	12	13	TURN THIS PARTY OUT WHIP (OUTHOUSE)
3	—	1	HEAT ABSOLUTE (FEAT. KELLY PRICE AND CHA CHA) EPIC/DEF JAM/MERCURY	16	14	5	8-TRACKS AND CADILLACS A-TOWN PLAYERS FEAT. AMITA (WRAP/ICEBERG/CHIBAN)
4	7	3	WORLD WAR III TOP AUTHORITY (TOP FLIGHT/WRAP/CHIBAN)	17	25	15	NOT ABOUT ROMANCE INNER CIRCLE (SOUNDWAVY/REPUBLIC/UNIVERSAL)
5	—	1	LIZARD-LIZARD NO GOOD - N - JIGGIE FEAT. LUKE (LUKE/LOUD)	18	—	8	LET'S GET FREAKY WILLIS (VIKING)
6	2	2	G-SPOT KOMPOZUR (ALL NET/PLATINUM/INTERSOUND)	19	20	18	DAY & NIGHT PREY HUSLEZ FEAT. LAZAR BONE & HANZE BONE (NO THUS/RELATIVITY)
7	6	8	THAT FEELING YANKEE B (GEE STREET/V2)	20	—	29	MY STEEZ RAW ELEMENTS FEAT. MEN-AT-LARGE (BIG FLY/SOLID DISCS)
8	8	5	DOUBLE DUTCH DANCE KINSU (PLATINUM/INTERSOUND)	21	17	7	PLAYIN' WIT MY MIND BK (TONY MERCEDES/BREAKAWAY)
9	16	4	GHETTO STAR GOLDY (COOL CATS/ANANSI)	22	—	4	STRICTLY BUSINESS MANTRONIK VS EPMD (PLAYLAND/PRIORITY)
10	15	10	END TO END BURNERS...EPISODE 2 COMPANY FLOW (OFFICIAL/RAWKUS)	23	24	8	PAGE ME ENTOURAGE (UN-D-NYABLE)
11	9	10	MONEY MAKIN' ANTHEM GAGU PRESENTS REDRAMM'S KILLA KLUKE (STREET PRODUCTIONS/INTEGRITY)	24	19	7	BED TIME STORY JOHNNY P (C-TOWN/RAP-A-LOT/VIRGIN)
12	5	8	CRAWL BEFORE YOU BALL SAAFIR (QWEST/WARNER BROS.)	25	13	12	WHAT THE WORLD NEEDS NOW IS LOVE DORNE WARRICK AND THE HIP-HOP NATION UNITED (RIVER NORTH)
13	—	6	IMPACT "FEEL ME" SCORPIO JACKSON (TLE)				

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

OCTOBER 10, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'THE FIRST NIGHT', 'THINKIN' BOUT IT', 'HOW DEEP IS YOUR LOVE', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'SOMEBODY TO LOVE', 'CHEAPSKATE (YOU AIN'T GETTIN' NADA)', 'DON CARTAGENA', etc.

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

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'DOO WOP (THAT THING)', 'ARE YOU THAT SOMEBODY?', 'THE FIRST NIGHT', etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'ANYTIME', 'BE CAREFUL', 'A ROSE IS STILL A ROSE', etc.

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

R&B SINGLES A-Z

Table with columns: TITLE (Publisher - Licensing Org.), Sheet Music Dist., and song details. Includes '2 WAY STREET', '98 THUG PARADISE', 'THE ACTUAL', etc.

Hot R&B Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'I SHOULD CHEAT ON YOU', 'MY ALL/BREAKDOWN', 'HOW DEEP IS YOUR LOVE', etc.

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

Table with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'PAPER', 'PARDON ME WHILE I COME BACK', 'TIME AFTER TIME', etc.

Judy Torres Soars Beyond Freestyle On Latest Single

DANCING QUEEN: It's a sun-drenched, picture-postcard Saturday afternoon, and club siren **Judy Torres** is holed up in a dance rehearsal studio in midtown Manhattan.

Torres, along with her four male dancers, is rigorously rehearsing a new stage routine to accompany her new single (and first for Third Millennium), "Back In Your Arms Again" (Billboard, May 16). After several hours—and much sweat—Torres is visibly pleased with the highly polished MTV-worthy choreography. And that's a good thing, because in approximately 24 hours she'll be performing the song in Philadelphia.



TORRES

Written and produced by the sorely underrated **Brinsley Evans**, "Back In Your Arms Again" will surely surprise many listeners at first: It's not a Latin freestyle song. Quite frankly, if we didn't know better, we'd swear a raised-in-the-church diva was responsible for the soul-drenched delivery in this anthemic house jam. (Torres has been taking voice lessons.) This is not the same singer who recorded such frothy Latin freestyle hits as "No Reason To Cry," "Please Stay Tonight," and the indefatigable "Come Into My Arms."

"After much soul-searching, I made a conscious decision not to record another freestyle record," says the Cuban/Puerto Rican singer, who was born in the Bronx, N.Y., and now resides in Jersey City, N.J. "I'm sure that will upset many people, but I've grown both as an artist and a singer. Now is the time for me to spread my wings and show what I can do vocally."

In addition to Evans' brilliantly executed, disco-embellished original version, the single receives re-tweaking from Chris "The Greek" Panaghi, Eddie Baez, and Welcome. Already, the song is receiving spins by some of clubland's most discerning DJs, including **Junior Vasquez**, **Glen Friscia**, and **David Knapp**.

Torres knew she wanted to record the song after hearing only four measures of it on a demo tape that Evans had put together. "It was dramatic and had a definite pop feel to it," she says. "And I'm a dramatic person—people always refer to me as this big drama queen—who loves when things are over the top and full of glamour."

Although Torres hasn't had a hit record since 1992 ("Love You, Will You Love Me"), it's not as if she's been doing nothing. "When people aren't informed, they come to their own conclusions," she says. "After the release of my second album ["My Soul"], people concluded that, since I wasn't making records, I must not be doing anything."

Throughout her 11-year career, Torres has never had the need for a day job. Not even during the "dry



by Michael Paoletta

years" when the hits stopped coming. "Fortunately, clubs continued to hire me, even though I had no new single to promote. Over the years, the majority of my weekends were spent performing in clubs around the country."

Recently, Torres discovered some untapped talent. She appeared in the off-Broadway musical "After Hours" and continues to hone a one-woman cabaret show in New York's theater district. She also confirms her latest gig, that of a radio personality on WKTU New York. Torres also donates time to nonprofit organizations, like Covenant House, and is a frequent guest at local schools, where she addresses students about the importance of self-esteem.

"When freestyle music's popularity began declining, I was told that my career was over," says Torres. "At the time, I felt sorry for myself. I was hurt for a very long time. One day, I realized that I would never be the singer I wanted to be if I kept feeling sorry for myself. So, I kept moving. But while I continued performing, I was afraid to record a new song."

"It's odd, but now I realize I was afraid of success. It's something that everybody wants, yet nobody knows how to handle it once they get it. This business is like one big roller coaster ride. The highs are so high, and the lows, well, these days you don't even dwindle down; you simply crash. When you're popular, you're treated like a queen. When the party's over, it's like cricket city."

Fortunately, Torres' mother taught her the importance of perseverance. "That one word means everything to me. Perseverance means survival."

Great things always seem to happen to me just as I'm about to give up. Without perseverance, you have nothing but regret—and nothing is worse than living with that."

RAY OF LIGHT: It's been four years since remixer/producer **Victor Imbres** made a name for himself with Alcatraz's international hit "Give Me Love." In that time, he has been accumulating one production job after another, garnering kudos for numerous classic tracks, including "Loving You More" (**Brian "B.T." Transeau**), "Ride A Rocket" (**Lithium Featuring Sonya Maden**), "There Will Come A Day" (**the Absolute**), "Stand Up" (**Love Tribe**), "Land Of The Living" (**Kristine W**), and "Make The World Go Round" (**Sandy B**).

While his workload makes us a tad nervous, Imbres somehow finds the time to also helm four record labels (Redlight, Greenlight, Amberlight, and South of Sanity) and collaborate with Swedish DJ **Christian Smith** under the guise of **Interzone**, a deep-

baked underground act enjoying much success with "Cocaine"/"Let's Get It On." Does this man ever sleep? Apparently not.

With the release of his debut album, "Escape From Alcatraz," on the Hollywood, Fla.-based **Greenlight**, Imbres offers the listener a glimpse into the mind of a man weaned on club music who isn't afraid of pushing the envelope when it comes to making a dancefloor pump. Here is a talent that thrives on experimentation, not stagnation. Highlights include the progressively charged "Fire" and the lush, piano-fueled "Heaven," both of which feature diva-in-training **Dihann Moore** on vocals; "Escapes" recalls the stomping energy of **Bohannon's** classic "Let's Start The Dance"; and "Moon" overflows with synth and piano flutterings that would do both **Giorgio Moroder** and **Robert Miles** proud.

SOUR & SWEET: Do Japanese acts like **Pizzicato Five** and **Cornelius** make your body twitch with delight?

How 'bout the quirky lounge appeal of the U.K.'s **the Gentle People** or France's **Dimitri From Paris**? If so, ya best get ready for **Fantastic Plastic Machine's** self-titled debut album on **Emperor Norton Records**.

Masterminded by Tokyo-bred DJ/producer/voracious record collector **Tomoyuki Tanaka**, the festive 13-track set mixes bossa nova ("Pura Saudabe") and "Laugh-In"-derived inspiration ("Dear Mr. Salesman") with French pop ("Fantastic Plastic World") and sugar-coated disco ("L'aventure Fantastique"). Aficionados of '60s soft rock will gravitate toward a remake of **Joe Jackson's** "Steppin' Out," which features **Dougie Dimensional** (of the Gentle People) on vocals. Quite the delectable confection!

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Cook Adds New Ingredients As Astralwerks' Fatboy Slim

BY DYLAN SIEGLER

NEW YORK—With more aliases than a cartoon villain and plenty of tricks up his sleeve, Brighton, England's **Norman Cook** has no trouble keeping busy.

For the last eight months, Cook has been crafting a new album of big-beat DJ numbers as **Fatboy Slim**, his best-known persona among American audiences. He's also been making frequent appearances as a DJ around the world and at his home base, Brighton's **Big Beat Boutique**, and fielding requests for remixes from acts like the **Beastie Boys**, the **Pet Shop Boys**, and ex-Take That member **Robbie Williams**.

Without losing sight of dance music's club-bound agenda, Cook—who's also released original tracks and remixes under the guises **Mighty Dub Katz**, **Beats International**, and **Pizzaman**, among others—reaches a new listenability plane on his upcoming **Fatboy Slim** record, "You've Come A Long Way, Baby," due on **Astralwerks/Caroline** Oct. 20.

"You've Come A Long Way, Baby," set for release Oct. 19 by **Skint** in the U.K. and in other territories by **Sony Independent Network Europe**, combines straight techno, hip-hop, reggae, and even calypso on 11 gleeful dance tracks.

"The first [Fatboy Slim] album was a pure dance album," says Cook, "and one criticism I heard was that you couldn't sit down and listen to all of it. It was all relentless: 'Come on, have fun!' But now on this new one there are some quieter moods—it's a little more grown-up."

Fans will recognize Cook's boun-

cy lightheartedness and technical savvy from the 1996 **Fatboy Slim** effort, "Better Living Through Chemistry," which grabbed **Astralwerks'** attention when it first caught fire as a **Skint** release in the U.K.

While electronic music connoisseurs in the States bought "Better Living" and **Fatboy Slim's** dance remix of **Cornershop's** "Brimful Of Asha" received attention in the U.K. from pop radio and clubs, Cook's music didn't start the shift to more mainstream listenership in the U.S. until this year's surf-laced breakthrough track, "Rockefeller Skank," which is on the **Astralwerks/Caroline** "MTV Amp 2" compilation along with tracks from the likes of **Propellerheads** and **Roni Size/Reprazent**, appeared.

"America is really, for the first time, getting its proper exposure to his work," says **Astralwerks** GM **Errol Kolasine**. "I've always thought that the American audience is more intelligent than they're given credit for, and when they hear his stuff they like what they hear."

"Rockefeller Skank" landed **Fatboy Slim** in active rotation on **MTV** in the U.S., which helped build anticipation for the new disc. **Kolasine** projects that "the level of anticipation built up for this album, due to the success of 'Rockefeller Skank,' will feed upon itself. You'll be hearing it coming out of everyone's car stereos by the new year."

"Rockefeller" sounds like a guitar track," says Cook, "and I can see that Americans like it. But it pisses people off in England—'Bloody indie-rock crossover! Give us some pure techno.'"

Cook revels in creating tracks

from samples, tweaking sounds until they become anonymous "bits of noise." He explains, "I sort of get the one gag, the chorus line, or just a groove. Then I just sit there for hours trying out different sounds or ideas, seeing how they work. It's like making a big stew, and you just keep dipping your finger in. Sometimes that takes a day or four days."

Cook, who started his career in the '80s as the bassist for the Brit-pop band the **Housemartins**, gains inspiration from the exotic locales he visits on DJ trips. It was on a surfer-filled beach during a jaunt to **Singapore** and **Bali** that he devised the splashy guitar line of "Rockefeller Skank."

Most of the hooks that drive **Fatboy Slim** tracks are built from "snippets of records, played backward, and I've ceased to remember what record they came from," says Cook. "My favorite is when the original samples are so chopped up that the owner doesn't even recognize them." The memorably profane spoken phrase that's the basis for the new album's "In Heaven" is one such jimmied sample.

Cook has been cultivating his joyful DJ style since age 15, when an affluent school friend offered to rent a pair of turntables for Cook to use at a party in exchange for the use of his coveted record collection and encyclopedic musical knowledge. Luckily for the dance music world, Cook got hooked.

"I loved the power of controlling the mood—being right at the center of the party and showing off, basically," says Cook. "That was 20 years ago, and I still get the same buzz out of it that I did then."

Billboard. Dance Breakouts

OCTOBER 10, 1998
CLUB PLAY

1. YOU BETTER MOUNT RUSHMORE
2. BRING BACK THE LOVE 95 NORTH FEAT. LINDA HARRIS STRICTLY RHYTHM
3. WHEN CAN OUR LOVE BEGIN KIMARA LOVELACE KING STREET
4. LOVE IS ALL AROUND BRENDA DURMANN PRELUDE
5. HOLLYWOOD ANA VOOG RADIOACTIVE

MAXI-SINGLES SALES

1. CITY OF GROOVE DJ ICEY FFR
2. TONIGHT...I'M DREAMING FIFTY FIFTY 4 PLAY
3. FIND ANOTHER WOMAN REINA GROOVILICIOUS
4. TOSS IT UP WHITE KNIGHT TIMBER!
5. HAPPY HEART PETULA CLARK WILL

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	2	9	MUSIC SOUNDS BETTER WITH YOU ROULE 38561/VIRGIN	◆ STARDUST
2	3	4	8	LET ME GO...RELEASE ME H.O.L.A. 341070	VERONICA
3	6	10	4	NOBODY'S SUPPOSED TO BE HERE ARISTA 13551	◆ DEBORAH COX
4	4	7	7	WHAT THE CHILD NEEDS ARIOLA DANCE 60431/BMG LATIN	HANNAH JONES
5	8	12	5	CAN'T GET HIGH WITHOUT U SUBLIMINAL 007/STRICTLY RHYTHM	JOEY NEGRO FEAT. TAKA BOOM
6	2	1	8	GOD IS A DJ ARISTA PROMO	◆ FAITHLESS
7	9	11	7	THE AGE OF LOVE GROOVILICIOUS 050/STRICTLY RHYTHM	◆ THE AGE OF LOVE
8	12	16	6	LET'S GO ALL THE WAY COLUMBIA 78958	◆ REACT
9	7	6	9	WHATEVER YOU WANT NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
10	10	13	7	DON'T WANT YOU VINYL SOUL 100/MUSIC PLANT	GEORGIE PORGIE
11	5	3	11	IF YOU COULD READ MY MIND TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
12	11	5	11	OYE EPIC PROMO	◆ GLORIA ESTEFAN
13	16	23	5	MOVIN' ON UNIVERSITY PROMO/INTERSCOPE	◆ MYA
14	18	28	6	GREATER RADIO UNIVERSE PROMO/UNIVERSAL	DUKE
15	20	35	4	RAIN GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
16	24	42	3	THE FREAKS COME OUT TOMMY BOY SILVER LABEL 327/TOMMY BOY	◆ CEVIN FISHER'S BIG FREAK
17	22	34	4	TONIGHT...I'M DREAMING 4 PLAY 1014	FIFTY FIFTY
18	23	32	4	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
19	15	9	13	FEEL IT BATTERY 46506/JIVE	◆ THE TAMPERER FEATURING MAYA
20	14	15	8	BACK ON A MISSION MOONSHINE 88454	◆ CIRRUS
21	29	37	3	JET SET JELLYBEAN 2539	DAT OVEN
22	19	22	6	I FEEL LOVE VIRGIN PROMO	◆ VANESSA-MAE
23	25	31	5	SHOW YOU LOVE I.C.U. 004	A.K. SOUL FEATURING JOCELYN BROWN
24	17	14	9	CRUEL SUMMER ARISTA 13506	◆ ACE OF BASE
25	28	30	7	IF I FALL OM 012	NAKED MUSIC NYC
★★★ Power Pick ★★★					
26	38	—	2	LOVE HIM ATLANTIC PROMO	DONNA LEWIS
27	13	8	11	EVERYBODY DANCE STRICTLY RHYTHM 12552	BARBARA TUCKER
★★★ Hot Shot Debut ★★★					
28	NEW ▶	1	1	THE FUTURE OF THE FUTURE (STAY GOLD) ARISTA PROMO	DEEP DISH WITH EVERYTHING BUT THE GIRL
29	32	36	5	NEW KIND OF MEDICINE AM-PM IMPORT	◆ ULTRA NATE
30	21	19	8	WATER WAVE EDEL AMERICA 4695	MARK VAN DALE WITH ENRICO
31	26	17	9	DEJA VU NERVOUS 20325	E-SMOOVE FEATURING LATANZA WATERS
32	48	—	2	CHANGES CUTTING 437	SO PURE! FEATURING SHELEEN THOMAS
33	33	26	11	GIVE ME LOVE PLAYLAND 53319/PRIORITY	◆ DJ DADO FEATURING MICHELLE WEEKS
34	36	46	3	I'LL GIVE YOU LOVE SOULSHINE 005	ANDRICKA HALL
35	31	24	8	DEEPER UNDERGROUND EPIC PROMO	◆ JAMIROQUAI
36	42	—	2	SUPERSTAR LOGIC 3000 54069/LOGIC	◆ NOVY VS. ENIAC
37	46	—	2	THE DOOR SFP 9626	CIRCUIT BOY
38	49	—	2	FEEL IT NERVOUS 20322	TIKO PRESENTS THE GROOVE FEAT. DAWN TALLMAN
39	37	40	4	I WANNA SEE YOU GROOVIN' CUTTING 428	ROBBIE R. PRESENTS DEE-LUCIOUS
40	50	—	2	PORNSTAR SNAP 2072/MAXI	BIG MUFF
41	34	29	10	DREAM WEAVER TRAX 10012	ERIN HAMILTON
42	27	20	12	WHAT A FEELING MAXI 2070	THE NEW HIPPIE MOVEMENT
43	43	47	3	BRAND NEW WORLD AVEX 12024/KING STREET	GTS FEATURING MELODIE SEXTON
44	NEW ▶	1	1	MELLOW MY MIND EASTWEST PROMO/EEG	SIMPLY RED
45	30	21	13	MIND PLAYIN' (ENERGY BUZZ) JELLYBEAN 2537	CALLE & RIZZO
46	39	38	7	JUMP TO THIS CUTTING 2031	NEW YORK TRIBE
47	NEW ▶	1	1	I WANT YOUR LOVE NARCOTIC 014/STRICTLY RHYTHM	ROGER SANCHEZ PRESENTS TWILIGHT
48	45	44	7	SHED YOUR SKIN EPIC PROMO	INDIGO GIRLS
49	NEW ▶	1	1	THE FIRST NIGHT ARISTA PROMO	◆ MONICA
50	47	43	6	LOVIN' YOU LOGIC 57169	UBM

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

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	20	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
2	2	—	2	ONLY WHEN I LOSE MYSELF (X) MUTE/REPRISE 44546/WARNER BROS.	◆ DEPECHE MODE
3	3	2	23	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
★★★ Greatest Gainer ★★★					
4	49	—	10	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
★★★ Hot Shot Debut ★★★					
5	NEW ▶	1	1	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	◆ DEBORAH COX
6	5	4	26	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	◆ BACKSTREET BOYS
7	4	3	15	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
8	6	7	4	THINKIN' BOUT IT (T) (X) EASTWEST 63809/EEG	◆ GERALD LEVERT
9	NEW ▶	1	1	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	◆ STARDUST
10	8	9	18	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
11	12	10	17	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
12	9	6	11	CRUEL SUMMER (T) (X) ARISTA 13506	◆ ACE OF BASE
13	7	5	11	IF YOU COULD READ MY MIND (T) (X) TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
14	15	17	17	KEEP HOPE ALIVE (T) (X) CITY OF ANGELS 77105	THE CRYSTAL METHOD
15	13	12	19	THE CUP OF LIFE (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
16	14	8	17	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
17	18	11	11	INTERGALACTIC (T) GRAND ROYAL 58705/CAPITOL	◆ BEASTIE BOYS
18	17	14	4	WHATEVER YOU WANT (T) (X) NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
19	11	18	9	CLOSING TIME (X) UNDER THE COVER 9803	SOKAOTIC
20	16	15	29	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
21	10	27	5	OBJECT UNKNOWN (T) (X) ASPHODEL/OUTPOST 0115/GEFFEN	DJ SPOOKY
22	21	22	35	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
23	22	21	22	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET
24	25	25	5	SUAVEMENTE (T) (X) SONY DISCOS 82795	◆ ELVIS CRESPO
25	29	13	14	CAN'T WE TRY (T) (X) ROBBINS 72025	ROCKELL [DUET WITH COLLAGES]
26	20	16	5	SUMMER OF LOVE '98/ROAM (X) REPRISE 44519/WARNER BROS.	THE B-52'S
27	23	23	29	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
28	26	20	12	DELICIOUS (T) (X) GEFFEN 22408	◆ PURE SUGAR
29	33	50	7	IF I HAD A CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
30	28	26	9	TAKE ME AWAY (T) (X) PHAT CAT 90001	MIX FACTORY
31	27	19	5	HALLUCINATING PLUTO/LOVE SHACK (X) REPRISE 44520/WARNER BROS.	THE B-52'S
32	42	45	16	GODZILLA (T) (X) INTERHIT 54025/PRIORITY	THUNDERPUSS 2000
33	43	37	6	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
34	31	24	5	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (T) (X) TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
35	32	29	61	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
36	RE-ENTRY	36	36	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
37	24	30	25	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
38	37	—	2	WHAT THE CHILD NEEDS (T) (X) ARIOLA DANCE 60431/BMG LATIN	HANNAH JONES
39	39	33	10	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
40	34	35	37	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
41	40	38	38	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
42	45	36	22	LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA	◆ INOJ
43	50	49	25	FOUND A CURE (T) (X) STRICTLY RHYTHM 12548	◆ ULTRA NATE
44	41	—	7	BACK ON A MISSION (T) (X) MOONSHINE 88454	◆ CIRRUS
45	36	32	7	FEEL IT (T) BATTERY 46506/JIVE	◆ THE TAMPERER FEATURING MAYA
46	44	31	4	RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
47	35	40	13	HERE WE GO AGAIN (T) (X) ARISTA 13503	◆ ARETHA FRANKLIN
48	RE-ENTRY	11	11	BLOCK ROCKIN' BEATS (T) (X) ASTRALWERKS 6195/CAROLINE	◆ THE CHEMICAL BROTHERS
49	NEW ▶	1	1	JUMP, JIVE AND WAIL (X) UNDER THE COVER 9807	BIG DADDY ORCHESTRA
50	38	34	19	YOU WON'T FORGET ME (T) (X) RCA 65427	◆ LA BOUCHE

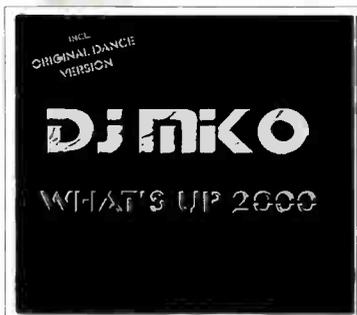


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Teeing Off. Hundreds of golfers gathered Sept. 20 at the Hermitage Golf Course outside Nashville for the Sprint Music Row Celebrity Golf Tournament. The event benefits the Frances Williams Preston Laboratories at the Vanderbilt Cancer Center. The Laboratories are a division of the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. Shown, from left, are Vanderbilt University chancellor Joe B. Wyatt, BMI president/CEO Frances Preston, and tourney host Vince Gill.

HighTone Salutes Its Roots For 15th B'day

BY JIM BESSMAN

NASHVILLE—HighTone Records, the Oakland, Calif.-based roots music label, is celebrating its 15th anniversary with retail promotions at Tower Records and other retailers, as well as a special 23-track promo-only CD sampler featuring past and present roster artists.

Many of the artists on the sampler—which is being serviced to retail, radio, and press—fit in with what is now known as alternative country. They include Joe Ely, Tom Russell, Katy Moffatt, and Buddy and Julie Miller. HighTone has also been the home of such country and roots-country artists as Gary Stewart, Jim-

mie Dale Gilmore, Rosie Flores, Dale Watson, Marty Brown, and Johnny Rodriguez.

When the label started back in 1983, however, its first releases were blues titles, led by Robert Cray's second album, "Bad Influence."

"It took us 10 years to shake our reputation of being a blues label—which we never really were," says



Larry Sloven, who founded HighTone with partner Bruce Bromberg. "We liked a lot of different things that could be generally categorized as roots music, folk, rockabilly, singer/songwriter, blues, gospel, country, and rock."

HighTone began as a hobby, notes Sloven, who was working at the Music People one-stop in Oakland before partnering with Bromberg to launch the label. Bromberg was working for

an insurance company but had been a sales/marketing rep for Tomato Records, for which he had produced Cray's first album.

"We originally wanted to do re-issue packages and talked about doing a compilation of '50s solo sides of Tommy Duncan—Bob Wills' singer," says Sloven. "But Bruce was shopping around the second Cray record—which he also produced—and when nobody went for it, we decided to put it out ourselves. So the reissues idea got sidetracked for 10 years."

HighTone has since acquired and reissued the Testament Records blues catalog, featuring the likes of Fred McDowell, Johnny Shines, and J.B. Hutto. It has also licensed Delta blues and gospel product from the University of Memphis label High Water, representing such artists as Junior Kimbrough, R.L. Burnside, and Jessie Mae Hemphill. A third catalog reissue series focuses on '70s and '80s rockabilly-revival titles from the

(Continued on page 35)

Family Reunion Marks Williams' 75th; Capitol Is Floating On 'Hope' Success

REMEMBERING HANK: Hundreds of people jammed the Country Music Hall of Fame Sept. 17 to honor Hank Williams on what would have been the late troubadour's 75th birthday. A new statue of Williams was unveiled, the new Mercury Nashville 10-CD tribute set to him was introduced, and Williams' two grown children finally met for the first time.

Jett Williams, who was born in 1953 shortly after Williams' death, was adopted and didn't learn of her lineage until she was an adult. She successfully sued the estate to be declared a rightful heir. Now, she and her half-brother Hank Williams Jr. finally met. The meeting, held in private, was said to be cordial. Williams *soeur et frere* posed for pictures with the sculptor of the statue, Bill Rains.

Marty Stuart, who provided many of the Hank Williams items on display at the hall, tells Nashville Scene he had recently been going through some new Williams acquisitions in his warehouse. He tried on one of Hank's overcoats and found a pair of his prescription glasses in a pocket. Charlie

Dick said that he had recently moved and discovered an unopened box of his late wife, Patsy Cline's personal papers, including canceled checks.

"There was one from her last hospital stay," he said. "It was for \$1,100 for a 30-day hospital stay. The room was \$16 a day."

HOPE SPRINGS: The soundtrack to "Hope Floats," the surprise country success of the year, has had a remarkable run. It has sold 1.3 million copies, according to SoundScan. Lou Mann, senior VP/GM at Capitol Records in Los Angeles, isn't surprised at all by the album's sales. "It's due to the genius of Don Was," Mann tells Nashville Scene. Mann says the producer "literally constructed the soundtrack directly for the movie. It's not just a bunch of titles thrown together. He went after Garth [Brooks] and Trisha [Yearwood] and Lila [McCann]. He sat down and watched the movie with them and decided what music would work where. He matched the artists and music to a particular scene, to its emotion. It's a real soundtrack."

And, as far as co-promoting the album with Capitol Nashville, he says Capitol decided early on that that would work. "After the initial burst," he says, "we looked at the movie's consumers and figured we had a country

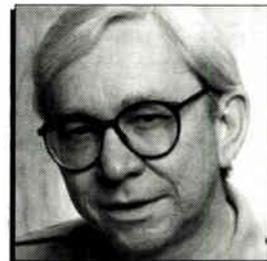
market. We'll do this again."

The home video of "Hope Floats" will be released Oct. 20.

ON THE RECORD: Tennessee Gov. Don Sundquist, who's increasingly becoming involved with the music scene here, says the state will give each child born in 1999 in Tennessee a cassette or CD copy of "Music For Children." Produced by Naxos (which recently moved its U.S. headquarters here from New Jersey), the album is a sampler of classical music. Sundquist says studies prove that exposure to music at an early age enhances brain development.

PEOPLE: Alabama—the group—will give away showings of its Oct. 10 pay-per-view concert. "Alabama: For The Record" will be televised live from the Las Vegas Hilton Showroom. The contest is being promoted on the band's World Wide Web site, as well as on other Internet music sites.

Eighteen prize packages will be awarded, including the \$1,000 grand-prize package. Alabama's new album, "For The Record: 41 Number One Hits," has been certified platinum one month after its release by the Recording Industry Assn. of America. It is the group's 17th platinum album.



by Chet Flippo

Michael Martin Murphey is having another West-Fest Oct. 9-11 at Glen Helen Regional Park near San Bernardino, Calif. Performers will include Murphey, John Michael Montgomery, Steve Earle, Stephen Stills, Junior Brown, Suzy Bogguss, Riders In The Sky, Don Edwards, Chris LeDoux, Ryan Murphey, Wylie & the Wild West, Ian Tyson, Mark Chesnutt, and Baxter Black.

The Tractors are finally coming back with their second album after three years. "Farmers In A Changing World" is due Nov. 3, with first single "Shortenin' Bread" to be released in late October. The album features Scotty Moore, James Burton, and D.J. Fontana, all of whom, you will recall, used to back up Elvis Presley.

Collin Raye hosts "Tribute To Tradition" on TNN at 10 p.m. EDT on Monday (5). The show features a number of country artists performing their favorite traditional country songs. The show is based on the current Columbia release of the same name.

Pinecastle Cultivates Sales Growth With Yearlong Giveaway Promotion

BY DEBORAH EVANS PRICE

NASHVILLE—With the release of the Osborne Brothers' "Hyden" and the Rarely Herd's "Coming Of Age," Pinecastle is wrapping up a successful yearlong seventh-anniversary promotion in which it gave consumers a free compilation CD with the purchase of select Pinecastle product.

New projects by the Rarely Herd and the Osborne Brothers, which hit the streets Nov. 17, are the last two albums in the campaign, which launched last fall. During the past year, anyone who purchased certain Pinecastle releases could receive a free sampler CD. A total of 15 releases were tied in to the promotion, which spotlighted current albums by Continental Divide, the Reno Brothers, Eddie & Martha Adcock, Jim & Jesse, the New Coon Creek Girls, Larry Stephenson, Don Wayne Reno, and others. The offer also included the Rarely Herd's video "Live In Kissimmee."

Each album involved in the promotion included a redemption certificate for the compilation. Consumers could redeem the certificate for the sampler CD after buying an album from a participating artist's table at a bluegrass concert, ordering a release via Pinecastle mail order, or purchasing an album from the Music Shed, a traveling motor home/retail location that Pinecastle sets up at bluegrass festivals.

Consumers who redeemed their certificates were automatically entered in a drawing for additional

prizes, including T-shirts, jackets, and the grand prize—a trip to the 1999 International Bluegrass Music Assn. (IBMA) Convention that will include airfare, hotel accommodations, tickets to the IBMA Awards, exhibit hall passes, and a private concert by the Pinecastle artist of the winner's choice.

Pinecastle marketing director Will Gailey is extremely pleased with response to the promotion.

"We've been really happy with it," he says. "We expected about a 12% return rate, and we're getting a 14% return rate. We're a small label, and it's the first time we've ever tried anything like this. I would do it again. We gave away more than we expected. I've already had to reorder more times than I expected. So that's very good."

Gailey didn't have an exact number, but he says that the label has given away thousands of the free compilations and that the promotion is still going well. He credits the artists with driving the promotion.

"The acts that really responded to the promotion took it to heart and really promoted it at their sales tables," he says. "Larry Stephenson has done very well with it. Ronnie Reno has done excellent with it. New Tradition has done very well with it. They've given away quite a few . . . I was talking to Larry, and he told me he's had a great year, and the only thing he's done different is taken the bull by the horns, taken this marketing program,

(Continued on page 35)



GAILEY

OCTOBER 10, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	2	47	SHANIA TWAIN ▲ ⁵ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
★★★ Greatest Gainer ★★★						
2	3	4	35	DIXIE CHICKS ▲ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	2
3	2	1	4	ALAN JACKSON ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
4	4	3	5	ALABAMA ▲ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
5	7	7	23	FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
6	5	5	7	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
7	6	6	19	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
8	10	10	69	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
★★★ Hot Shot Debut ★★★						
9	NEW ▶	1	1	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
10	16	18	17	REBA MCENTIRE ● MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
11	12	12	17	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
12	8	9	21	MARK WILLS MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	8
13	13	14	11	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
14	9	11	44	GARTH BROOKS ▲ ⁶ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
15	11	8	21	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
16	22	21	23	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
17	15	16	28	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
18	18	23	3	VARIOUS ARTISTS ASYLUM/EXTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
19	14	15	21	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
20	17	19	9	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
21	19	13	4	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
22	20	17	4	WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98)	TEATRO	17
23	25	25	7	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	20
24	NEW ▶	1	1	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	24
25	24	24	54	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
26	21	20	11	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
★★★ Pacesetter ★★★						
27	34	35	23	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
28	23	22	16	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
29	31	36	57	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
30	30	30	19	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
31	29	28	57	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
32	26	26	11	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
33	28	27	55	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
34	27	29	63	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
35	32	33	19	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
36	NEW ▶	1	1	VARIOUS ARTISTS COLUMBIA 68073/SONY (10.98 EQ/17.98)	TRIBUTE TO TRADITION	36

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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
37	36	37	21	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
38	38	39	20	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
39	40	44	47	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
40	33	31	5	EMMYLOU HARRIS EMINENT 25001 (10.98/15.98)	SPYBOY	27
41	37	34	16	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
42	35	32	5	DOLLY PARTON DECCA 70041/MCA NASHVILLE (10.98/16.98)	HUNGRY AGAIN	23
43	39	40	57	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
44	45	43	61	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
45	43	48	18	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
46	46	46	50	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
47	44	42	23	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
48	41	41	16	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
49	53	54	75	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
50	48	52	11	CHRIS LEDOUX CAPITOL NASHVILLE 21942 (10.98/16.98)	ONE ROAD MAN	24
51	RE-ENTRY	47	47	PATTY LOVELESS ● EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
52	49	47	23	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
53	51	50	73	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
54	42	38	4	JUNIOR BROWN CURB 77897 (10.98/16.98) HS	LONG WALK BACK	34
55	47	45	4	BILLY DEAN CAPITOL NASHVILLE 55406 (10.98/16.98)	REAL MAN	41
56	50	51	49	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
57	52	64	3	THE CHARLIE DANIELS BAND BLUE HAT 9703 (11.98/16.98)	FIDDLE FIRE: 25 YEARS OF THE CHARLIE DANIELS BAND	52
58	65	74	72	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
59	55	49	32	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
60	58	61	69	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
61	60	62	13	PAM TILLIS ARISTA NASHVILLE 18861 (10.98/16.98)	EVERY TIME	26
62	57	57	100	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
63	66	63	67	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
64	56	55	27	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
65	61	58	9	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	58
66	62	59	14	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	52
67	RE-ENTRY	62	62	MICHAEL PETERSON ● REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
68	64	68	85	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
69	59	56	19	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98) HS	IT WOULD BE YOU	21
70	71	—	50	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
71	70	71	3	RANDY TRAVIS WARNER BROS. 47028 (10.98/16.98)	GREATEST #1 HITS	70
72	68	65	63	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
73	63	60	16	JOHNNY CASH/WILLIE NELSON AMERICAN 69416/COLUMBIA (10.98 EQ/16.98)	VH1 STORYTELLERS	25
74	69	66	68	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
75	NEW ▶	1	1	ALLISON MOORER MCA NASHVILLE 70028 (10.98/16.98)	ALABAMA SONG	75

Billboard Top Country Catalog Albums

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

OCTOBER 10, 1998

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689/EMI-CAPITOL (10.98/15.98)	THE HITS	162
2	2	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	190
3	3	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	153
4	4	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	116
5	5	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	226
6	9	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	50
7	7	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	601
8	10	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	197
9	6	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	216
10	11	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	236
11	8	DEANA CARTER ▲ ⁴ CAPITOL NASHVILLE 37514/EMI-CAPITOL (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	108
12	12	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	221
13	13	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	79

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	—	CLINT BLACK ▲ RCA 66671/RLG	THE GREATEST HITS	105
15	15	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	56
16	14	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	459
17	16	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	154
18	17	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	136
19	18	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	314
20	19	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	552
21	21	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	202
22	20	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	100
23	—	REBA MCENTIRE ▲ ³ MCA NASHVILLE 4979* (7.98/12.98)	GREATEST HITS	426
24	24	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	140
25	22	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	382

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.

CMA Fetes Its Best At Country Music Week Awards Show



It's Your BMI Love. BMI honored songwriters and publishers at its awards dinner Sept. 22. Stephony Smith, writer of "It's Your Love" (recorded by Faith Hill and Tim McGraw), was honored for most-performed song of the year and as writer of the year, along with Ronnie Dunn and Mark Alan Springer. Shown seated, from left, are McGraw, Smith, and Hill. Shown standing, from left, are BMI VP Roger Sovine, Springer, EMI Music Publishing chairman/CEO Martin Bandier, EMI Nashville executive VP Gary Overton, BMI president/CEO Frances Preston, Dunn, BMI senior VP Del Bryant, and EMI executive VP Bob Flax.



ASCAP All-Stars. Performing right organization ASCAP honored songwriter of the year Alan Jackson and publisher of the year EMI Music Publishing at its awards banquet. Shown, from left, are ASCAP CEO John LoFrumento, ASCAP VP Connie Bradley, Jackson's wife Denise, Jackson, and EMI Nashville executive VP/GM Gary Overton.

Hall Of Fame Writers. The Nashville Songwriters Hall of Fame inducted as new members Merle Kilgore, the late Kent Robbins, and the late Eddie Rabbitt. Shown, from left, are Kathy Robbins, Kilgore, Janine Rabbitt, and Nashville Songwriters Foundation chairman Terry Choate.



Capitol Matters. Tennessee Gov. Don Sundquist and his wife, Martha, hosted a post-CMA Awards party for Capitol Nashville at the governor's mansion. Shown, from left, are Capitol Nashville president/CEO Pat Quigley, Sundquist, and Capitol Nashville artist Steve Wariner, who won single and song of the year awards.

Strait Fete. CMA male vocalist of the year George Strait was honored by his label, MCA Nashville. Shown, from left, are Universal Studios Inc. president/COO Ron Meyer, MCA Nashville chairman Bruce Hinton, Reba McEntire, Strait, Vince Gill, and MCA Nashville president Tony Brown.



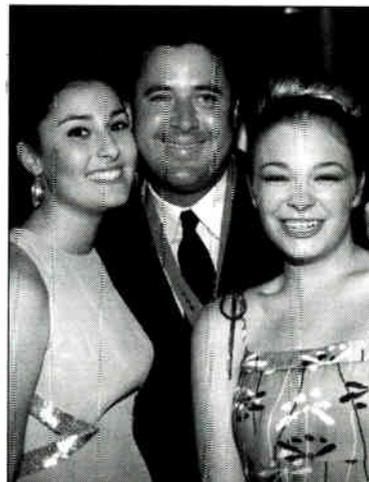
Show Time. RCA Label Group (RLG) artists, executives and guests gathered at a post-CMA Awards party on the General Jackson Showboat on the Cumberland River. Shown, from left, are RLG senior VP/GM Butch Waugh; U.S. Sen. Bill Frist, R-Tenn.; Martina McBride; and RLG chairman Joe Galante.



Chicks Hatch. New Monument group Dixie Chicks took two major CMA Awards. Celebrating at the Sony Music Nashville party, from left, are Sony Music Nashville senior VP of sales and marketing Mike Kraski, Simon Renshaw of Senior Management, Dixie Chick Martie Seidel, Sony Music Nashville president Ailen Butler, Dixie Chicks Natalie Maines and Emily Erwin, Sony Music Nashville VP of sales Dale Libby, and Monument Records VP of country promotion Larry Pareigis.



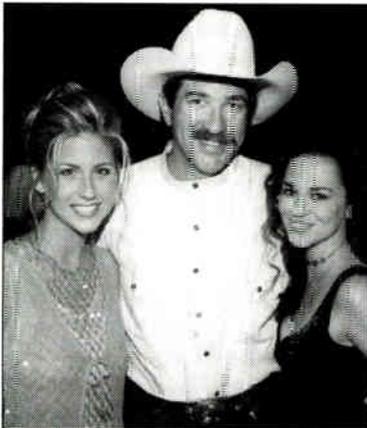
SESAC Honorees. SESAC presented its awards at a banquet Sept. 24. Stan Webb won for country song of the year, Tony Marty was named country songwriter of the year, and Monkids Music and Congregation Songs were named publishers of the year. Shown, from left, are SESAC president/COO Bill Velez, Monkids Music VP/GM Brian Baughn, Congregation Songs professional manager Drew Alexander, Webb, Marty, Congregation Songs director of publishing Meredith Stewart DeVoursney, Monkids Music owner Charlie Monk, and SESAC senior VP for writer/publisher relations Pat Rogers.



Host With The Most. Vince Gill hosted the CMA Awards show for the seventh straight year and was escorted to the event by his daughter Jenny, left, and Curb artist LeAnn Rimes.



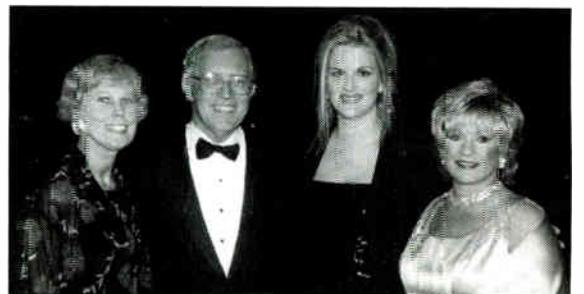
Hot Dog. EMI Music Publishing celebrated its twin accolades—being named publisher of the year by both BMI and ASCAP—with an al fresco "Hot Dog Day." Shown, from left, are BMI senior VP Del Bryant, EMI Nashville executive VP/GM Gary Overton, EMI executive VP Bob Flax, BMI president/CEO Frances Preston, EMI CEO Martin Bandier, ASCAP VP Connie Bradley, and BMI VP Roger Sovine.



Brooks And. Arista/Nashville group Brooks & Dunn won CMA vocal group of the year honors for the seventh straight year. Celebrating at a post-awards party at the Hermitage Hotel, from left, are Arista/Nashville artist Shannon Brown, Kix Brooks, and Arista/Nashville artist Sherrié Austin.



Shania Shines. Shania Twain was honored by Mercury Nashville with a party at BMI. Shown, from left, are Jon Landau of Jon Landau Management, Twain, Barbara Carr of Jon Landau Management, Mercury Nashville president Luke Lewis, and Jan Stabile of Jon Landau Management.



Executive Action. ASCAP honored Tennessee Gov. Don Sundquist for his support of songwriters' intellectual property rights. Shown, from left, are Martha Sundquist, wife of the governor; Sundquist; Trisha Yearwood; and ASCAP VP Connie Bradley.

Top Contemporary Christian

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by **SoundScan®**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
★ ★ NO. 1 ★ ★				
1	NEW		DC TALK VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
2	1	8	POINT OF GRACE WORD 5444	STEADY ON
3	NEW		VARIOUS ARTISTS TIME LIFE 19848/MADACY	SONGS 4 LIFE — FEEL THE POWER!
4	6	13	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
5	2	11	TRIN-I-TEE 5:7 B-RITE 0072/WORD HS	TRIN-I-TEE 5:7
6	3	13	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH 7034/WORD HS	THE JESUS RECORD
7	4	2	CHRIS RICE ROCKETTOWN 5310/WORD	PAST THE EDGES
8	5	17	JACI VELASQUEZ MYRRH 7026/WORD	JACI VELASQUEZ
9	10	22	MICHAEL W. SMITH REUNION 10007/PROVIDENT	LIVE THE LIFE
10	8	55	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
11	9	2	YOLANDA ADAMS VERITY 43123/PROVIDENT HS	SONGS FROM THE HEART
12	12	47	VARIOUS ARTISTS ▲ SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
13	11	9	THE W'S FIVE MINUTE WALK/SARABELLUM 5204/CHORDANT HS	FOURTH FROM THE LAST
14	14	28	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
15	13	19	VARIOUS ARTISTS ROCKETTOWN 1529/WORD	EXODUS
16	NEW		NICHOLE NORDEMAN STAR SONG/SPARROW 0207/CHORDANT HS	WIDE EYED
17	19	2	RON KENOLY HOSANNA/INTEGRITY 1348/WORD	MAJESTY
18	16	49	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
19	17	39	AVALON SPARROW 1639/CHORDANT HS	A MAZE OF GRACE
20	18	32	MICHAEL CRAWFORD ATLANTIC 83076/WCD	ON EAGLE'S WINGS
21	15	15	MXPX TOOTH & NAIL 1118/CHORDANT	SLOWLY GOING THE WAY OF THE BUFFALO
22	21	25	VARIOUS ARTISTS BRENTWOOD 83061/PROVIDENT	ACOUSTIC WORSHIP
23	22	7	VARIOUS ARTISTS SPARROW 1673/CHORDANT	LISTEN TO OUR HEARTS, VOL. 1
24	20	19	DELIRIOUS? FURIOUS/SPARROW 1676/CHORDANT	KING OF FOOLS
25	24	39	JENNIFER KNAPP GOTEE 3832/WORD HS	KANSAS
26	32	25	4HIM BENSON 82205/PROVIDENT	OBVIOUS
27	37	69	THE SUPERTONES BEC 7401/CHORDANT HS	SUPERTONES STRIKE BACK
28	25	31	DELIRIOUS? FURIOUS/SPARROW 1622/CHORDANT	CUTTING EDGE
29	34	35	CARMAN SPARROW 1640/CHORDANT	MISSION 3:16
30	28	54	JARS OF CLAY ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
31	23	27	TWILA PARIS SPARROW 1627/CHORDANT	PERENNIAL — SONGS FOR THE SEASON OF LIFE
32	30	26	ANDY GRIFFITH SPARROW 1666/CHORDANT	JUST AS I AM
33	26	25	MICHELLE TUMES SPARROW 1546/CHORDANT	LISTEN
34	38	30	CRYSTAL LEWIS MYRRH 5041/WORD HS	GOLD
35	36	15	THE MARTINS SPRING HILL 5452/CHORDANT HS	DREAM BIG
36	33	55	AMY GRANT MYRRH 7008/WORD	BEHIND THE EYES
37	RE-ENTRY		DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD HS	DONNIE MCCLURKIN
38	35	22	VARIOUS ARTISTS HOSANNA/INTEGRITY 12852/WORD	AMERICA'S 25 BEST PRAISE & WORSHIP SONGS VOLUME 2
39	40	54	DC TALK FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
40	RE-ENTRY		ELI FOREFRONT 5187/CHORDANT	THINGS I PRAYED FOR

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

Artists & Music

HIGHER GROUND



by Deborah Evans Price

NQC A SUCCESS: One of the most enjoyable events I cover each year is the National Quartet Convention (NQC). So it was with great anticipation that Billboard country/Christian chart manager and fellow Southern gospel enthusiast Wade Jessen and I headed to Louisville, Ky., for the 41st annual NQC. We weren't disappointed. The music is always abundant and the talent incredible. Everyone who is anyone in the genre takes the stage, including the Bishops, the Florida Boys, the Gaither Vocal Band, the Cathedrals, the Steeles, Gold City, Jeff & Sheri Easter, and the Nelons.

NQC ran Sept. 21-26, with more than 45,000 people in attendance. Exhibit space was up 17% this year. According to executive director Clarke Beasley, Monday is usually a slow night for concertgoers, but this year the evening's attendance was up 21%.

Sept. 25's sold-out crowd of nearly 20,000 witnessed the passing of an era, as the Speers made their final appearance at NQC. The group will soon retire after 77 years of performing Southern gospel. Another highly emotional moment came when Kelly Nelon announced her dad Rex Nelon's retirement from performing. It's been a traumatic year for the Nelon family, as Rex's wife, Shirley, died from heart problems shortly after NQC last year. He thanked the fans for their support during his 43 years of performing and asked them to pray for Kelly as she continues on with the group, which now includes new lead vocalist David Hill in addition to Kelly, Amy Roth, Doug Carter, and Jason Clark. His fellow NQC board members presented him with a plaque recognizing his career

achievements.

Among the week's other highlights were the annual Singing News magazine awards, which recognized the fans' favorites in 26 categories. Among the winners were Sheri Easter, for favorite female singer; the Cathedrals' Glen Payne, favorite lead singer; the Bishops, favorite trio; Phil Cross, songwriter; Kirk Talley, male singer; the Hoppers, mixed quartet; and the Cathedrals, traditional male quartet. "I Am Redeemed" by Poet Voices won song of the year. On Sept. 26, the Senatorial Quartet—Senate Majority Leader Trent Lott and Sens. James Jeffords, Larry Craig, and John Ashcroft—held an afternoon press conference and performed that evening.

All in all, it was another wonderful convention. There are so many things that make NQC such a special event. There is such camaraderie among the artists. Jessen and I, seated with Payne and Kenny Bishop, enjoyed the Gaither Vocal Band's performance. It's not uncommon for acts to come into the concert hall to watch one another perform, even if they aren't on that night's bill. Artists roam the exhibit hall, visiting with fans, friends, and business associates in a relaxed atmosphere—well, as relaxed as you can get in a bustling, crowded exhibit area. It's like a big family reunion, and the warm, joyful feelings I bring back with me last a long time and are rekindled every time I listen to the music of the Bishops, the Steeles, the Nelons, the Cathedrals, or other great artists.

GOTEE INKS NEW DEAL: On Oct. 1, Gotee Records entered a new distribution agreement with EMI Christian Music Group's Chordant Distribution to the Christian marketplace and to the general market through EMI Music Distribution. The Gotee roster includes Jennifer Knapp, Temple Yard, Grits, Out Of Eden, the Katinas, Zilch, and Curious Fools. In the wake of the new deal, Knapp and Grits' current releases will receive a strong mainstream push. Gotee president Joey Elwood says Knapp is set to be Christian Pick of the Month at Wal-Mart in December.

Classical KEEPING SCORE



by Bradley Bamberger

'TO HEAR HISTORY' is how writer/producer Sedgwick Clark describes the allure of vintage recordings. "It's true that these sorts of things are often for the connoisseur," he says. "But I think it's important that more people hear these historical records. We have to remember where our musical world comes from." For instance, the sound of *portamento* from a Stokowski-led orchestra warms Clark's heart. "It's a sexy sound," he says, "and one you just don't hear anymore."

Portamento—the sliding from one note to the next that was a feature of Romantic-era orchestral playing and that went out of style in the '50s—is something you can hear a bit of on "The Mahler Broadcasts, 1923-1987," the Clark-produced boxed set recently released via the New York Philharmonic's Special Editions label. It includes some Old World performances by Barbirolli, Solti, and Stokowski, among others (Keeping Score, Billboard, Oct. 3). Other stylistic traits of yore, whether matters of form or spirit, can be found on a recent spate of reissues whose quality can make more than a few new classical releases seem a bit beside the point.

To coincide with the 25th anniversary of Otto Klemperer's death, EMI Classics has launched its midpriced "Klemperer Legacy," which showcases

the great conductor in his early-'60s Indian summer. One feature of the edition—freshly remastered in 24-bit sound—has Klemperer leading the Philharmonia Orchestra in a monolithic Beethoven cycle, due in U.S. stores Nov. 3. Last month brought a set of Klemperer's previously unissued Bavarian radio recordings, including a beautifully brooding take on Mendelssohn's "Scottish" Symphony. Also in that batch are two classic studio sets of Wagner extracts that put most others, past or present, to shame. Next spring will come reissues of several Mahler symphonies, some glorious Bruckner, and a Brahms cycle.

RCA Red Seal's nine-disc boxed set covering pianist William Kapell is a reissue that could have, if not mass appeal, real cult potential. Lovingly prepared, the midpriced "William Kapell Edition" features all the recordings the phenom made for RCA before he



KAPELL

died in a 1953 plane crash at age 31, including his hit take on Khachaturian's concerto, an entire disc of Chopin mazurkas, Rachmaninoff's second concerto and "Paganini Rhapsody," and Brahms' Violin Sonata No. 3 with Jascha Heifetz. Also included is a newly re-

stored recital taped at New York's Frick Collection museum just a few months before Kapell's death, with the repertoire consisting mostly of material he never waxed in the studio. Veteran pianist Byron Janis, who recorded for

(Continued on next page)

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Artists & Music

CLASSICAL KEEPING SCORE

(Continued from preceding page)

RCA around the same time as Kapell, reminisced about the artist in a conversation with Keeping Score. "William was personally difficult, and that affected our relationship," Janis says. "Yet just before he died, we played some four-hand duets and talked about making a record together. It's sad that could never happen. He wasn't necessarily the most compelling stage presence or the greatest technician, but the complete Kapell package—that made for some extraordinary piano playing."

RCA has also been reissuing a grand array of operas at midprice, including the 1960 recording of Verdi's "Otello" with Jon Vickers, Leonie Rysanek, and Tito Gobbi under Tullio Serafin in the deluxe "Living Stereo" line and a take on the composer's "La Forza Del Destino" with Leontyne Price and Placido Domingo led by James Levine in the bargain "Opera Treasury" series. There is also a vintage "La Bohème" with Anna Moffo in "Living Stereo" and several more "Opera Treasury" sets, including an exciting "Otello" with Domingo and a burnished "Carmen" with Price and Herbert von Karajan leading the Vienna Philharmonic.

According to the classical buyers at the Tower Records in New York's Greenwich Village, the most consistently popular historical titles there include Pablo Casals' 1936-39 Bach cello suites on EMI and soprano Bidú Sayão's two sets from the '40s in Sony's peerless Masterworks Heritage line. Other favorites at Tower include Walter Gieseking's hallowed early-'50s takes on Debussy's piano works from EMI; a Gieseking set with Mendelssohn's "Songs Without Words" and Grieg's "Lyric Pieces" is also just out in EMI's Références series.

Also proving viable at Tower are Testament's reissues of vintage EMI material, such as a pair of late-'40s recordings of Wilhelm Furtwängler leading the Vienna Philharmonic in Wagner orchestral

excerpts and the Berlin Philharmonic in Bruckner's Symphony No. 8. On Dec. 8 in the U.S., Testament will reissue several vintage vocal titles, as well as a 1954 recording of Edwin Fischer soloing and directing the Philharmonia Orchestra in Beethoven's Third and Fourth Piano Concertos. Testament is distributed by Harmonia Mundi in the U.S. and by the Complete Record Co. in the U.K.

Hardly bound for the evergreen status of his Bach "Goldberg Variations" but of high curiosity value nonetheless is the new Sony Classical reissue of Glenn Gould's controversially glacial take on Brahms' D Minor Piano Concerto with Leonard Bernstein and the New York Philharmonic. The previously unreleased recording of the '62 Carnegie Hall concert includes the well-meant (and funny)—yet equally controversial—pre-emptory disclaimer Bernstein voiced to the audience regarding his respectful disagreement with Gould's choice of tempi. The disc also includes an excerpt of a later radio interview with Gould in which he discusses not only his idiosyncratic conception but his appreciation of Bernstein's explanatory comments and sporting spirit.

Omega/Vanguard Classics has been reissuing the gems of its catalog in remastered versions over the past few years, including the historic 1940 Library of Congress recital by Joseph Szigeti and Béla Bartók, a raft of great Mozart and Schumann with the young Alfred Brendel, and several pioneering early-music discs by British countertenor Alfred Deller. The company is distributed in the U.S. by Allegro and in the U.K. by Complete; recent highlights from its vaults include a four-disc set collecting the late-'60s/early-'70s work of unsung American pianist Bruce Hungerford, as well as two discs with Sir Adrian Boult leading the London Philharmonic in Sibelius tone poems—performances from '56 that earned praise from the great Finn himself.

Billboard

OCTOBER 10, 1998

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
1	2	51	★ ★ NO. 1 ★ ★ TROUBLE IS... ● REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND 27 weeks at No. 1
2	1	5	SLOW DOWN OKEH/550 MUSIC 69376/EPIC [CS]	KEB' MO'
3	9	13	LIFE, LOVE & THE BLUES PRIVATE MUSIC 82162/WINDHAM HILL	ETTA JAMES
4	3	87	LIE TO ME ▲ A&M 540640 [CS]	JONNY LANG
5	4	34	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
6	5	47	DEUCES WILD ● MCA 11711	B.B. KING
7	6	21	JUST WON'T BURN TONE-COOL/ROUNDER 471164/MERCURY [CS]	SUSAN TEDESCHI
8	7	5	GREATEST HITS MCA 11746	B.B. KING
9	8	17	HEAVY LOVE SILVERTONE 41632/JIVE	BUDDY GUY
10	10	61	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
11	11	15	TAYLORED TO PLEASE MALACO 7488	JOHNNIE TAYLOR
12	NEW ▶		BLUES COLLECTION MADACY 1332	VARIOUS ARTISTS
13	13	51	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON
14	12	6	THERE GOES THE NEIGHBORHOOD BULLSEYE BLUES & JAZZ 9609/ROUNDER	ROOMFUL OF BLUES
15	RE-ENTRY		HER BEST CHESS 9367/MCA	ETTA JAMES

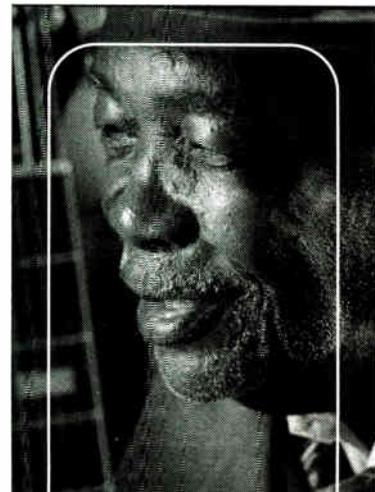
TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	11	PURE REGGAE POLYGRAM TV 565122/ISLAND	VARIOUS ARTISTS 10 weeks at No. 1
2	2	19	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
3	5	2	MR. ENERGIZER POLYBEAT 46055/VIRGIN [CS]	GENERAL GRANT
4	3	13	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
5	4	41	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP [CS]	BEENIE MAN
6	6	41	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
7	7	44	INNA HEIGHTS GERMAIN 2068*/VP [CS]	BUJU BANTON
8	8	49	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
9	9	8	DANCEHALL XPLOSION '98 — MEGAMIX JAM DOWN 40001	VARIOUS ARTISTS
10	10	9	SPEAK MY LANGUAGE SOUNDBWOY/REPUBLIC 53156/UNIVERSAL	INNER CIRCLE
11	13	23	THE COMPLETE WAILERS 1967-1972 PART I JAD 1002/KOCH	BOB MARLEY
12	NEW ▶		GREENSLEEVES REGGAE SAMPLER 18: 16 ESSENTIAL DANCHALL HITS GREENSLEEVES 18*	VARIOUS ARTISTS
13	11	71	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
14	15	35	RIGHT ON TIME HELLCAT 80406*/EPITAPH [CS]	HEPCAT
15	14	4	YITZHAK RABIN TUFF GONG 54282/LIGHTYEAR	ALPHA BLONDY & THE SOLAR SYSTEM

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	53	ROMANZA ▲ PHILIPS 539207 [CS]	ANDREA BOCELLI 25 weeks at No. 1
2	2	52	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
3	3	7	CANTOS DE AMOR NONESUCH 79510/AG	GIPIY KINGS
4	4	54	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG [CS]	BUENA VISTA SOCIAL CLUB
5	RE-ENTRY		OREMI MANGO 524521/ISLAND	ANGELIQUE KIDJO
6	6	8	SUPRALINGUA RYKO 10396 [CS]	MICKEY HART/PLANET DRUM
7	5	9	GAELIC STORM OMTOWN/HIGHER OCTAVE 46112/VIRGIN [CS]	GAELIC STORM
8	7	27	LEAHY NARADA 42955/VIRGIN [CS]	LEAHY
9	9	29	A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS
10	10	79	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 [CS]	RONAN HARDIMAN
11	14	29	MAMALOSHEN NONESUCH 79459/AG [CS]	MANDY PATINKIN
12	11	26	GYPSY SOUL-NEW FLAMENCO NARADA 45506/VIRGIN	VARIOUS ARTISTS
13	13	3	CELTIC LOVE SONGS MADACY 53296	VARIOUS ARTISTS
14	NEW ▶		RETURN TO PRIDE ROCK—SONGS INSPIRED BY DISNEY'S THE LION KING II WALT DISNEY 60639	VARIOUS ARTISTS
15	15	28	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ

▲ 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. [CS] indicates past and present Heatseekers titles © 1998, Billboard/BPI Communications and SoundScan, Inc.



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Ike Turner
Jimmie Vaughan

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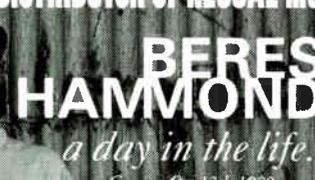
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IMPORT & EXPORT

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Top Gospel Albums™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			★★ NO. 1 ★★	
1	1	11	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE HS	7 weeks at No. 1 TRIN-I-TEE 5:7
2	2	23	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
3	3	2	YOLANDA ADAMS VERITY 43123 HS	SONGS FROM THE HEART
4	4	71	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
5	5	27	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
6	6	35	VARIOUS ARTISTS VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
7	8	47	KAREN CLARK-SHEARD ISLAND 524397 HS	FINALLY KAREN
8	9	9	PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR VERITY 43116 HS	LIVE AT LOVE FELLOWSHIP TABERNACLE
9	14	100	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WARNER BROS. HS	DONNIE MCCLURKIN
10	7	13	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE HS	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
11	12	49	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY HS	STRENGTH
12	13	66	VICKIE WINANS CGI 161279	LIVE IN DETROIT
13	15	48	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
14	10	5	DAWKINS & DAWKINS HARMONY 1696	FOCUS
15	16	96	SOUNDTRACK ARISTA 18951	THE PREACHER'S WIFE
16	11	5	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
17	25	2	THE CHRISTIANAIRES CGI 161419	STANDING ROOM ONLY — LIVE
18	19	82	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
19	20	3	VARIOUS ARTISTS INTEGRITY/WORD 69541/EPIC	WOMEN OF WORSHIP—GOSPEL
20	26	4	GREG O'QUIN 'N JOYFUL NOYZE WORD 69203/EPIC	CONVERSATIONS
21	17	18	BOBBY JONES & NEW LIFE WITH THE NASHVILLE SUPER CHOIR GOSPO CENTRIC 90211/INTERSCOPE	JUST CHURCHIN'
22	22	5	VARIOUS ARTISTS CRYSTAL ROSE 20952	PURE GOSPEL — 10 TOP CHOIRS
23	21	19	PATRICK LOVE & THE A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE 20950	THE VISION
24	18	15	COGIC INTERNATIONAL MASS CHOIR WORLD CLASS GOSPEL 5002	LEANING ON JESUS
25	29	63	THE CANTON SPIRITUALS VERITY 43021 HS	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
26	27	100	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
27	24	74	SHIRLEY CAESAR WORD 68003/EPIC HS	A MIRACLE IN HARLEM
28	23	21	REV. GERALD THOMPSON ATLANTA INT'L 10238	LET THE CHURCH SAY AMEN... AGAIN!
29	38	17	WITNESS CGI 161391	LOVE IS AN ACTION WORD
30	28	5	DARYL COLEY PRESENTS HERE II PRAISE ANTEGRA 43120/VERITY	GIVING YOU NOTHING BUT PRAISE
31	31	22	VANESSA BELL ARMSTRONG VERITY 43114	DESIRE OF MY HEART — LIVE IN DETROIT
32	33	12	JAMES HALL & WORSHIP AND PRAISE CGI 161402	LIVE FROM NEW YORK
33	40	65	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
34	RE-ENTRY		LASHAUN PACE SAVOY GOSPEL 14838/MALACO	JUST BECAUSE GOD SAID IT
35	RE-ENTRY		KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
36	RE-ENTRY		DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR VERITY 43024 HS	LIVE IN OAKLAND — HOME AGAIN
37	36	25	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC	DON'T GIVE UP
38	30	84	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
39	35	14	MIAMI MASS CHOIR SAVOY 14833	IT'S PRAYING TIME
40	NEW		KEVIN MCFADDEN ATLANTA INT'L 10240	KEVIN MCFADDEN

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Artists & Music

In the SPIRIT



by Lisa Collins

DOUBLE DOSE OF JAKES: T.D. Jakes fans will get a double dose of ministry and music with the dual releases of his "The Lady, Her Lover & Her Lord" maxi-single, due in stores Oct. 20 from Island Inspirational (and the title of his latest best-selling book), and "Live From The Potter's House," which is slated for release Oct. 28 from Integrity Music Group.

Recorded during a Sunday-evening service at the renowned pastor's Dallas-based mega-church, "The Potter's House," the follow-up to Jake's highly successful Grammy-nominated "Woman, Thou Art Loosed" LP, offers a closer examination of the powerful worship services that have made him one of the nation's most sought-after evangelists. Sony and Word will join in distribution efforts on the worship-and-praise music project, which spotlights the 200-member **Potter's House Mass Choir**.

Meanwhile, Island Inspirational executives are pulling out all the stops for "The Lady, Her Lover & Her Lord" (featuring **Shirley Murdoch** on vocals) as they prepare for the release of the album "T.D. Jakes Sacred Love Songs," which is expected to ship during the first quarter of 1999. The release will coincide with the official launch of Island Inspirational, Island Black Music's gospel division, now tentatively set for January 1999.

"With the book sales of 'The Lady, Her Lover & Her Lord' going exceptionally well, people are anticipating this music," says **Laura Harris** of Island Inspirational. "We're getting tons of calls every day from retailers. Bishop Jakes is already playing the music on his weekly TBN broadcast as well as his BET show."

Fact is, television is expected to play a big role in the success of both releases. On Oct. 18, "Bobby Jones Video Gospel" will air a half-hour special on Jakes and the music and how it complements the book. On Oct. 26, Jakes will host a live three-hour TBN special on the music.

'T IS THE SEASON: CeCe Winans' new Christmas release, "His Gift," is due in stores Oct. 15. The release, which features all-new material, includes a duet with **BeBe Winans** titled "What A Child." Among the featured musicians is **David Benoit**, and two of the cuts were produced by **Fred Hammond**.

BeBe Winans was set to go out on tour this month with Hammond, but with the plans for that tour now scratched, she will instead join **Amy Grant's** month-long Christmas tour, which kicks off Nov. 20. Currently, Winans is in negotiations for her own network Christmas special. With no official confirmation, details remain hush-hush.

CeCe is not the only gospel diva looking to tape a holiday network special. So too, is **Shirley Caesar**, whose highly anticipated holiday release, "Christmas With Shirley Caesar," is slated to ship Oct. 20. Keying in on traditional Christmas music, the release offers an intimate look into the holiday traditions of the queen of gospel.

BRIEFLY: Among this month's releases is **Margaret Maddox-Davie's** "It's Alright With Me" from Atlanta-based God's Strength Records.

Jazz BLUE NOTES



by Steve Graybow

INDIVIDUAL COOL: First, you notice her voice. Dark, detached, and whisper-quiet, **Patricia Barber** aches with sophisticated emotion. The singer/pianist/composer's latest album, "Modern Cool," released on Premonition June 30, mixes jazz, minimalism, and torch-song sensuality with a knack for composition that rivals the best of adult alternative pop. Barber refers to her music as "jazz for the next century." It's a tough notion to refute.

"I would like to see myself as an integral bridge [to the next century], an artist who is hopefully giving jazz some fresh air," says Barber. "But that fresh air is within a very strict artistic vision. I don't just throw stuff into my music because it's different. I try to incorporate various ideas organically, through the eyes of an artist who's been doing this for some time. I've had a chance to absorb the form, and I feel that I can make a very strong individual statement."

"Modern Cool" is Barber's fourth album, her second on Premonition. "The decision to release my music on an independent label is a very simple dilemma," says Barber. "I have always insisted on artistic control. Major labels look at an interesting project, and I think they want to work with it, but it seems like they can't. They are unaccustomed to the risk."

Barber notes that, in the past, she has been told to choose between her artistic vision and financial success. "If that's really the choice, then I'll take artistic control," she insists. "But I plan to prove that it doesn't have to be so black and white. I think you can be true

to yourself and be successful, and I think that the jazz industry is slowly starting to see that."

Barber initially studied classical piano before making what she calls an "inevitable" switch to jazz. Her father was a jazz musician who died prematurely, and she explains that her early classical studies were "really a rebellious thing. Maybe I thought I could avoid a difficult lifestyle if I chose a conventional route."

Eventually, Barber succumbed to the music's call. "Jazz was just home for me," she says. "I couldn't resist the creativity, the ability to express one's self at almost every second." Barber graduated from Northwestern University with a custom-designed master's degree in "jazz pedagogy." She continues to be a staple on the local Chicago jazz club circuit.

"There are probably hardline jazzers who may or may not accept my music," Barber notes, acknowledging that her uniquely cerebral mix of vocals and minimalist instrumentation is not easily categorized. "I used to wonder what people's reaction would be, but I'm very gratified, because audiences and the press have been very accepting."

"Maybe people are concerned about the state of jazz, and they are just thankful that something is catching the ear of young jazz fans," Barber muses in hushed tones. "Personally, I'm very proud of this CD, and I'm just grateful that it's doing well."

TEACH THE CHILDREN: In its third consecutive year, the Harmon: How to Listen music-appreciation course will embark on a nine-city tour, visiting five elementary schools in each city. The curriculum features lectures and performances by **Grover Washington Jr.**, **Nestor Torres**, and bluegrass fiddler **Alison Krauss**. Founded by **Wynton Marsalis** and **Dr. Sidney Harmon**, the program addresses the organizers' concern for the lack of funding for the arts in American schools. Columbia House is donating a starter CD library to the designated schools.

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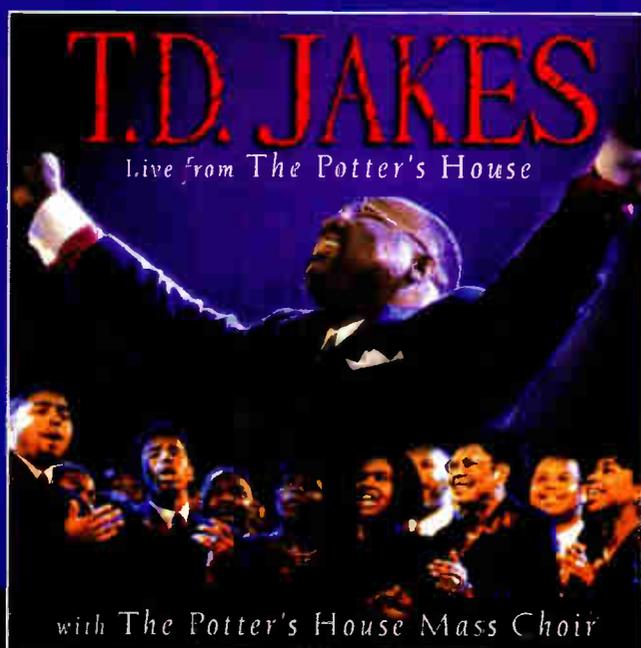
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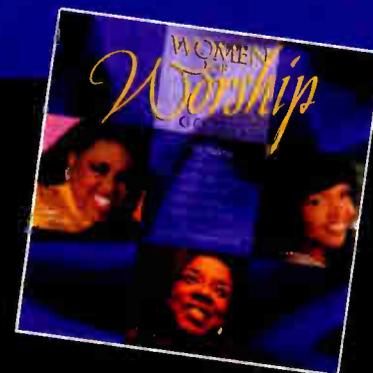
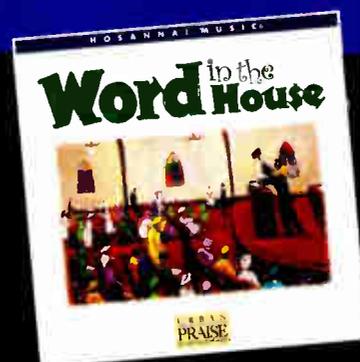
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HELP WANTED

MERCHANDISING COORDINATOR

RED Distribution is looking for a Merchandising Coordinator. Responsibilities include coordinating efforts of and servicing the Account Service Reps and Urban Marketing Reps. Coordinating Urban Retail promotions and special Coalition activities. Ordering POP and promotional materials for National, REI, GFY, National Contests, National Tour and National Advertising priorities. Preparing Display Wrap Up books. Assisting Department Director with phones, faxing, copier and sending out materials to the field. Assisting in preparing and distributing designed reports. Person must have great computer skills (Word Programs, Excel, Lotus Notes), be able to create special promotional materials, special computer programming for ASR (to be trained). Must have excellent communication skills and a minimum of one year experience with distribution, label or retail preferred.

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JAZZ WORLDWIDE

Voice of America seeks experienced, knowledgeable personality to write, host and independently produce two 54-minute jazz shows weekly for international broadcast. Deadline for entries: November 6, 1998. Please CALL: 202-619-2933.

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Fax resume, cover letter & salary history to: HR-FMR (818) 587-4197.

MUSIC BUYER

NY based company currently seeking an experienced imports buyer to join our team. Buying responsibilities will include the following genres: Pop, Rock, Vocal, Dance, Jazz and Alternative. Candidates must have a strong product knowledge of imports, extensive industry connections and a minimum of 3 - 5 years experience in purchasing. Interested candidates should fax or e-mail resume and cover letter including salary requirements to: **Mark Jarzabek, Muscrama, Inc., Confidential:**

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e-mail MarkJ@Muscrama.com

REGIONAL MARKETING REP

Major Independent Record Label seeks Regional Marketing Rep to service metro NYC area retail stores and execute street promotions. Responsibilities will include inventory tracking, displays, merchandising and creative marketing implementation. Must possess knowledge of the local chain and independent retail environment, good rapport building and communication skills as well as be a self starter, outgoing and detail oriented. Knowledge of a variety of music genres, a plus. Salary commensurate with experience.

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Personnel Department @ 818-764-2281

COMMENTARY

(Continued from page 6)

increase the probability of building a successful artist/brand "long term," one must begin by developing a positioning statement.

Each artist on a label should have a "unique" positioning statement, and each of these positioning statements should possess unique "core values" that separate this artist/brand from any other artist/brand in the marketplace.

Allowing for the value of positioning statements, it is vital to consider the importance of leveraging consumer needs in defining that statement. A positioning statement should clearly identify how an artist/brand is filling a consumer need that no other artist/brand can fill. I strongly believe that a nice "vibe" and good "beats" are only surface-level reasons why people buy records. Vibes and beats alone do not and cannot satisfy a deeper consumer need.

PUBLIC VALIDATION

On the other hand, if people think that your artist "reinforces their view of the world," then you have satisfied a basic need that people have for "public" validation of their feelings and thoughts. This public validation makes people feel good about themselves and more confident about their thoughts. For example, millions of young women around the world were convinced that Alanis Morissette personally identified with their daily lives, and this made them feel united and more confident. I know few young people who do not need to feel more confident in themselves, and Morissette uniquely satisfied this universal "need."

To return to my earlier examples, Brooks has enabled country music fans to proudly boast, "We are country music; we are popular, contemporary, and relevant," while Hill keys in to the spiritual side of her fans.

A final thought: If a 9-year-old kid cannot quickly understand what the positioning statement is trying to say and what need a particular artist/brand is satisfying, it's probably too complex. Refine it, and try again.

THE RHYTHM & THE BLUES

(Continued from page 26)

Knight dedicated to her late mother, will reunite Knight with the Pips—including her brother Merald "Bubba" Knight and her cousin William Guest—on the track "Morning Heavenly Father."

According to the label, the vocalist will support the album with a tour planned for later this year in markets like New York, Los Angeles, Chicago, Detroit, Dallas, and Tampa, Fla.

KEEP IT REEL: R&B quartet Reel Tight—which consists of Bobby Rice, Danny Johnson, Reggie Long, and Bobby Torrence—has already got a running start with the track "(Do You) Wanna Ride," which is featured in the upcoming movie "I Still Know What You Did Last Summer," starring Brandy and Jennifer Love Hewitt.

The single is from the group's forthcoming debut album, "Back To The Real," on rapper Warren G's G-Funk/Restless Records. "Back To The Real" is due Nov. 24.

Classified Advertising Call Tracy Walker at 212-536-5058

Update

CALENDAR

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.

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. 10, **Encore Gala And Silent Auction**, benefiting Berklee College of Music, Harvard Club, Boston. 617-747-2247.

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.

ly 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 & Towers, New York. 212-486-2575.

Oct. 13-16, **Digital Video Conference & Exposition**, Pasadena Center, Pasadena, Calif. 415-278-5258, www.dvexpo.com.

Oct. 14, **Amanda Foundation Benefit With Clint Black And Silent Auction**, Directors Guild, Los Angeles. 310-201-8859.

Oct. 14-17, **National Assn. Of Broadcasters Radio Show And Career Fair**, Washington State Convention and Trade Center, Seattle. 202-429-5498, www.nab.org/conventions.

Oct. 15-18, **Third Annual Texas Interactive Music Conference & BBQ**, Guadalupe River Ranch, Boerne, Texas. 512-473-3878.

Oct. 16-21, **Salone Della Musica Trade Fair**, Turin, Italy. 39-11-433-7054.

Oct. 17, **National Assn. Of Broadcasters Marconi Radio Awards And Dinner**, Seattle. 202-775-3511.

Oct. 18-20, **Vibe Style Trade Show**, Javits Center, New York. 212-448-7452.

Oct. 19-22, **REPLItech ASIA 1998**, International Convention & Exhibition Centre, Suntec City, Singapore. 914-328-9157.

Oct. 19-25, **World Of Bluegrass**, sponsored by the International Bluegrass Music Assn., Louisville, Ky. 615-340-9596.

Oct. 22-24, **Amsterdam Dance Event**, Felix Meritis art center, Amsterdam. 31-0-35-621-8748, anna.knaup@conamus.nl.

Oct. 22-24, **Society Of Professional Journalists National Convention**, Los Angeles. 201-946-5589.

Oct. 23, **VH1 Fashion Awards**, Theater at Madi-

son 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.

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 WDAJ 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.

Oct. 29-31, **Rap Sheet Fifth Annual Hip-Hop Conference**, Marriott Renaissance Hotel, Atlanta. 310-670-7200, extension 303, 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@powerhousegroup.com.

Oct. 31, **11th Annual American Foundation For AIDS Research Charity Masquerade Ball**, hosted by Cyndi Lauper and Junior Vasquez, La Belle Epoque, New York. 212-806-1655.

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, **17th Annual Distinguished Artist Awards**, honoring Garth Brooks, Kirk Douglas, composer Jerry Herman, choreographer Ann Reinking, and conductor Lalo Schiffrin, Regent Beverly Wilshire, Beverly Hills, Calif. 213-202-2236.

Nov. 4-6, **20th Annual Billboard Music Video Conference & Awards**, Sheraton Universal, Universal City, Calif. 212-536-5002.

Nov. 5, **National Assn. Of Recording Merchandisers Board Of Directors Meeting**, Los Angeles. 609-596-2221.

Nov. 7, **Steppin' Out**, World Trade Center and Seaport Hotel, Boston. 617-442-8800, extension 1421.

Nov. 8-10, **10th Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Universal City, Calif. 212-941-0099.

Nov. 9-10, **The Celebrity**, two days of golf and parties hosted by Clint Black and KNIX Phoenix, Grayhawk Gold Course, Scottsdale, Ariz. 602-951-6361.

Nov. 9-10, **Musicom 4**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 800-647-7600, info@worldrg.com.

Nov. 10, **Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Life, New York. 212-957-9230.

Nov. 12-13, **DVD Publishing Conference**, New York. 212-536-2221.

DECEMBER

Dec. 7, **Billboard Music Awards**, Las Vegas. 212-536-5002.

FOR THE RECORD

Contrary to an article in the Oct. 3 issue, Alanis Morissette's "Supposed Former Infatuation Junkie" will be released by Maverick/Reprise.

GOOD WORKS

THINK GREEN: Béla Fleck & the Flecktones will donate proceeds from ticket sales at an Oct. 20 show in Nashville to the Tennessee Environmental Council. The concert's theme is "Working Together To Clean Up Tennessee's Rivers." A limited number of \$100 VIP tickets entitle purchasers to attend a post-show reception with the band. Contact: Rachel Carr at 718-522-7171 or Alan Jones at 615-321-5075.

STEPPIN' ON UP: The World Trade Center in Boston will be transformed Nov. 7 for an evening of music, dancing, food, and fashion to raise money for the Dimock Community Health Center. Confirmed performers include Harry Connick Jr., Ahmad Jamal, Mae Arnette & Company, Andre Ward, Semenya McCord, Diva, and Loston Harris. Contact: Victoria Howard Robinson at 617-442-8800, ext. 1421.

SUCCESSFUL WINGERS: Diamond Rio raised more than \$80,000 for the American Lung Association at its seventh annual golf classic held Sept. 10 in Nashville. Contact: Allen Brown at 615-780-9116.

GOOD CHOICE: Pearl Jam and Hovercraft played the Voters for Choice benefit Sept. 19 in Washington, D.C., which was hosted by Gloria Steinem. Proceeds will provide campaign assistance to pro-choice candidates across the U.S. Contact: Amy Butson at 202-588-5200.

READING RAINBOW: The Points of Light Foundation gave Time Warner Inc. a 1998 Award for Excellence in Corporate Community Service for its "Time To Read" literacy program. Contact: Jennifer McKinley at 617-227-2111, ext. 350.



Charity Pitch. At an Aug. 11 benefit softball game at Vail (Colo.) Athletic Fields, Kenny Loggins pitched in to help raise money for the Vail Valley Charitable Fund, a volunteer organization that provides financial assistance for area residents in medical and financial need. The game raised a total of \$3,500. The artist was in the area to perform at Camp Jeep, outside of Vail. Shown at the game, from left, are Jerry Wayman, communications manager for Jeep; Rick Richards, board member of the Vail Valley Charitable Fund; Loggins; and Kaylee Brennand and Mary McDougal, board members of the Vail Valley Charitable Fund.

LIFELINES

BIRTHS

Girl, Jamie Elana, to Bruce and Brigid Kolbrenner, Sept. 9 in Los Angeles. Mother is an advertising executive at TBWA/Chiat Day. Father is a business manager and partner with Parks Palmer.

MARRIAGES

Philippa Hubsch to Ray Cooper, Sept. 12 in Las Vegas. Groom is co-president of Virgin Records America.

Juliet Higgs to Robin Antigua, Sept. 12 in Las Vegas. Bride is personal assistant to Ashley Newton, co-president of Virgin Records America. Groom is a music video director.

Melanie Brown to Jimmy Gulzar, Sept. 13 in England. Bride is a member of Virgin recording act Spice Girls. Groom is a dancer.

DEATHS

Terry McEwen, 69, of a heart attack, Sept. 14 in Honolulu. Starting in 1950, McEwen held key posts in the classical department of Decca Records in London and Paris. In '59, he shifted to the company's U.S. counterpart, London Records, as GM. He ultimately became executive VP before leaving in 1982 to serve as general director of the San Francisco Opera. He held that post until 1988.

Thomas "Tom" J. May, 77, of cancer,

Sept. 17 in Peoria, Ariz. A renowned recording engineer, mixer, mastering engineer, studio director, and manager, May began his career in the '50s at Hollywood's Radio Recorders, followed in the '60s by positions at Sunset Sound and United Recorders. In 1964, he joined Columbia Records as a recording engineer and eventually became director. He joined the engineering staff at A&M Recording Studios in 1971 and served as director/manager from 1974 until his retirement in 1980. Some of the artists May recorded and/or mixed include Percy Faith, Ray Conniff, Burl Ives, Johnny Mathis, Jack Jones, Robert Goulet, Patti Page, Rosemary Clooney, Dean Martin, Herb Alpert, the Beach Boys, the Byrds, Buffalo Springfield, Taj Mahal, the Association, and Paul Revere & the Raiders.

Bob Wells, 75, of complications from cancer, Sept. 22 in Santa Monica, Calif. He co-wrote with Mel Torme the perennial yuletide favorite "The Christmas Song." Other songwriting credits include collaborations with Henry Mancini, Cy Coleman, and Dave Grusin, as well as the book and lyrics for a Broadway show, "Three For Tonight." He produced cabaret acts and TV shows for many well-known personalities. Wells, who was born in Raymond, Wash., also worked as a film editor at Columbia Pictures. Survivors include his second wife, Marilyn Jackson Wells, who was a

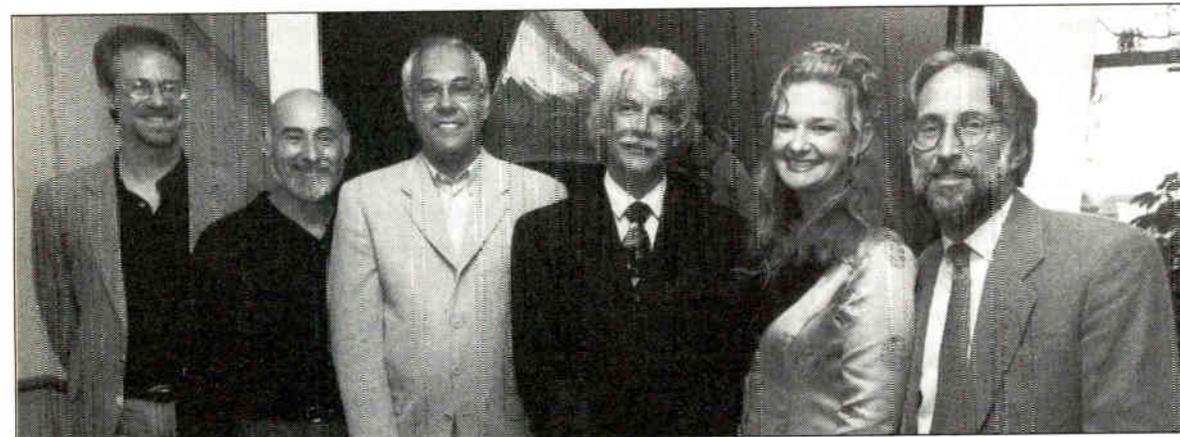
studio singer.

Jeff Moss, 56, of complications from colon cancer, Sept. 25 in Manhattan. Moss was a head writer, songwriter, and one of the original creators of "Sesame Street," for which he wrote "Rubber Duckie," "The People In Your Neighborhood," and "I Love Trash." He earned an Oscar nomination for his score to "The Muppets Take Manhattan." He also wrote material for the children's album "Free To Be . . . You And Me," which featured Marlo Thomas, among others. In France, he had a hit with "Nasty Dan" in recordings by Johnny Cash and Claude Francois. He won four Grammys and 15 Emmys. Moss wrote books, music, and lyrics while at Princeton for the college's Triangle Club Productions. Survivors include wife Annie and son Alexander.

Noreen Woods, 64, of undisclosed causes, Sept. 25 in New York. She was a longtime executive at Atlantic Records who recently left the label. She joined the company in 1957 as executive assistant to Atlantic co-founders Ahmet Ertegun and Jerry Wexler and was later promoted to a VP, one of the first black women to hold an executive post at a record company. She was a supporter of the Children's Storefront School of Harlem. She is survived by a brother and four nieces. Services were held Sept. 28 at the John Krtil Funeral Home in New York.

Songwriters & Publishers

ARTISTS & MUSIC



Screened For Success. Zomba Screen Music recently honored three of its film and TV music composers, Trevor Jones, Jay Chattaway, and Mark Adler, for receiving Emmy nominations at a reception at the Recording Academy in Santa Monica, Calif. Shown, from left, are David May of Zomba Screen Music; Adler; Jones; Chattaway; Katurah Clarke of Zomba Screen Music; and Neil Portnow, VP of West Coast operations for the Zomba Group.



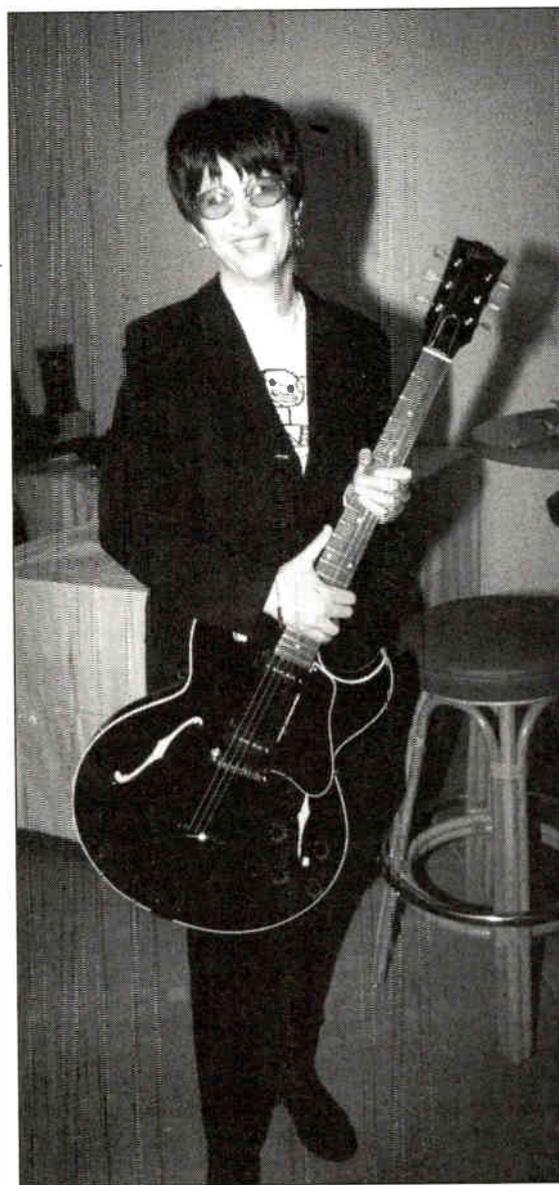
It Caught On. Bob Leone, projects director of the Songwriters' Hall of Fame, center, recently congratulated writers Pat Maiorino and Andrew Sarnoff on the success of their song "Catch The Light," as recorded by Martha Wash on the Logic/BMG label. The song has recently been on Billboard's two dance charts and has also made the charts in Europe and the U.K.



Makin' It To ASCAP. ASCAP's New York-based staffers recently welcomed new members from acts on the hip-hop label Makin' Records, including Natural Resources and O.B.S. Shown standing, from left, are Don Scavone, DP One, and What? What? of Natural Resources; Pumpkinhead and Meatpie of O.B.S.; and ASCAP's Jimmy Maynes. At bottom, from left, are Natural Resources members Aggie, Ocean, and O.T. (Overtime) and Bad Seed of O.B.S.



S.O.A.P. Signs On. EMI Music Publishing has signed Remeé, the writer/producer of new Danish Europop duo S.O.A.P. (Sony Denmark/Sony 550), who is touring the U.S. with the Backstreet Boys. Shown, from left, are Bart Weiss, VP of legal and business affairs at EMI Music; Jan Degner, managing director of Sony Denmark; Steve Backer, executive VP of EMI Music, West Coast; Carla Ondrasik, VP of creative writer development at EMI Music; Remeé; Brooke Morrow, VP of international and creative operations at EMI Music; Martin Bandier, chairman/CEO of EMI Music; and Bob Flax, executive VP of EMI Music.



The Sound Of Hits. Gibson Musical Instruments has presented songwriter Diane Warren a guitar in recognition of her accomplishments as a hitmaker, including her recent ASCAP Award as songwriter of the year for the fourth year.



New Cable Ties. John Shaker, left, VP of licensing at BMI, and David Hall, president of TNT and CMT, sign the first performing right agreement between BMI and the stations' parent, Cable Networks (Billboard, Sept. 26).

NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

THE HOT 100

THE FIRST NIGHT • Jermaine Dupri, T. Savage, M. McLeod, P. Sawyer • So So Def/ASCAP, EMI April/ASCAP, Marshal/ASCAP, Jobete/ASCAP

HOT COUNTRY SINGLES & TRACKS

WHERE THE GREEN GRASS GROWS • Jess Leary, Craig Wiseman • Song Matters/ASCAP Famous/ASCAP, Almo/ASCAP, Daddy Rabbit/ASCAP

HOT R&B SINGLES

THE FIRST NIGHT • Jermaine Dupri, T. Savage, M. McLeod, P. Sawyer • So So Def/ASCAP, EMI April/ASCAP, Marshal/ASCAP, Jobete/ASCAP

HOT RAP SINGLES

JUST THE TWO OF US • Will Smith, Bill Withers, W. Salter, R. MacDonald • Antisia/ASCAP, Bluenig/ASCAP

Film/TV Specialist On Board At Carlin; Mazmania Uses Web To Pitch Songs

CARLIN SEEKS FILM, TV TIES: Carlin America Inc., the major independent music publisher based in New York, has hired a specialist to develop and produce original music for film and TV. She is **Janice Ginsberg**, an indie music supervisor/consultant, who will research and solicit new productions that have original songs or scores. Carlin "may finance for publishing rights" those productions, says company COO **Caroline Bienstock**, whose father, **Freddy Bienstock**, founded the publisher.

Ginsberg, who was recently U.S. rep for Italy's CAM Original Soundtracks, will also be investigating joint ventures with filmmakers, composers, and record companies for soundtrack projects.

"Our new venture with Ms. Ginsberg attempts to merge the practice common in the European publishing business of financing and producing scores with the popular song business prevalent in the U.S. and U.K.," says Bienstock.

PITCHES VIA WEB SITE: "After doing a lot of research, I came to the conclusion that while there are scores of Web sites where people are selling their own CDs, there were no sites devoted to pitching and selling songs," says **John Mazurkiewicz** of Bayonne, N.J.-based Mazmania Music. "And that's why I created www.mazmania.com/dowhatyourheartsays.html."

"If I have one song that I believe would be great for **Hanson** [and I do], I can point someone to a specific page, and they can download the lyrics, click on a short audio clip, and, if they like the song, E-mail the address to their contacts and move on to a form to tell who they are and that they want to begin the licensing process."

So far, the project is starting with about 25 songs as a way of testing the system for the first few months. Mazurkiewicz, a songwriter himself, is a member of the

Assn. of Independent Publishers.

BMG PUB GATHERING: Sixty-eight executives from BMG Music Publishing's worldwide operations will gather Oct. 20-24 at the Hamilton Princess Bermuda Hotel in Bermuda for the company's biennial managing directors conference. Company president **Nick Firth** heads the contingent from BMG Music's 33 global offices, with representatives of its business partners set to be on hand. Special guests will include BMG Entertainment president/CEO **Strauss Zelnick** and executive VP/CFO **Thomas McIntyre**. Before the main conference takes place, BMG Music will be hosting a conference Oct. 19 for its Latin American

executives, to be directed by **Ron Solleveld**, VP of international who oversees those territories. Also, an artist showcase will fea-

ture Maverick/Warner Bros. act **Jude**.

HEAR, YE! Hal Leonard Corp. has launched a 1998-99 promotion for vocalists, "Music For Singers," that includes a 23-track CD of vocal excerpts of a wide spectrum of music available from the folio giant. An accompanying printed catalog lists many of the company's vocal-ist folios.

"We have approached this promotion in a similar fashion to our choral promotions, providing the end user with recorded demonstrations of our music, using professional singers," says **Keith Mardak**, president of Hal Leonard.

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

1. "Lilith Fair, A Celebration Of Women In Music."
2. "Armageddon," soundtrack.
3. **Sarah McLachlan**, "Surfacing."
4. "Titanic," soundtrack.
5. "Disney's Lady And The Tramp."

Words & Music



by Irv Lichtman

Pro Audio

ARTISTS & MUSIC

Everyone's Talking DVD Audio At AES Meet

THE AUDIO ENGINEERING Society (AES) capped off its 50th anniversary year with a stellar convention that buzzed with anticipation for the imminent release of the DVD Audio specification. Held Sept. 26-29 at the Moscone Convention Center in San Francisco, the event opened with an engaging, humorous, and profound speech by keynoter Alan Parsons, a veteran producer/engineer who worked on seminal recordings by the Beatles,



PARSONS

Pink Floyd, and Ambrosia, in addition to scoring hits with his own Alan Parsons Project. Among the topics Parsons touched on was the growing presence of women in engineering roles in recording studios—an appropriate subject given that the new AES president is Marina Bosi, VP of technology standards and strategy for San Francisco-based Digital Theatre Systems.

Bosi—who is the second female AES president in three years, after Dr. Elizabeth Cohen's tenure in 1996-1997—said, "I want to help increase the leadership role that the AES has in audio. We have technology now that is accessible to almost everyone, and physically there are almost no limits to what can be done. Technology has adapted to users' needs, and the AES has played an important role in that development and we will continue to do so."

WITH TALK ABOUT high-resolution digital audio dominating the convention, a Sonic Solutions press conference Sept. 27 became the epicenter of information



by Paul Verna

about the fledgling DVD Audio and Sony/Philips Super Audio CD formats. Led by Sonic Solutions co-founder/president Bob Doris, the event featured representatives of the major parties central to the debate over the next-generation digital audio carrier: "Bike" Suzuki, chairman of the DVD Audio Working Group 4 (WG-4); Akira Suzuki (no relation) and Daniel Lintz of the Super Audio CD Business Center in Tokyo; and Bob Stuart, founder of Meridian Audio, whose Meridian Lossless Packing compression technology was adopted by WG-4 as a mandatory standard in DVD Audio.

Attended by leading figures in the studio industry, the Sonic conference demonstrated (1) the determination on the part of Sony and Philips to forge ahead with their Direct Stream Digital (DSD)-based Super Audio CD, despite the strong winds blowing in favor of WG-4's Pulse Code Modulation (PCM)-based DVD Audio proposal; (2) the extent to which the industry is taking Sony and Philips seriously, judging from the equal time and space allotted by Sonic to Super Audio CD and DVD Audio; and (3) Sonic's leadership at a time when there are more questions than answers about the future of digital audio.

Bike Suzuki acknowledged that the Novato, Calif.-based workstation developer has "played a key

role in the evolution and promotion of DVD Audio," and Sonic's announcement of its SonicStudio HD platform—which supports both PCM and DSD—sealed its future as a provider of standard-setting tools for music production.

To call DVD Audio and Super Audio CD competing formats would be misleading, considering that DVD Audio will support DSD as an optional encoding system. However, the reality is that the WG-4 and Sony/Philips camps are both vying for the consumer's dollar, and each would rather be the sole victor in the quest for acceptance. Each is more than capable of satisfying the demands of producers, engineers, and consumers, but the market—which is already too confused and fragmented—won't support the simultaneous release of incompatible formats. Here's hoping that WG-4 and Sony/Philips factor the often-overlooked consumer into the equation.

FOREVER YOUNG: Besides being a pioneer of the '60s folk/rock movement, the Godfather of Grunge, and one of the most talented and uncompromising voices in popular music, Neil Young was the author of a brilliant 1992 essay in Harper's Bazaar headlined "The CD And The Damage Done," in which he lamented the format's brittle sound compared



YOUNG

with analog. It was all too fitting, given Young's outspokenness on audio matters, that Mix magazine's TEC Awards committee would honor him as the recipient of this year's Les Paul Award, a lifetime-achievement distinction previously bestowed on Peter Gabriel, Brian Wilson, Steve Wonder, and Alan Parsons.

Young—sporting cropped hair, a salt-and-pepper beard and moustache, and an elegantly understated tuxedo—chastised the entertainment conglomerates for rushing DVD Video into the marketplace before an audio specification was in place.

"We got DVD," said Young. "This thing is amazing what it can do. But the big guys had to rush ahead and put it out before it was finished. If you're a movie person you don't know what the hell I'm talking about, but if you're an audio person you just want to close your eyes and you don't care about the bells and whistles. You just want to hear the universe; you want to hear forever. You don't want to hear big square blocks; you want to hear the

(Continued on next page)

NEW PRODUCTS & SERVICES

HHB COMMUNICATIONS of Santa Monica, Calif., succeeds its popular Genex GX8000 hard-disc recorder with the GX8500 model, which is the first commercially available multitrack recorder compatible with the Sony/Philips Direct Stream Digital (DSD) process. Besides DSD, the GX8500 offers



HHB GENEX GX8500

AES/EBU, SPDIF, and SDIF 2 modes, operating at up to 24-bit, 192 kilohertz resolution. Like its predecessor, the GX8500 is compatible with the SADiE digital editing platform, and the GX8500 is further compatible with the BWF/WAV file formats, the platform-independent Universal Disc Format for DVD mastering, and the FAT and MOFS formats for Macintosh. The

GX8500 features a 5.2-gigabyte internal magneto-optical drive and can be linked to external storage mediums via SCSI. In other news from HHB, the company is entering into the speaker business with its Circle 5 series of two-way studio monitors. Available in either active or passive versions, the Circle 5 employs an 8-inch bass driver with a synthetic polymer cone and a fluid-cooled, soft-dome tweeter. The active model is priced at \$1,399, while its passive counterpart carries a suggested tag of \$749.

DOLBY LABORATORIES of San Francisco introduces the DP569, a 5.1-channel encoder that lists for a suggested \$5,000, approximately one-quarter the cost

of its PC-based predecessor. Designed for DVD video and laserdisc authoring, digital TV, cable, and satellite applications, the one-rack-space DP569 supports encoded bit rates from 56 to 640 kbps and channel configurations from mono to 5.1-channel surround sound. Furthermore, it can be time-code triggered to change configurations, allowing for smooth program transitions. Other features of the system include fault-monitoring circuits that warn of system failure, bypass connections, and remote control software for Windows 95/NT PCs.

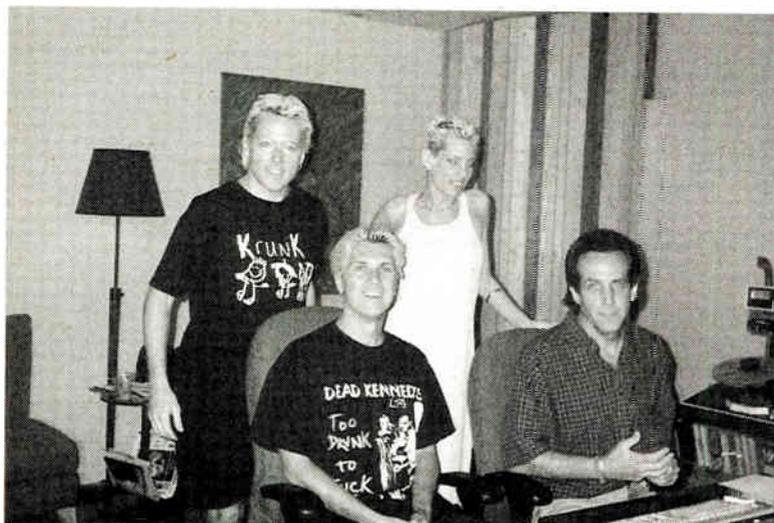


DOLBY DP569

EUPHONIX of Palo Alto, Calif., debuts the R-1 hard-disc multitrack recorder, a 24-track, 24-bit, 96 kHz-capable system that offers an analog-style interface. Priced at \$25,000 for a base system, the R-1 is aimed at the high-end, hard-disc multitrack market, which is currently populated by users of such platforms as Digidesign ProTools 24 and Otari RADAR. At press time, top New York studios Chung King, the Hit Factory, and Right Track Recording had committed to purchasing R-1 systems. In a statement, Right Track owner Simon Andrews says, "Right Track is switching to hard-disk recorders because it's what our clients want. Our engineers will find the digital Euphonix R-1 remote to be so similar to that of a traditional tape machine that there will be absolutely no learning curve."

HAVING RECENTLY ACQUIRED the microphone, amplifier, and signal processing assets of Groove Tubes, Alesis Corp. of Santa Monica, Calif., has created the GT Electronics division. First products under the Alesis GT moniker are four studio microphones: two transistor models and two tube units. The AM51 and AM52 are both class-A, large-diaphragm FET units priced at a suggested \$549 and \$699, respectively. The difference between the units is that the AM51 has a fixed cardioid polar pattern, while the AM52 offers cardioid, omni, and figure 8 patterns. Similarly, the Alesis GT tube mikes—the AM61 and AM62—are similar models except for their polar patterns. The \$999 AM61 provides a fixed cardioid pattern, while the \$1,299, top-of-the-line AM62 offers cardioid, omni, figure 8, and super cardioid patterns. The AM61 and AM62 feature custom-designed, dual-triode vacuum tubes; among the accessories included with each GT tube mike is a hard-shell case, external power supply, shock mount, hard mount, and 6-pin cable. Alesis recommends its AM-series models be used for female and male vocals, acoustic instruments, drums, amplifier cabinets, and other applications.

APOGEE ELECTRONICS, also of Santa Monica, introduces the PSX-100, a two-channel, digital-to-analog and analog-to-digital converter that operates at up to 96-kHz sampling and 24-bit resolution. Available later in the fourth quarter, the one-rack-space unit will carry a suggested list price of less than \$3,000, according to Apogee information. The PSX-100 offers many of the features of the company's award-winning AD-8000 model, including built-in Adat, TDIF, SPDIF (coaxial and optical), and AES/EBU interfaces. Other features include Apogee's proprietary UV-22 bit-reduction system (which can be applied at either the A-D or D-A stage), a soft-limit function for maximum level without overs, and an auxiliary output that allows a full-resolution output to be derived even when the UV-22 function is engaged on the main interfaces. Furthermore, the Apogee Bit-Splitting (ABS) feature allows users to record 24-bit audio (at up to 96 kHz) onto multiple tracks of 16-bit, 44.1 kHz/48 kHz recorders.



KrunK Masters. Punk/rock producer Geza X puts the finishing touches on the S.N.U.G. Records debut by Los Angeles punk outfit KrunK at Oasis Mastering. Shown, from left, are KrunK vocalist Jimmy Ratchitt, Geza X, KrunK drummer Athena (who is the sister of Motley Crue drummer Tommy Lee), and Oasis owner/engineer Eddy Schreyer.

STUDIO MONITOR

(Continued from preceding page)

whole thing. We really screwed up DVD, and now everybody's confused."

Mantra-like, Young uttered with apparent relief phrases like "the CD's almost over" and "we're almost finished with the CD." He praised both the WG-4 DVD Audio proposal and the Sony/Philips DSD process and noted that he had already begun working on material for release in a high-resolution, surround-sound medium.

"The artist should be able to have a palette to deal with, a way to make the decision of the quality vector of this music that you're going to hear for the next 20 years," said the rocker.

"That's why I think a format like the WG-4 format is in everybody's best interest. I would hope that Direct Stream Digital would become part of that someday, and then we would have all of it. We would have the best of everything. All on one disc, we could all do exactly what we want, and these playback units would be smart enough to figure out what the producer had in mind. Let's give music a chance for the next 20 years. Let's not do what we did for the last 18."

OTHER TEC AWARD winners included the Walters-Stork Design Group (acoustics/facility

design company); Clair Brothers (sound reinforcement company); Gateway Mastering (mastering facility); Sky-walker Sound (audio post-production facility); Effanel Music (remote recording facility); Ocean Way Nashville (recording studio); **Gary Rydstrom, Gary Summers, Chris Boyes, Tom Johnson, and Lora Hirschberg** (audio post-production engineer); **David Hewitt** (remote/broadcast engineer); **Dave Kob** (sound reinforcement engineer); **Bob Ludwig** (mastering engineer); **Don Was** (record producer); and **Bob Clearmountain** (recording/mixing engineer).

Furthermore, Solid State Logic founder **Colin Sanders** was inducted posthumously into the TEC Awards Hall of Fame, joining **Quincy Jones, George Martin, George Massenburg, Phil Ramone, Ray Dolby, Bob Moog,** and others.

GOOD NEWS/BAD NEWS: The bad news at the AES was that the historic Plant Recording Studio in Sausalito, Calif., had to cancel a planned tour for AES attendees. The good news was the reason for the change in plans: **Metallica** once again block-booked the facility to work on its upcoming Elektra album and enforced its usual no-guests policy. Plant

owner **Arnie Frager** apologized for the cancellation and invited anyone wishing to tour the facility to make an appointment with him.

THE LAST WORD: I'd like to take a moment to clarify a long-standing misconception about the Pro Audio section. In the past, many of you have contacted me for matters relating to our weekly Production Credits chart. Please note that the contact person for

that column is **Steve Graybow**, who can be reached in Billboard's New York headquarters at 212-536-5361; E-mail: sgraybow@billboard.com.

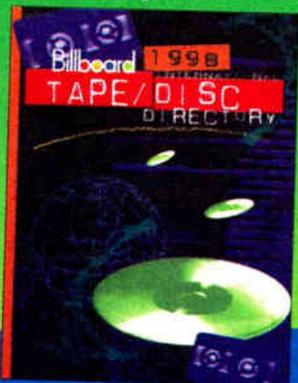
All other Pro Audio submissions and inquiries—stories, photos, press releases, Audio Track items, etc.—should be referred to my attention at Billboard, 1515 Broadway, New York, N.Y. 10036; phone: 212-536-5036; E-mail: pverna@billboard.com.



Grant Production. Producer Michael Omartian, left, and engineer Terry Christian are shown working on Amy Grant's contribution to DreamWorks' all-star "Prince Of Egypt" soundtrack. The session took place in Ocean Way Nashville's Sony Oxford room.

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PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 3, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	TO LOVE YOU MORE Celine Dion/ David Foster (550 Music)	THE FIRST NIGHT Monica/ Jermaine Dupri (Arista)	WHERE THE GREEN GRASS GROWS Tim McGraw/ B. Gallimore, J. Stroud, T. McGraw (Curb)	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)	CHARTMAKER, INC./ THE RECORD PLANT (Los Angeles, CA) Felipe Elgueta, Humberto Gatica	KROSSWIRE (Atlanta, GA) Brian Frye	LOUD (Nashville, TN) Chris Lord-Alge	THE KITCHEN (Tallahassee, FL) John Kurzweg	OCEANWAY RECORD ONE B (Los Angeles, CA) Allen Sides
RECORDING CONSOLE(S)	SSL 4000E/SSL G Series	DDA AMR 12	SSL 4000E/G	API/Neve/Mackie	SSL 9000J w/Ultimation
RECORDER(S)	Sony 3348	Sony APR 24	Mitsubishi X850	ADAT	Studer A800
MASTER TAPE	Quantegy 467	Quantegy 499	Quantegy 467	TDK Super VHS	BASF 900
MIX DOWN STUDIO(S) Engineer(s)	THE RECORD PLANT (Los Angeles, CA) Humberto Gatica	SILENT SOUND (Atlanta, GA) Phil Tan, Jermaine Dupri	LOUD (Nashville, TN) Chris Lord-Alge	LONG VIEW FARM Ron St. Germain	OCEANWAY A (Los Angeles, CA) Jack Joseph Puig
CONSOLE(S)	SSL G series	SSL 4064G	SSL 4000 E/G	Neve	Custom Oceanway Focusrite w/GML Automation
RECORDER(S)	Sony PCM 7040	Studer A820	Mitsubishi X850	Studer	Ampex ATR 102
MASTER TAPE	DAT	Quantegy 499	Quantegy 467	Quantegy 499	BASF 911
MASTERING Engineer	SONY MUSIC STUDIOS Vlado Meller	MASTERDISK Tony Dawsey	MASTERING LAB Doug Sax	MASTERDISK Howie Weinberg	FUTURE DISC SYSTEMS Steve Hall
CD/CASSETTE MANUFACTURER	Sony	UNI/BMG	UNI/BMG	BMG	WEA

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A Billboard Advertising Supplement



RYKODISC CELEBRATES

15 YEARS

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INDEPENDENCE.



RYKO

at fifteen

Taking its name from the Japanese word for “sound from a flash of light,” the label has grown to become a firm as distinctive and original as the green jewel boxes that house its CDs. It’s also the epitome of canny catalog marketing and a standard-bearer for imaginative and exciting new music spanning a cross section of genres.

BY CHRIS MORRIS

It

all started with Rob Simonds’ new compact-disc player. In late 1982, the CD was still the gee-whiz audiophile toy of the music business, but when Simonds took his machine over to the house of Don Rose, then the head of a small label called EAT Records, Rose was mightily impressed with the test drive, and the seed for a new imprint was sown. Taking its name from the Japanese word for “sound from a flash of light,” Rykodisc was formally born on the back of a cocktail napkin at the 1983 MIDEM music confab; it’s grown

to become a firm as distinctive and original as the (trademarked) green jewel boxes that house its CDs.

Now marking its 15th year in business, Salem, Mass.-based Rykodisc has become both the epitome of canny catalog marketing and a standard-bearer for imaginative and exciting new music in a cross-section of genres. But when Rose, Simonds and their partners, Arthur Mann and Doug Lexa, first sketched out their ideas for the company, they viewed the development of a CD-only label mainly as an untilled clearing in fresh technological ground.

Rose, the president/CEO of Rykodisc,

says, “We never predicted the CD revolution, but I think the one thing that we can take some credit for early on was that we knew how universally appealing it could be. CDs were being touted as sort of an audiophile toy, and they were being sold on the basis of sound quality, but the convenience aspect of it really jumped out at us. You could debate the sound quality, based on the best that analog had to offer. What you couldn’t debate was the sound quality available to the average person. So our whole company was technology-based, but we were targeting beyond the audiophile into

Continued on page R-4

Craving *better* music?



www.rykodisc.com





Another Green World Behind The Verdant Jewel Box

BY TERRY BARNES

If you'd like to manufacture CDs or cassettes for Rykodisc, there's one unusual requirement: make them green. The green jewel box has become a Rykodisc signature since it was introduced in 1991, and it is now a registered trademark.

"Now and then, I meet people who don't know anything about Rykodisc except for our green jewel boxes," says Traci Swartz, director of production and creative services for the label. Explaining how the green theme evolved, Swartz recalls, "When I started here in 1990, the CD long-box was on the way out, and we were looking for a way to make our product stand out from the crowd a little. We like to think of ourselves as a leader in packaging, but we didn't want to do anything that would overwhelm the artwork. The idea for tinting the jewel box green came from our president, Don Rose."

But why green? Ecology? Money?

"There was no deep meaning to it," says Rose, president and co-founder of Rykodisc. "Green was simply my favorite color." Lingered behind the silvery green lining, however, were some inevitable clouds.

"When you change the formula of the compound, it can change the dynamic of the plastic," says Swartz. "And when we first started making the green boxes, we had breakage problems with the center hub, which holds the CD. So we went through a series of stringent tests until we could demonstrate that our green tray was no more breakable than black or clear trays." The green boxes are manufactured around the globe and supplied to Rykodisc through agreements with CD suppliers.

"Ninety-eight percent of the Rykodisc CDs around the world are green," says international director John Telfer, pointing out a few exceptions in Southeast Asia.

There are two other components of the green box: the Rykodisc logo, subtly blind-embossed on the back of the CD case, and a unique paper strip shrink-wrapped over the exterior.

"With the top of the CD so crucial to its visibility, we print special paper sleeves called 'obies,'" Swartz explains. "They're custom-designed for each release to match the CD artwork and are printed with artist and marketing information, generally in four-color process."

Now seven years old, the green box is in no danger of being replaced. "Consumers recognize it," says Swartz, "and we're pretty dedicated to it." ■

"When you change the formula of the compound, it can change the dynamic of the plastic. And when we first started making the green boxes, we had breakage problems with the center hub, which holds the CD. So we went through a series of stringent tests until we could demonstrate that our green tray was no more breakable than black or clear trays."
—Traci Swartz
director of production and creative services, Rykodisc



Robert Simonds
VP of Sales
and Distribution

Arthur Mann
VP of Business
Affairs

Joe Boyd
Director of Project
Development

Don Rose
President/CEO

RYKO AT 15

Continued from page R-2

the realm of the regular—but serious—record-buyer."

Mann—today executive VP of business affairs at Rykodisc and previously a music attorney with a deep background in licensing—notes that, while there are only a handful of CD-manufacturing facilities in the world,

the Rykodisc partners had an edge. Lexa (who left the company in 1990) had an association with a trading company in Japan, where the majority of the manufacturing was done. "In order to get fill in Japan, you had to be a local Japanese company," Mann says. "That's how tight the facilities were. By going through a Japanese trading company, we were able to get guaranteed quotas in manufacturing."

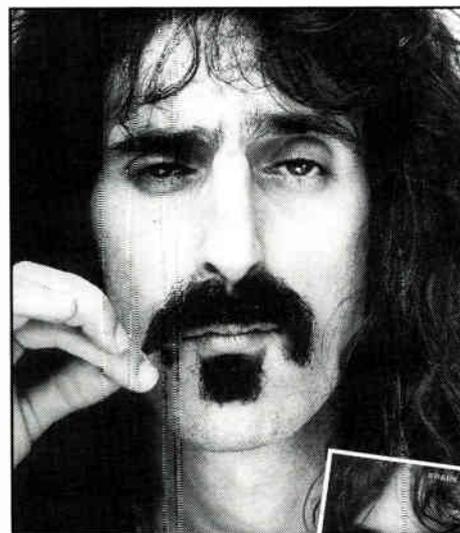
Even as the partners were getting their ducks in line, many in the business were highly skeptical about Rykodisc's prospects.

"When I was putting together our international network of licensees and distributors, there were some who thought we were crazy," Mann recalls. "[One Australian distributor] pooh-poohed it. He said, 'You guys, it's a pipe dream, it's never gonna happen.'"

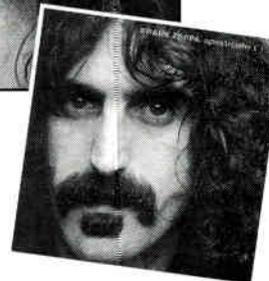
FILLING THE PIPELINE

Artistically speaking, Rykodisc had humble beginnings. "The very first album was a jazz record by Jim Pepper called 'Comin' And Goin'," says Rose. "Among our earliest releases were compilations; we had an arrangement with [Cambridge, Mass.-based label] Rounder to compile from their catalog in exchange for giving them access to our manufacturing pipeline." One early association that bore creative fruit was with Grateful Dead drummer Mickey Hart, whose 1991 album, "Planet Drum," would win the first world-music Grammy.

But Rykodisc made the most formidable splash in its early history with its release in



Frank Zappa



Continued on page R-8



*“I truly believe
that an independent
such as Ryko
can offer a
viable alternative
to the majors
for any artist.”
—Chris Blackwell*



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The Next 15 Years: CHRIS BLACKWELL & DON ROSE Look Forward To Their Freshly Merged Future

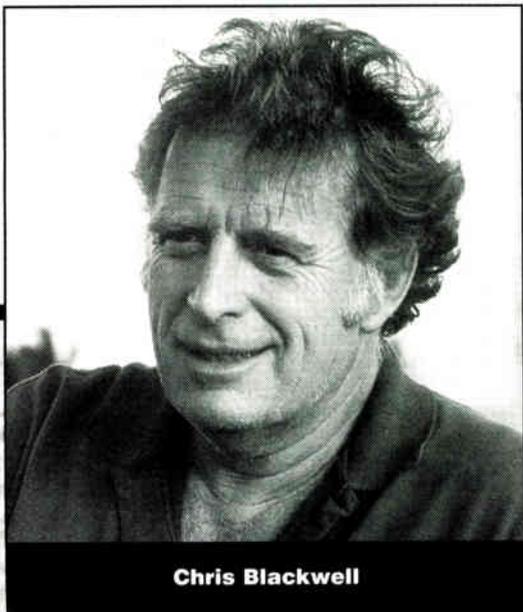
BY DON WALLER

"There's a whole palette of ways to grow the business," says Rykodisc president/CEO Don Rose, whose company merged with Island founder Chris Blackwell's new Palm Pictures entertainment firm just two months back. "Further acquisitions of labels are not out of the question, but, by the same token, artist development will be key.

"We're going to continue to develop our existing imprints—including the new Palm Pictures label—but we'll be broadening our reach into genres of music where we aren't very visible today. We're very diverse, but I think we'll edge closer to the pop mainstream as a result of the kinds of opportunities that Chris can bring to the table."

"Rykodisc has a really good reputation as a creative, independent company," Blackwell elaborates. "They also have a distribution structure in place, which, I feel, is a good vehicle to attract A&R. I've always felt that the best A&R people are independent

Continued on page R-15



Chris Blackwell

Cyber-Ryko:

Maintenance, Heavy Music Characterize The Label's New- Media Presence

One-on-one contact with customers is the goal of Web site and online efforts.

BY NATALIE NICHOLS



"RYKODISC'S use of multimedia is an extension of the original philosophy of making a better product," says the label's director of new media, Lars Murray, who came aboard as an assistant to president Don Rose in 1988 and took his current position in 1994. "The key thing is to use technology in a way that makes sense, rather than adapting existing content to fit the technology.

"Having as tight a relationship as Rykodisc has with our customers, we're going to be there when a new technology comes along," Murray says. "Such innovations as Enhanced CDs can prove lucrative but also provide opportunities to strengthen that relationship. We're proud that, when people were trying to figure out how much to charge for Enhanced CDs," says Murray, "we realized we had a lot of videos that MTV didn't show, so why not just put them on CD?"

Rykodisc has consistently been a multimedia innovator, from 1991's CD-based trivia game "Play It By Ear" (two editions have collectively sold 200,000 copies, and a third will be released

Continued on page R-16



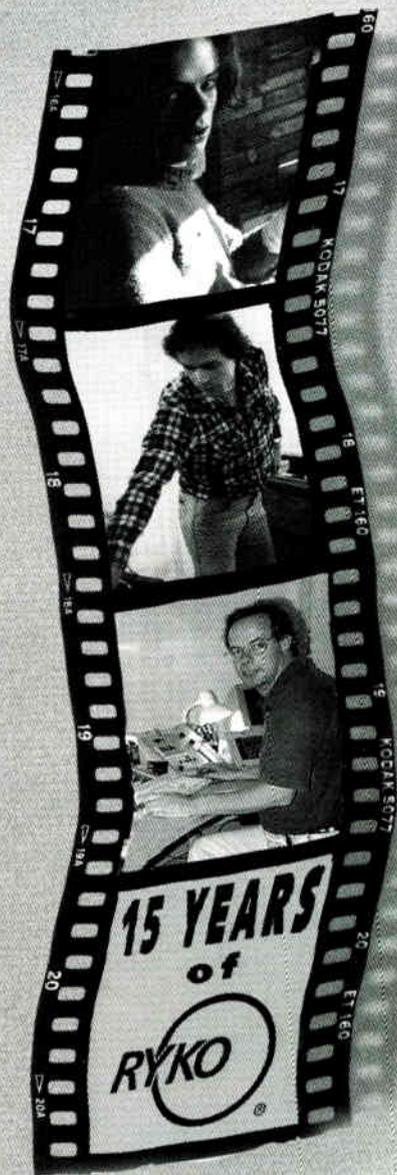
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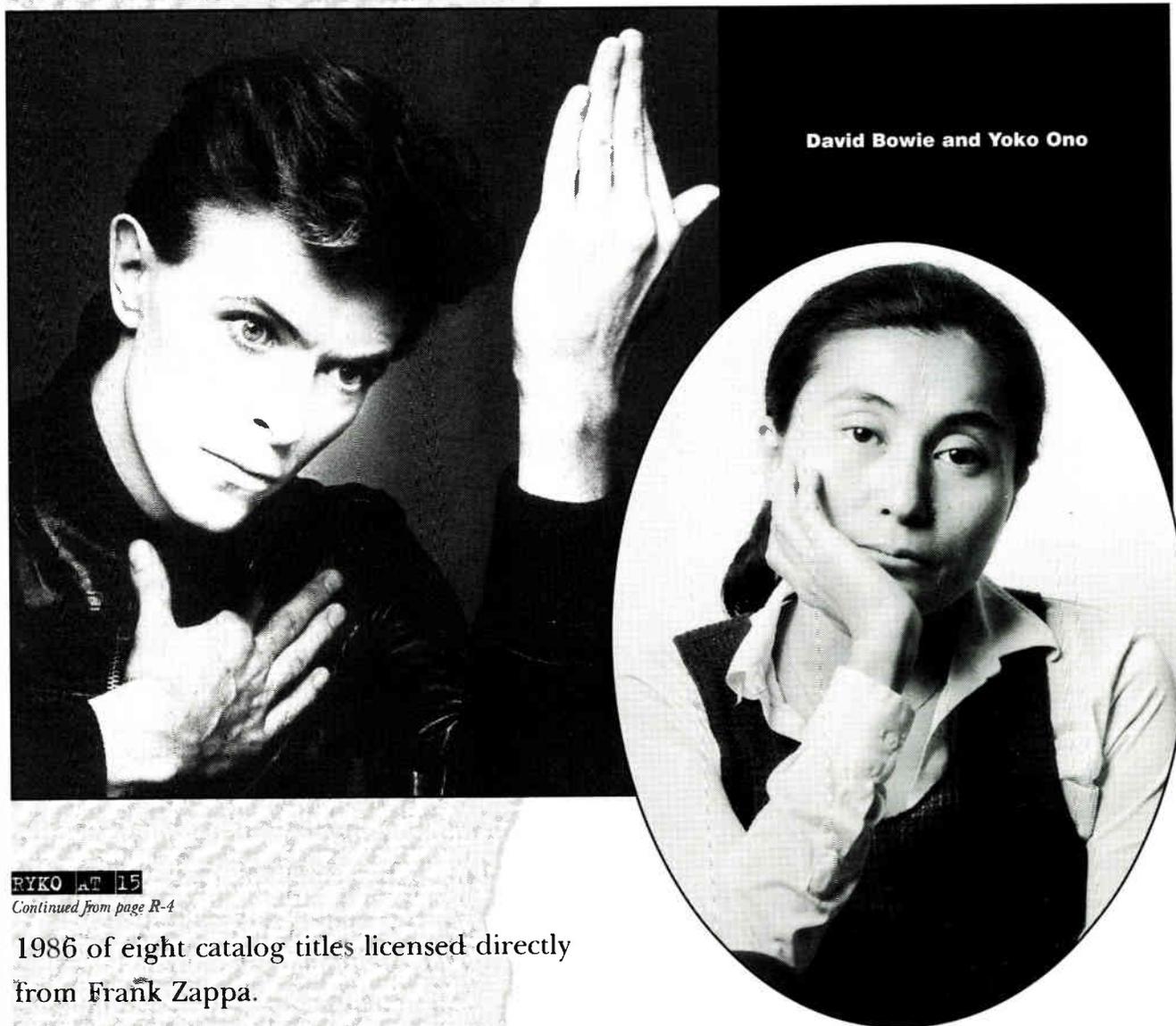
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David Bowie and Yoko Ono

RYKO AT 15

Continued from page R-4

1986 of eight catalog titles licensed directly from Frank Zappa.

A REAL MOTHER

Mann says, "Clearly, the thing that got a lot of attention, from our network of distributors and from the community as a whole, was the CD launch of the Zappa catalog. This was before the major labels even believed that there was a future for the CD. That's why, even though Zappa had a distribution relationship with Capitol-EMI at the time, they weren't going to put his records out on compact disc. Zappa represented one of those rare artists who owned all of his masters and therefore was in a position to license the digital rights. And that's what we did. We actually licensed a

limited right—which was expanded later, of course, when we purchased the [Zappa] catalog [in 1994]. It was limited to the digital domain."

Rose adds, "We made a distinction between reissues and re-releases, because a re-release sort of suggested that it was new product. Even if it had been out before on a different format, we would treat it as new product, because in those days, the catalog business was pretty sleepy, and the majors were just basically downgrading to midline and letting it be. There wasn't very much

Continued on page R-10

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Ryko Distribution Partners: Small Is Profitable

It handles just 13 labels, but RDP generates big-time revenue. The secret? Quality time spent with each release.

BY TERRY BARNES

With a 26-person staff scattered throughout the States, Ryko Distribution Partners (RDP) ranks as a full-size distributorship. But, unlike the competition, RDP is very picky about what it sells: No laserdiscs, blank tape, paraphernalia or video (although they'll soon distribute DVD and video from Chris Blackwell's Palm Pictures).

"We're very focused," says Jim Cuomo, GM of RDP. "We only distribute 13 labels, but we generate mind-blowing revenue." Recalling the devastating demise of INDI, distributor of 1,000+ small labels, Cuomo points out that quality beats quantity. "When our rep visits a record store every three weeks, he has quality time to devote to each release," Cuomo explains. "Even the greatest salesman in the world can't do a top-notch job for 300 labels. We only have 300 albums all year, but we generate more revenue than distributors with many times more product. And we attribute that to our involvement with every release."

12 YARDS TO THE LABEL

With PolyGram Group Distribution collecting RDP's receivables, RDP has more time to be creative with retail promotions for Rykodisc labels. "The most overwhelming thing I feel every day is the synergy between us and the record company," says Cuomo. "We drive each other."

The bond between RDP and the Rykodisc labels grew

even tighter last year when Cuomo moved his office from RDP's Minneapolis warehouse into the Rykodisc offices, where he's 12 yards from Rykodisc national sales manager Thomas Enright.

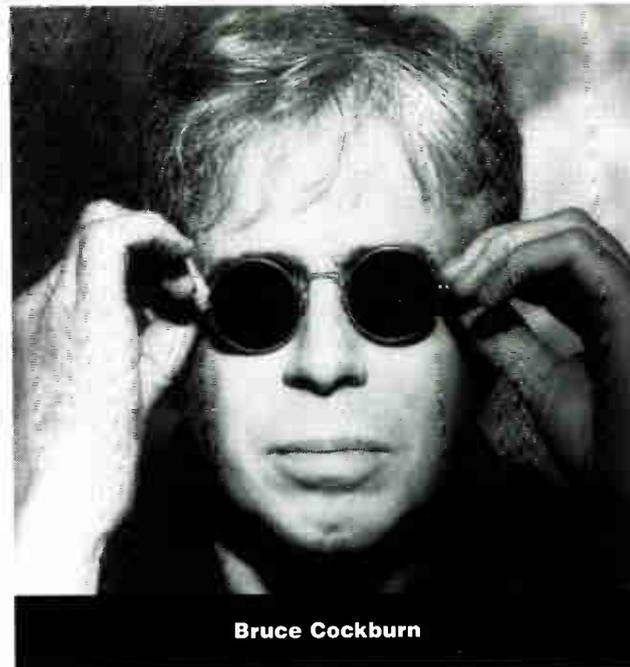
"In a typical independent-distribution relationship, you have a label in L.A. talking to distribution in New York," says Enright. "But when I need to talk to our distributor, I walk a few feet down the hall. It makes a big difference. Information doesn't travel in circles, but in a tight loop."

EFFECTIVE, NOT ECCENTRIC

Better, faster information increases the companies' sensitivity to the marketplace. One result is its unusually high sell-through. In world music, for example, Rykodisc's returns are under 10%, according to Enright.

One of Enright's most ingenious tools is a Web site (www.rykodisc.com) with a different spin. "Visitors can download coupons good for a free sampler CD or \$2 off an album, redeemable at any of the 200 stores we list on our Web site," says Enright. The stores make up Rykodisc's Independent Retail Network, where many baby acts take their first steps.

"We're not just some eccentric label putting out cool music," Enright explains. "We have a history of putting out unique items that sell, and retailers have confidence in us." ■



Bruce Cockburn

RYKO AT 15

Continued from page R-8

active marketing going on in the catalog business. That terminology sort of distinguished our active marketing stance from the majors' passive M.O. with catalog."

Rykodisc's attention-getting Zappa releases were followed by catalog rollouts for artists as diverse as David Bowie (whose "Sound + Vision" boxed set won a packaging Grammy), Elvis Costello and Yoko Ono. Even such critics' darlings as Big Star and Galaxie 500 received the label's handsomely designed, value-added treatment.

WORLD-MUSIC EARS

Established as a power in the catalog business, Rykodisc made strides in the contemporary music market in the early

Continued on page R-14

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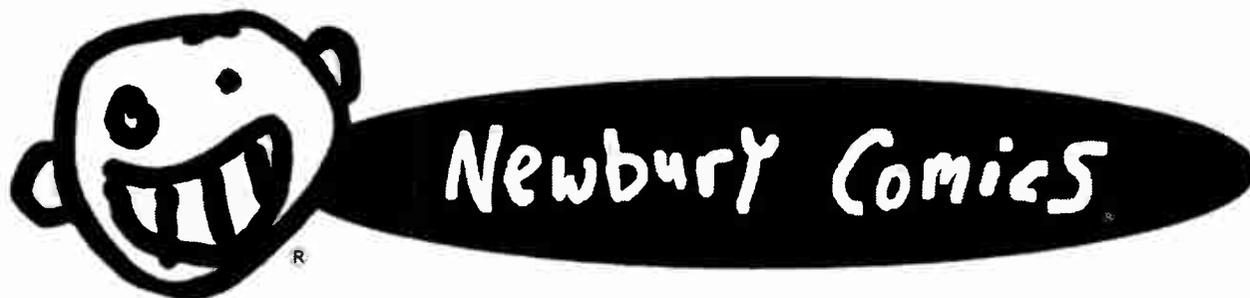
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Label Stable Ryko's Specialty Imprints Spread The Word On Emerging Artists

BY TERRY BARNES

Voted Best Mid-size Label by NARM this year, Rykodisc has won four Grammys and sold millions of records with very little radio airplay. The label has developed some of the more inspired voices in contemporary rock, pop, alternative, folk, jazz and world music—from alternative band Sugar and lead singer Bob Mould to rock-without-guitars stars Morphine to all-star Cuban dance phenomenon iCubanismo!

"iCubanismo! is a great example of how we develop an album into a career," says Rykodisc marketing director Jill Christiansen. "We projected 10,000 units of the first album in January 1996. By year's end, press and airplay kicked in, and the next spring we had a handful of U.S. tour dates,



iCubanismo!

a National Public Radio special and a second album. By 1998, the group had become a major touring attraction, selling over 160,000 units, with a third album set for fall." With stories like this, Rykodisc also enlists major-label talent.

"When Bob Mould left Virgin Records, he searched for a new home very wisely," says Jeff Rougvie, senior director of A&R and special projects. "What we could offer was priority status on a roster of only 15 to 20 acts and a staff determined to reach his audience with or without airplay."

CANDESCENCE: CONTEMPORARY INSTROS

Rougvie isn't looking to airplay to promote the Candescence imprint, launched this year. "It's contemporary instrumental music that might fall into new age in some stores but has a wider range," he explains. "Our first act, Soulfood, has all sorts of indigenous music influences:

Continued on page R-18

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RYKO AT 15

Continued from page R-10

'90s. In 1991, the company purchased Hannibal Records, the label established in 1980 (interestingly enough, as an imprint at Chris Blackwell's Island Records) by the American-born, London-based producer Joe Boyd. Besides bringing classic titles by Richard and Linda Thompson, Nick Drake and Sandy Denny to Rykodisc, Boyd became the senior VP of A&R. Most recently, his A&R antennae helped bring such bright talents as bluesman Alvin Youngblood

Hart to the company, and he deepened the label's involvement in world music.

Rykodisc GM Peter Wright notes, "We've always been in that area. I think what we've done is diversified out of what we were doing. Joe was one of the first to really pick up on the Cuban-music possibilities [with Jesus Alémar's "iCubanismo!"], and we've taken that and really moved into that with the "Ryko-Latino [imprint]."

Though Rykodisc was involved with such acts as the Screaming Tribesmen and Churchmembers Marty Wilson-Piper and Steve Kilbey from the '80s on, it took the 1992 release of "Sugar" by former Hüsker Dü member



Alvin Youngblood Hart

Bob Mould to establish the label as a destination for the top rank of contemporary indie bands.

"The success of 'Sugar' became a cornerstone, but it didn't indicate any divergence from our M.O. at the time," Rose says. "Success changes everything. Perceptions of us as a catalog label were shattered at that point."

Rykodisc's talent roster has featured such top-flight artists as Kelly Joe Phelps, Alejandro Escovedo, Kristin Hersh, Bruce Cockburn, Kate & Anna McGarrigle, Morphine and, as a solo artist, Bob Mould.

MOVING INTO DISTRIBUTION, BONDING WITH PALM

As the '90s progressed, Rykodisc continued to develop its rep. with some canny acquisitions. In 1994, the label purchased the contemporary-jazz label Gramavision, which sported such talents as John Scofield, Jamaladeen Tacuma, Bernie Worrell and, most recently, the acid-jazz-skewed trio Medeski, Martin & Wood and no-waver-gone-Brazil-nut Arto Lindsay. In 1995, the company acquired the Tradition label, the fount of a wide range of folk and blues archival recordings.

In 1993, Rykodisc merged its distribution firm, East Side

Continued on page R-17

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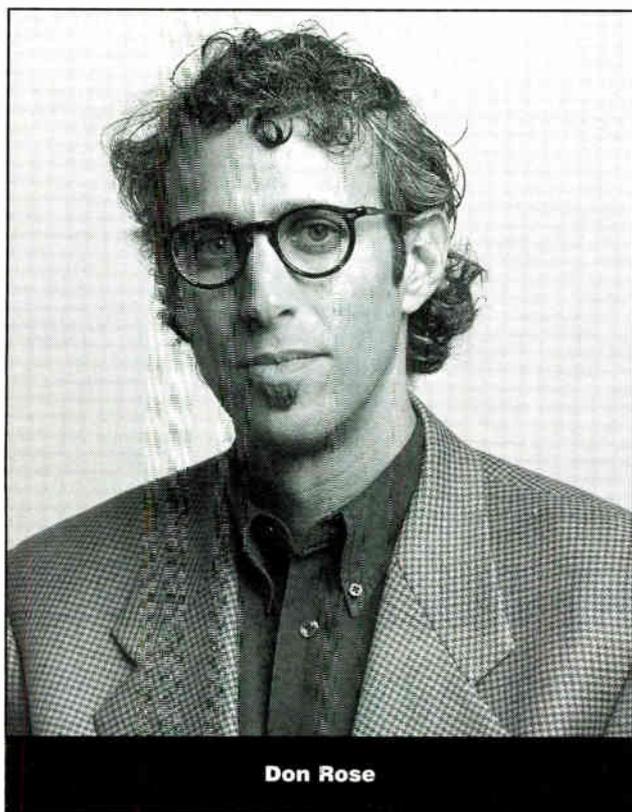


To Don and Arthur

With respect and affection,

Michael Sukin





Don Rose

THE NEXT 15 YEARS

Continued from page R-6

entrepreneurs who've developed their own ideas and fledgling labels and are looking to widen their market.

"That's where new things come from. People who are out of the mainstream, who are passionate about what they're doing—irrespective of whether it can get played on the radio or not. I totally believe in that route of finding A&R, and I'm hopeful that, with Rykodisc, we can bring some of these people into our fold.

"But the main thing we're focusing on is that Palm Pictures is an audiovisual label," Blackwell continues. "We are really committed to the DVD format. We want to encourage Rykodisc to develop material that would work in that format. For example, there's a new record that Joe

"Rykodisc has a really good reputation as a creative, independent company. They also have a distribution structure in place, which I feel is a good vehicle to attract A&R. The best A&R people are independent entrepreneurs who've developed their own ideas and fledgling labels and are looking to widen their market."

—CHRIS BLACKWELL

Boyd did with the McGarrigles for Hannibal—that record could easily have been visualized. Our feeling is that some DVDs will come from text-based material—like movies—and some will come from music-based material, which could either be documentaries or visualizations of the music. I really feel that tomorrow's singles are going to be videos on DVDs."

DVD SQUARES WITH HISTORY

"We'll be pioneering DVD singles," Rose enthuses. "And that squares nicely with our history. New technology launched this enterprise—we were a CD-only company when we started—so it's fitting and refreshing to see Chris come in with the commitment to DVD that he has.

"These DVD singles will feature 5.1-channel sound and retail for less than \$10. The visual side could be anything,

It's not going to be restricted to MTV-style video clips. Keep in mind that DVD-ROM should be common in new computers starting this fall.

"We also intend to expand our commitment to the Internet, foremost as a promotional vehicle," Rose continues. "We're still going to be scrapping for our place on radio, but the exposure that our Web site gets boils down to our own ingenuity. The Web levels the playing field.

"I'm absolutely sure that digital downloading will be a viable method of selling and purchasing music before most people in the industry believe [it will be]. At the same time, I'm absolutely sure that the bricks-and-mortar retail business will outlive the expectations of many in the industry. Retail is the backbone of America."

BLUE MOUNTAIN WAKE-UP CALL

"I'm very keen on RykoLatino," adds Blackwell. "And I'd like to revitalize Gramavision, but we really intend to wake up the music-publishing side with Blue Mountain Music and Rykomusic. But I don't really care what particular genre of music it is. I'm always more interested in the



PALM PICTURES

person or the group themselves and their ability to sustain and grow—rather than the individual song one initially hears; something which is a huge hit—and then frankly nobody wants to hear it again. That's absolutely not good for the business, because there's absolutely no catalog created. Catalog is created by things that grow slowly and steadily in general."

"The '90s have been an era of incredible consolidation," muses Rose. "Indies have been snapped up by majors, and the majors are eating their own, and that creates opportunity for people who are more flexible, closer to the street and less restricted by corporate prerogatives.

"The bottom line is that we're an alternative to the majors—and have been for some time. Now, with the Palm merger, we're just going to be that much better of an alternative. We'll blur the lines for many artists and managers as to what they believe majors are and what they can accomplish and what they think of the independents.

"The one thing that won't change is our slogan: 'We're big enough to matter and small enough to care.'" ■

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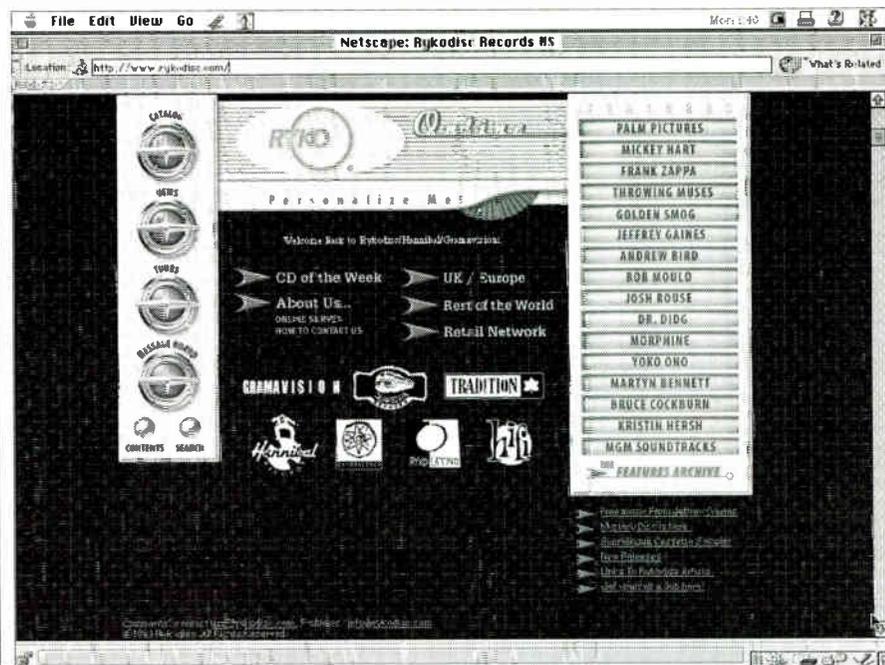
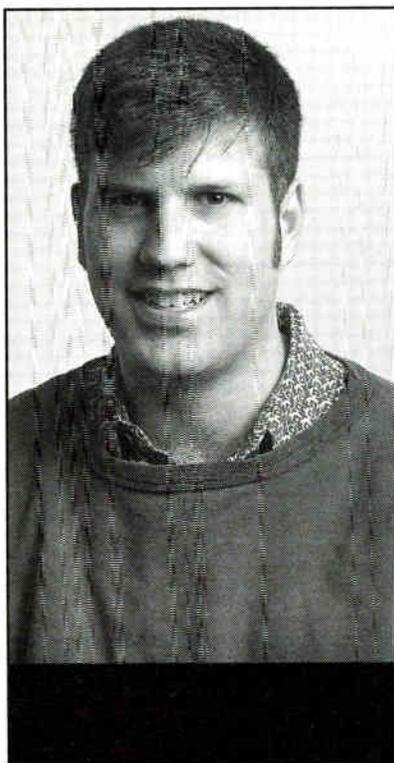
CYBER-RYKO

Continued from page R-6

next year) to the recent introduction of direct digital delivery via its Web site (www.rykodisc.com). Among other milestones:

- **The Invision Award-winning "Surf This Disc" (1995) was the first comprehensive CD-ROM catalog from a label with hundreds of releases.**
- **Sugar's 1995 album "Besides," with its bonus CD-ROM video track, was the first commercial multisession Enhanced CD.**
- **In 1996, Rykodisc became the first label with a major catalog to offer all its releases (then about 500) for sale on its Web site.**

Lately, Murray has been preoccupied with the Web site—which was redesigned in March—and with digital



Lars Murray and Ryko's Web site

distribution, which debuted in late August. Rykodisc is also moving into DVD technology, he says, joking that "my boss [Rose] is way ahead of me on that."

Web-site users can download an individual track as a sound file, then either play the track from their computer or burn it onto a CD once. Although consumers could eventually download whole albums' worth of tracks, Murray stresses that the label won't know how to proceed until it analyzes customer response. He emphasizes, however, that "there's a place for retailers in the digital-distribution world."

The site is also more than a valuable direct-sales device. "With all the competition for attention now, you've got to maintain a core audience," says Murray. "The Web site

gives us one-on-one contact with our customers and makes it cost-effective." For example, e-mail newsletters keep fans up-to-date, without postage or printing costs. "This way," he continues, "we can make sure that every Bob Mould fan knows when his next record is coming out."

With streamlined navigation and personalization options, the site also reinforces Rykodisc's commitment to a quality customer experience. "Every label has a Web site now," notes Murray, "but ours has more depth. It covers every single artist on the label in more detail than other labels. There are 200 artist bios, and we've put some thought into every one. But the most important thing we do on the site is to maintain it regularly." ■

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Kristin Hersh



Morphine

intellectual copyrights can offer a lot of opportunities to everybody. It's that horrible word 'synergy,' right?"

Boyd notes, "I think that [artists] respected Rykodisc, and that they looked around and saw that Rykodisc could compete at a level of distribution and retail marketing—maybe not at radio, maybe not at MTV. For a certain type of artist, they certainly considered Rykodisc as a place to be, as an alternative to majors. With the association with Chris, it became a glamorous career move."

Today, Rykodisc has U.S. offices in Salem and Ardmore, Pa., a domestic staff of 100 and a London international office, run by managing director Ian Moss, that employs 20. But, in spite of its size and its glittering reputation, Rose finds his company essentially unchanged after a decade and a half.

"The business has changed more in the last three years than in the first 12," he says, "but, at the same time, the fundamentals have stayed the same—that great music, with great presentation and a committed group of people behind it, can still prevail." ■



RYKO AT 15

Continued from page R-14

Digital with the distribution interests of Precision Sound and Rounder to form the REP Co., one of the first national independent distributors, and, at that juncture, the only national wholesale operation in which indie labels held ownership interest. Rounder would later exit the partnership, and Rob Simonds, who headed the distribution effort, exited Rykodisc in 1997 to run the Northside label, but REP continues today as Ryko Distribution Partners, exclusively distributing Rykodisc and a number of distinguished U.S. labels.

Explaining Ryko's incursion into distribution, Mann says, "The concept of controlling our message at retail was always of importance to us. Having the scope of repertoire that we represent, we're not pigeonholed into one particular genre, where it's really easy to create that kind of communication to the community. We needed a sales force that understood that kind of repertoire. I really consider us a music company, rather than a record company, and having the control over the sales force that delivers that message to the account level, I think, is critical for a company like ours."

GOOD TASTE, HIGH QUALITY

Rykodisc's activities have continued to expand on the label side as well. In recent years, the firm has established RykoLatino and Candescence, an instrumental imprint that

"The business has changed more in the last three years than in the first 12. But, at the same time, the fundamentals have stayed the same—that great music, with great presentation and a committed group of people behind it, can still prevail."

—DON ROSE

Rose describes as "sort of an anti-new-age label." The company also has a joint venture with the Massachusetts indie label Slow River Records and a co-venture with Metro-Goldwyn-Mayer Studios, which has borne fruit in the "Original MGM Soundtrack" series of soundtrack Enhanced CDs.

Of course, the most recent and important giant step for Rykodisc was the August merger with Chris Blackwell's diversified-media company, Palm Pictures.

Rose views the new association as one that isn't merely natural, but perhaps fated by inspiration: "The whole notion of Rykodisc, of its breadth and of its striving for good taste and high quality, was inspired by Island Records in the '70s. Personally speaking, that was a model for me."

Wright says, "The vibe is great, and I think the fact that what Chris is putting together is a very multi-faceted company that's involved in a lot of different areas of media and

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LABEL STABLE

Continued from page R-12

Native American chants, maori themes, electronic and acoustic instruments." It's more than cool music; it's expected to sell.

"I don't think I've ever put out a record that didn't make money," says George Howard, president of Slow River Records, a new joint venture with Rykodisc. "An important part of our philosophy is that music has to be profitable." Slow River recently released Josh Rouse's debut album—kind of a "Smiths-meet-Bruce Springsteen," Howard quips, recalling the time he flew to Nashville to hear Rouse. "The room was full of A&R people from other labels. But Josh saw the opportunities here, including having a real marketing plan to develop income and a career. My job is to find the talent and make deals that allow the label and the artist to see a profit and continue to develop. And touring is one of the best ways to develop."

"Live performances are crucial to increase recognition" says Jill Christiansen. "Having an act on tour requires the highest levels of coordination of press, radio and retail visibility." Going one-on-one with consumers is another career builder.

"We have bounce-back postcards in all our CDs, asking consumers how they buy music," Christiansen explains. "We read the postcards and see what people are reading

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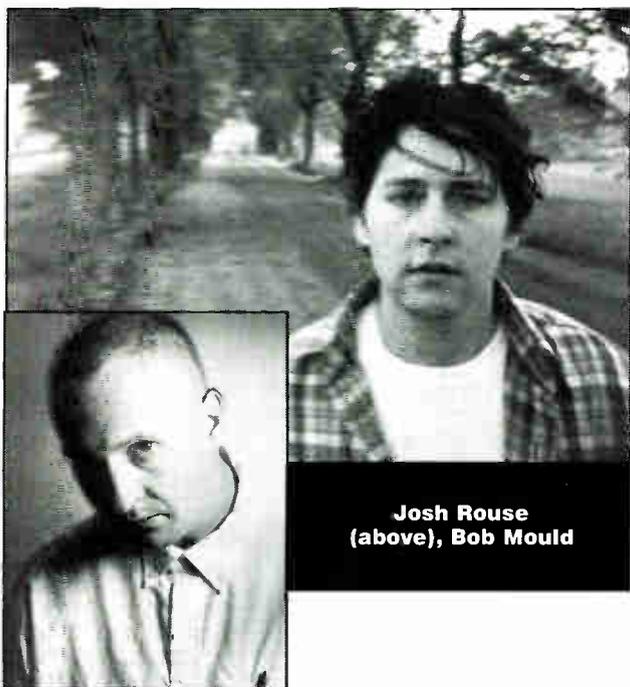
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Josh Rouse
(above), Bob Mould

and listening to. We identify an audience and try to reach them: one at a time."

ANNOTATION, NOT NUDES

Based on the vision of co-founder Aaron Levinson, the new RykoLatino label has found its audience in barely seven months. "My plan was to release great dance music with dignity and context," explains Levinson. "We don't put semi-naked girls on the covers, and we always write liner notes." With no commercial airplay, *Son De La Loma* landed on *Tower's* Top 20 Latino albums for three months. Levinson also commissioned music and arrangements for a concept album dedicated to a Puerto Rican folk hero: "A Musical Tribute To Roberto Clemente."

"I thought it would also appeal to baseball fans," Levinson recalls, "and it was an instant hit, our biggest seller so far." With a little luck, RykoLatino's first six albums will surpass 100,000 units by year's end. ■

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Artists & Music

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Latin Notas



by John Lannert



Caíman Inks Dominic. Caíman Records recently signed Dominic, a salsa artist of Puerto Rican and Dominican parentage based in Santo Domingo, Dominican Republic. His label bow, "Niégalo Todo," was produced by Isidro Infante, Ricky González, and Nelson Jaime Gazu. Shown, from left, are Pablo Casals, East Coast promotion manager for Caíman; Ramón "Chino" Gómez, Dominic's manager; Dominic; and Salvador Pérez, president of Caíman.

BMG SPREADS OUT: No other record company is putting out a more interesting and diverse slate of product nowadays than the labels owned and distributed by BMG U.S. Latin.

Take, for example, the recent release by BMG-owned Ariola Dance of "Lie Back And Get Comfortable: Robin Byrd Presents Latin Songs To Make Love To." Byrd, well-known in New York as host of a campy public-access TV program dealing with all things sexual, opens her program by saying, "Lie back and get comfortable." The album itself is a pleasant starter disc for non-Latinos, containing standards like Moce-dades' "Eres Tú" and José Feliciano's "Usted."

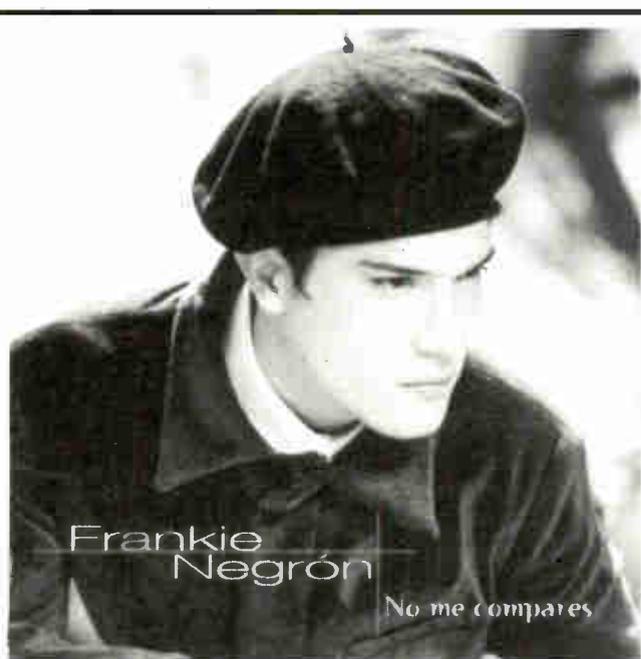
A more ear-perking disc just released on the BMG-distributed label AME is "Huggy Boy Presents..." This sterling 17-song compendium of hard-to-find, old-school R&B ballad gems like the **Marvelows'** "In The Morning" and the **Sequins'** "Hey Romeo" was compiled by legendary Los Angeles radio personality Dick "Huggy Boy" Hugg.

And finally, BMG has released the album "100 Cien De Vallenato" in the U.S. through another distributed label, Hit-Tel. It's one of the most definitive collections of Colombia's famed *vallenato* genre; it originally was put out last year by the Colombian imprint MTM.

Yet another sign of BMG's versatility is that its labels have landed titles on five different Billboard charts: Hot Latin Tracks, The Billboard Latin 50, Hot Dance Music/Club Play, Hot Dance Music/Maxi-Singles Sales, and the Hot 100.

Indeed, in the Feb. 28 issue, Ariola Dance artist **Hannah Jones** reached No. 1 on Hot Dance Music/Club Play with "You Only Have To Say You Love Me," which still is on the Hot 100 in its 19th week on that

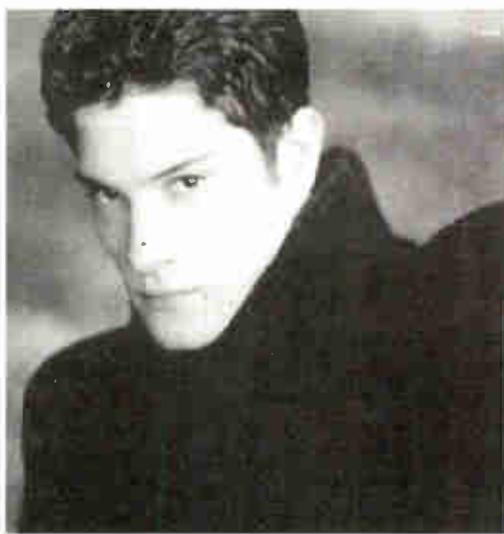
(Continued on next page)



Frankie Negrón

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THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1/Hot Shot Debut ★ ★ ★					
1	NEW		ENRIQUE IGLESIAS	FONOVISA 080002	COSAS DEL AMOR
2	1	7	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
3	NEW		SHAKIRA	SONY DISCOS 82746 HS	DONDE ESTAN LOS LADRONES
4	2	33	RICKY MARTIN	SONY DISCOS 82653	VUELVE
5	3	7	GIPSY KINGS	NONESUCH 79510/AG	CANTOS DE AMOR
6	5	51	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
7	4	24	ELVIS CRESPO	SONY DISCOS 82634 HS	SUAVEMENTE
8	6	16	CHARLIE ZAA	SONOLUX 82706/SONY DISCOS HS	UN SEGUNDO SENTIMIENTO
9	7	53	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
10	8	2	LOS SUPER SEVEN	RCA (NASHVILLE) 67689/BMG LATIN	LOS SUPER SEVEN
11	9	53	ALEJANDRO FERNANDEZ	SONY DISCOS 82446 HS	ME ESTOY ENAMORANDO
12	13	13	VICENTE FERNANDEZ	SONY DISCOS 82713 HS	ENTRE EL AMOR Y YO
13	11	47	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
14	14	13	LOS TUCANES DE TIJUANA	EMI LATIN 93618 HS	AMOR PLATONICO
15	12	15	OZOMATLI	ALMO SOUNDS 8002Q/INTERSCOPE HS	OZOMATLI
16	17	5	GRUPO BRYNDIS	DISA 95847/EMI LATIN	UN JUEGO DE AMOR
17	18	34	LOS TEMERARIOS	FONOVISA 0515 HS	COMO TE RECUERDO
18	10	43	ALEJANDRO SANZ	WEA LATINA 20281 HS	MAS
19	15	67	CHARLIE ZAA	SONOLUX 82136/SONY DISCOS HS	SENTIMIENTOS
★ ★ ★ GREATEST GAINER ★ ★ ★					
20	23	25	SELENA	EMI LATIN 94110	ANTHOLOGY
21	16	7	LUIS MIGUEL	WEA LATINA 20845	TODOS LOS ROMANCES
22	20	5	FRANKIE RUIZ	RODVEN 557773/POLYGRAM LATINO HS	NACIMIENTO Y RECUERDOS
23	19	4	BANDA ARKANGEL R-15	LUNA 8502/FONOVISA	AMOR DEL BUENO
24	24	4	LA MAFIA	SONY DISCOS 82826	EUFORIA
25	21	3	BOBBY PULIDO	EMI LATIN 96074	EN VIVO...DESDE MONTERREY MEXICO
26	27	12	GRUPO LIMITE Y CABALLO DORADO	RODVEN 557978/POLYGRAM LATINO	EL BAILE DEL MILLON
27	25	10	ONDA VASELINA	SONY DISCOS 82567	ENTREGA TOTAL
28	26	10	VARIOUS ARTISTS	FONOVISA 80732	COMO TE EXTRANO
29	34	22	GRUPO BRYNDIS	DISA 94243/EMI LATIN	14 SUPER CUMBIAS
30	NEW		MAZZ	EMI LATIN 94101	CUANTAS VECES
31	29	2	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1775	CASAS DE MADERA
32	22	17	CARLOS PONCE	EMI LATIN 59454 HS	CARLOS PONCE
33	37	24	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
34	31	15	INTOCABLE	EMI LATIN 95178 HS	INTOCABLE
35	28	15	VARIOUS ARTISTS	COLUMBIA 69493/SONY DISCOS	LATIN MIX USA
36	30	17	BANDA MAGUEY	RCA 57959/BMG LATIN	LAGRIMAS DE SANGRE
37	44	2	ANA GABRIEL	SONY DISCOS 82851	EN LA PLAZA DE TOROS
38	33	7	CONJUNTO PRIMAVERA	FONOVISA 9663	NECESITO DECIRTE
39	32	60	LUIS MIGUEL	WEA LATINA 19798	ROMANCES
40	35	49	GRUPO LIMITE	RODVEN 539331/POLYGRAM LATINO HS	SENTIMIENTOS
41	41	42	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79476/AG	A TODA CUBA LE GUSTA
42	NEW		LOS MISMOS	EMI LATIN 98802	VEN A MI MUNDO
43	36	12	ILEGALES	ARIOLA 59317/BMG LATIN	REMIXES
44	39	5	PLACIDO DOMINGO	ATLANTIC 23794/AG	POR AMOR
45	RE-ENTRY		LOS TUCANES DE TIJUANA	EMI LATIN 23461 HS	DE FIESTA CON...
46	49	40	LOS TIGRES DEL NORTE	FONOVISA 6072 HS	ASI COMO TU
47	38	55	INDIA	RMM 82157 HS	SOBRE EL FUEGO
48	RE-ENTRY		RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1770	20 EXITOS GIGANTES
49	RE-ENTRY		LIBERACION	DISA 95436/EMI LATIN	UN REGALO DE AMOR
50	43	43	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS 82635 HS	INOLVIDABLE

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 ENRIQUE IGLESIAS FONOVISA COSAS DEL AMOR	1 SOUNDTRACK EPIC/SONY DISCOS DANCE WITH ME	1 LOS SUPER SEVEN RCA/INXS/BMG LATIN LOS SUPER SEVEN
2 SHAKIRA SONY DISCOS DONDE ESTAN LOS LADRONES	2 ELVIS CRESPO SONY DISCOS SUAVEMENTE	2 VICENTE FERNANDEZ SONY DISCOS ENTRE EL AMOR Y YO
3 RICKY MARTIN SONY DISCOS VUELVE	3 CHARLIE ZAA SONOLUX/SONY DISCOS UN SEGUNDO SENTIMIENTO	3 LOS TUCANES DE TIJUANA EMI LATIN AMOR PLATONICO
4 GIPSY KINGS NONESUCH/AG CANTOS DE AMOR	4 BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB	4 GRUPO BRYNDIS DISA/EMI LATIN UN JUEGO DE AMOR
5 MANA WEA LATINA SUENOS LIQUIDOS	5 MARC ANTHONY RMM CONTRA LA CORRIENTE	5 LOS TEMERARIOS FONOVISA COMO TE RECUERDO
6 ALEJANDRO FERNANDEZ SONY DISCOS ME ESTOY ENAMORANDO	6 CHARLIE ZAA SONOLUX/SONY DISCOS SENTIMIENTOS	6 SELENA EMI LATIN ANTHOLOGY
7 OZOMATLI ALMO SOUNDS/INTERSCOPE OZOMATLI	7 FRANKIE RUIZ RODVEN/POLYGRAM LATINO NACIMIENTO Y RECUERDOS	7 BANDA ARKANGEL R-15 FONOVISA AMOR DEL BUENO
8 ALEJANDRO SANZ WEA LATINA MAS	8 AFRO-CUBAN ALL STARS WORLD CIRCUIT/NONESUCH/AG A TODA CUBA LE GUSTA	8 LA MAFIA SONY DISCOS EUFORIA
9 LUIS MIGUEL WEA LATINA TODOS LOS ROMANCES	9 INDIA RMM SOBRE EL FUEGO	9 BOBBY PULIDO EMI LATIN EN VIVO...DESDE MONTERREY MEXICO
10 ONDA VASELINA SONY DISCOS ENTREGA TOTAL	10 RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH/AG INTRODUCING...RUBEN GONZALEZ	10 GRUPO LIMITE Y CABALLO DORADO RODVEN/POLYGRAM LATINO EL BAILE DEL MILLON
11 CARLOS PONCE EMI LATIN CARLOS PONCE	11 VICTOR MANUELLE SONY DISCOS IRONIAS	11 VARIOUS ARTISTS FONOVISA COMO TE EXTRANO
12 VARIOUS ARTISTS COLUMBIA/SONY DISCOS LATIN MIX USA	12 CUBANISMO! HANNIBAL/RK/DISC REENCARNACION	12 GRUPO BRYNDIS DISA/EMI LATIN 14 SUPER CUMBIAS
13 ANA GABRIEL SONY DISCOS EN LA PLAZA DE TOROS	13 KINITO MENDEZ J&N/SONY DISCOS A CABALLO	13 MAZZ EMI LATIN CUANTAS VECES
14 LUIS MIGUEL WEA LATINA ROMANCES	14 COMPAY SEGUNDO NONESUCH/AG LO MEJOR DE LA VIDA	14 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE CASAS DE MADERA
15 ILEGALES ARIOLA/BMG LATIN REMIXES	15 DLG SONY DISCOS SWING ON	15 PEPE AGUILAR MUSART/BALBOA CON MARIACHI

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multination 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. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1998, Billboard/BPI Communications and SoundScan, Inc.

NOTAS

(Continued from preceding page)

chart. Her soon-to-be dance hit "What The Child Needs" entered the Hot Dance Music/Maxi-Singles Sales chart last issue at No. 37.

Jones' titles not only underscore BMG's varied product line; they're demonstrations of a Latino record company successfully working non-Latino markets. Look for other Latino imprints to become more active in non-Latino music sectors in 1999.

BMG's multifaceted look essentially reflects the philosophy of label managing director **Francisco Villanueva**, who has often said that he's always trying to explore new avenues to promote his acts.

Villanueva says the popular rap act **Ilegales** is going to take another shot at the Anglo dance market with a forthcoming album that contains a bilingual track.

MAURICIO RUMINATES: During his 15-month tenure as the executive director of the Latin Academy of Recording Arts & Sciences (LARAS), it became increasingly difficult to separate **Mauricio Abaroa** from the organization established as the Latino counterpart of its owner, the National Academy of Recording Arts & Sciences, organizers of the Grammy Awards.

So, it came as a surprise to learn that Abaroa was leaving the organi-



Kickin' It With Kinito. J&N Records merengue star Kinito Méndez is joined by J&N staffers and other industryites after his recent show-stopping set during Sony Discos' annual convention held in Orlando, Fla. Shown, from left, are Víctor Colón, director of sales and operations, Northeast region, for Sony Discos; Juan Hidalgo, president of J&N; Luis Valverde, Méndez's road manager; Dulce Shortino, product coordinator for J&N; Méndez; Kelly Shannon, buyer for Circuit City; Tony de Valdivia, national sales representative for J&N; and Jeff Young, VP of sales and distribution for Sony Discos.

zation with which he was so closely identified. But Abaroa, now GM of BMG Music, says he accomplished his mission with LARAS, and the time was right to move on.

"The first stage of the [LARAS] project through this position was to

create and generate credibility and positioning of the project," says Abaroa. "This is what I did, and I did it well. The project is known, it has credibility, and the membership—which is 300 to 350 members—is of the highest quality. They are the key players, not only from the U.S. but from Spain, Mexico, Argentina, and Colombia."

Abaroa adds that the second stage of the LARAS initiative deals more with expansion and the structuring of the Latin Grammys, "and the person for that stage is a person who is more business-oriented."

Enter **Sergio Rozenblat**, a well-known Latino industry player whom NARAS president/CEO **Michael Greene** tapped as Abaroa's successor.

Saying with diplomatic aplomb that he that plans to remain involved with the organization, Abaroa, a former record exec and manager of **Luis Miguel**, drops a line that indicates he clearly wanted to return to the Latino record industry fray.

"I went from working in an organization that gives out the awards to working in one that can receive the awards," says Abaroa without further comment.

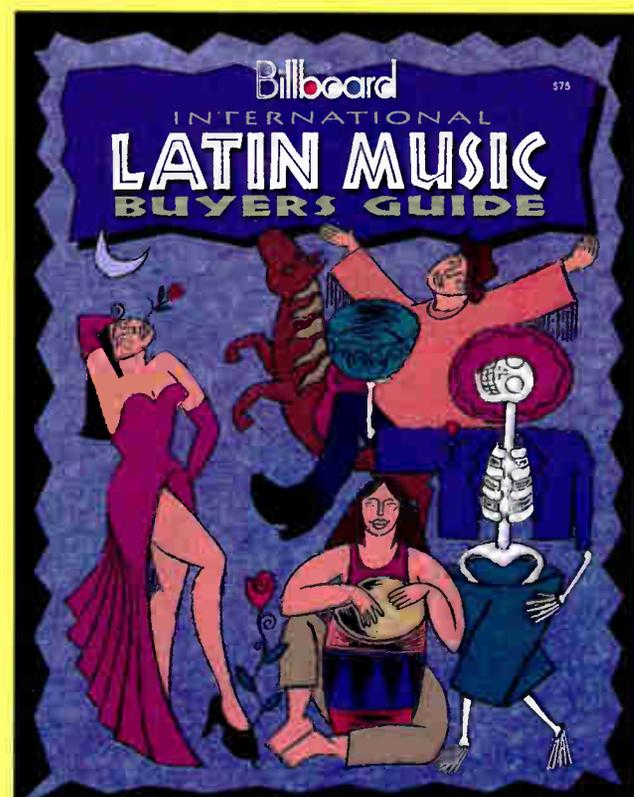
'Nuff said.

ZOOT SUIT EN ESPAÑOL: The forthcoming release of "Zoot Suit Riot: The Swingin' Hits Of The Cherry Poppin' Daddies" (Mojo/Universal) will contain a Spanish version of the Cherry Poppin' Daddies' hit "Zoot Suit Riot." The album already has been released through Universal in Argentina, Brazil, Mexico, and Spain. **Almo Sounds' Ozomatli** is opening for the Daddies for one month beginning Oct. 31 at the Warehouse in Toronto.

CHART NOTES, RADIO: Hot Latin Tracks is not being published this issue because of the damage caused by Hurricane Georges to Broadcast Data Systems' monitors in
(Continued on next page)

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NOTAS

(Continued from preceding page)

Puerto Rico. Those monitors were unable to accurately measure radio airplay of Puerto Rico's reporting stations to Hot Latin Tracks.

CHART NOTES, RETAIL: In its chart-topping first week on The Billboard Latin 50, Enrique Iglesias' "Cosas Del Amor" (Fonovisa) not only charges onto the chart with 21,500 units—it helps halt a four-week slide in the sales of titles on the chart. This issue, overall sales of titles from The Billboard Latin 50 were 115,500 units, up a fat 25% from 92,000 pieces recorded last issue.

"Cosas Del Amor," the No. 1 title this issue on the pop genre chart, also bows at No. 64 on The Billboard 200, the highest debut by a Spanish-language album since Luis Miguel's "Romances" (WEA Latina) bowed at No. 14 in the Aug. 30, 1997, issue.

Iglesias' previous album, "Vivir," also scored a loftier bow on The Billboard 200 than "Cosas Del Amor." "Vivir," which blew 27,000 pieces out of the box, entered The Billboard 200 at No. 33 in the Feb. 15, 1997, issue.

Also aiding the rise of The Billboard Latin 50 this issue is Shakira's new album, "Dónde Están Los Ladrones?" (Sony Discos), which comes in at No. 3 with 6,000 units.

Bumped from No. 1 to No. 2 on The Billboard Latin 50 is the soundtrack to "Dance With Me" (Epic/Sony Discos); its sales declined 17% to 12,000 units. The soundtrack fell 94-117 on The Billboard 200. But for the seventh issue in a row, "Dance With Me" comfortably sits atop the tropical/salsa chart, which, incidentally, features five titles containing music rooted in Cuban sounds.

Los Super Seven's eponymous album on RCA/BMG Latin stays at No. 1 on the regional Mexican chart for the second straight issue, on sales of 2,500 pieces.

SEPTEMBER RECAP (Sales measured by SoundScan from Aug. 25-Sept. 29): The Billboard Latin 50: September: 538,500 units; August: 403,000 units; September 1997: 431,000 units.

Pop genre chart: September: 189,000 units; August: 153,000 units; September 1997: 232,000 units.

Tropical/salsa genre chart: September: 214,000 units; August: 137,000 units; September 1997: 79,000 units.

Regional Mexican chart: September: 108,500 units; August: 91,500 units; September 1997: 98,000 units.

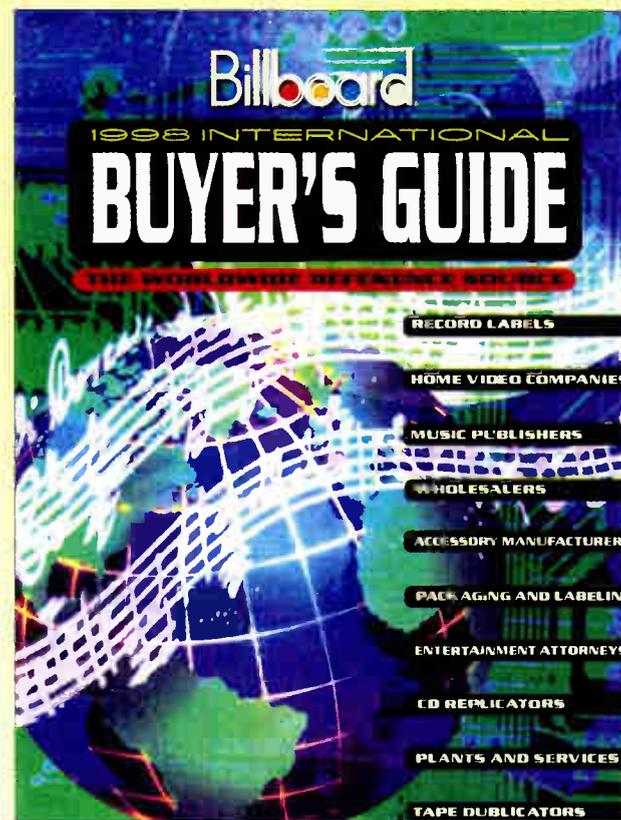
SALES STATFILE: The Billboard Latin 50: this issue: 115,500 units; last issue: 92,000 units; similar issue last year: 88,000 units.

Pop genre chart: this issue: 53,000 units; last issue: 30,000 units; similar issue last year: 44,000 units.

Tropical/salsa genre chart: this issue: 32,000 units; last issue: 35,000 units; similar issue last year: 19,000 units.

Regional Mexican genre chart: this issue: 24,000 units; last issue: 23,000 units; similar issue last year: 20,500 units.

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BANJO WIDENS ITS HORIZONS

(Continued from page 1)

has primarily been the province of folk musicians and bluegrass pickers—thanks largely to the impact of two instrumentalists/popularizers, Pete Seeger and Earl Scruggs.

During the '90s, however, the banjo has undergone a renaissance that has seen pioneering young musicians—trained in folk and bluegrass fundamentals—explore its sonic potential in realms far beyond its commonplace generic slots.

Remarking on a growing interest in older banjo styles (see story, this page), Tony Seeger, director of Smithsonian Folkways Recordings, makes a comment that is applicable to the modern banjo innovators as well: "Just as there was room for a new sound in the '50s, I think there's room for a new sound now, and I think the banjo is providing part of it."

STRIKING NEW (FLECK)TONES

Béla Fleck is often identified as the musician most responsible for enlarging the banjo's vocabulary.

He caught the banjo bug in 1973, when he heard "Dueling Banjos," Eric Weissberg and Steve Mandell's No. 2 instrumental hit from the "Deliverance" soundtrack.

As Fleck was learning the basics of the instrument, he was absorbing contemporary pop music from the Beatles to Joni Mitchell.

He says, "You're not [talking to] somebody from a cabin home on the hill, and I'm not expanding on the traditional stuff that I learned as a kid, as a lot of other banjo players did. I'm sort of starting in reverse, as some-

body growing up in New York, with all of these musical resources."

Beginning his studies with Erik Darling (Pete Seeger's successor in the Weavers), Fleck moved on to

bluegrass instructor Mark Horowitz and then to innovator Tony Trischka. After playing with the Boston bluegrass band Tasty Licks, Fleck moved to Kentucky, where he studied the style of J.D. Crowe of the forward-looking band the New South.

In 1981, he joined the New Grass Revival, a barrier-busting bluegrass group spearheaded by mandolinist Sam Bush. During nearly nine years with the group, Fleck says, "I was just deep in that scene. I was winning the awards for best bluegrass banjo player for five years."

In 1989, Fleck, Bush, and such kindred souls as dobroist Jerry Douglas, fiddler Mark O'Connor, and bassist Edgar Meyer cut "Telluride Sessions" under the rubric Strength In Numbers. The unprecedented result may be described as "bluegrass chamber music." Fleck says, "I think that this record was an important record... because it went to the next level."

The same year, Fleck began working with keyboardist/harp player Howard Levy, bassist Victor Wooten, and Wooten's brother Roy, known as "Future Man," on synthesizer; they recorded an album, which became the first Warner Bros. release by Béla Fleck & the Flecktones.

"I didn't really realize, until I could hear the music in a more finished state, that it was an incredible oppor-

tunity to make some new music," Fleck says. "I had always wanted to do a jazz record, but this wasn't a jazz record—this was something different, a new combination... This was four people with their own visions."

The Flecktones' fifth album, "Left Of Cool," was released in June (Billboard, May 30); it exhibits musical strains far beyond bluegrass, including contemporary jazz, R&B, funk, hip-hop, and even Celtic music.

Fleck has gone where no banjo player has gone before—to the MTV Video Music Awards. On Sept. 10, he appeared on the telecast show with the Dave Matthews Band; he performed with the group on tour dates this summer and appears on its album "Before These Crowded Streets."

BANKING ON BANJO

Alison Brown is not your typical banjo picker: A graduate of Harvard who holds an MBA from the University of California Los Angeles, she worked for a time as an investment banker for Smith Barney in San Francisco.

But Brown has also been a banjoist since the age of 10, when she first heard Scruggs. After moving to San Diego at 12, she began playing with fiddler Stuart Duncan. The musicians often cut seriously against the conventional bluegrass grain.

Brown says, "I remember one time [playing] the Hugo, Okla., bluegrass festival, and someone came up to us afterward and said, 'We don't appreciate you mocking the music.' But we didn't think we were."

After college, Brown was diverted into her stint in banking, but she quit in frustration. In 1989, she was enlisted by Alison Krauss for her bluegrass group Union Station; Brown appeared on the Grammy-winning 1990 album "I've Got That Old Feeling."

After three years with Krauss, her horizons broadened when she became pop iconoclast Michelle Shocked's musical director. She recalls, "It was the first time I was in a band with a bunch of guys who weren't just listening to Ralph Stanley... and who were listening to all kinds of different things I'd never heard of."

On her own, Brown recorded three solo albums for Vanguard and formed the Alison Brown Quartet in 1996. The group's

1998 album, "Out Of The Blue," which features Brown prominently on a warm-sounding nylon-string banjo built by Tom Nechville, reflects such diverse influences as jazzmen Cannonball Adderley, Bill Evans, and Dave Brubeck and bossa nova maestro Antonio Carlos Jobim.

Garry West, Brown's bassist and her partner in the Nashville-based Compass Records, says that while the group's music may be classified as smooth jazz or jazz/AC, it hasn't found a home at those formats: "You get somebody like [radio consultancy] Broadcast Architecture, that's so key in programming the smooth jazz stations—they don't play banjo."

Yet Brown enjoys public radio play and draws an unusual audience. "We seem to draw a lot of professionals—bankers, lawyers, doctors, archi-

tecs," she says. "I think there's an element of my background that makes it a little more intriguing to them."

'THRASHGRASS' AND BEYOND

Edward D. "Danny" Barnes of the Austin, Texas-bred band Bad Livers got hooked on the banjo when he saw a Grand Ole Opry touring show in central Texas. Barnes remembers, "I got to see Grandpa Jones and Stringbean play when I was about 10, and I thought that was really cool."

Barnes began to listen closely to the music of Scruggs but picked up another major influence in his teens when he heard John Hartford, the writer of Glen Campbell's pop hit "Gentle On My Mind" and a regular on "The Smothers Brothers Comedy Hour."

"He's one of my big heroes, because he developed his own thing," Barnes says of Hartford. "At that time, he was making a very contemporary statement, but he'd done his homework in traditional music. I sort of use that as a model."

In his early teens, Barnes says, he played bluegrass and fiddle music "with old men around the house" and performed straight country as well. In the late '70s, punk won him over; he says, "I sort of threw the banjo stuff over the fence for a few years and went and played in punk rock bands."

As a student at the University of Texas in Austin, where he studied audio production, Barnes supported himself playing guitar, and sometimes banjo, in country bands. In 1988, he formed an acoustic band, the Barn Burners, with guitarist Rich Brotherton and bassist J.D. Foster.

Barnes says, "I came up with this idea that it would be great to have a small-format acoustic band that could play different kinds of music [at a] virtuoso level, where they could play any kind of music."

He ultimately found his ideal collaborator in bassist Mark Rubin. "One reason I got along well with Mark is, he's a punk rocker," Barnes says.

The group they co-founded in 1990, Bad Livers, specialized in aggression. Their first single was a bluegrass arrangement of Iggy Pop's "Lust For Life"; locals called their music "thrashgrass."

Dean Blackwood of Revenant Records in Nashville lived in Austin in the early '90s. He remembers, "They would do these Motorhead songs, do covers of 'Ace Of Spades' or something, and then do some original stuff, and then do these real faithful covers of Dock Boggs."

The group's four albums—two for Chicago punk imprint Quarterstick, two for Durham, N.C., folk/bluegrass label Sugar Hill—range stylistically through cranked-up takes on old-time country, bluegrass, and klezmer (a fetish of Rubin's).

This year, Austin-bred director Richard Linklater had the band score the music for his feature "The Newton Boys."



BARNES

Now based in Port Hadlock, Wash., Barnes continues to play with Rubin; he has also toured solo, played dates with the unclassifiable guitarist Bill Frisell, and is releasing custom-made CDs of his music on his label, Minner Bucket Records.

Discussing his own music, Barnes makes a statement that could be echoed by the other young virtuosos who play the banjo.

"A long time ago, one of my teachers told me that when you start out playing music, you play different kinds of music. You go through a period where you play this kind of music, and then you go through a period of playin' that kind of music, and eventually you play everything at the same time. I didn't really remember that statement until I was doin' that... That came true."

Indie Labels Mine Vaults For Banjo Reissues

BY CHRIS MORRIS

LOS ANGELES—As contemporary banjoists push the instrument in new stylistic directions, independent record companies are simultaneously producing copious reissues of the most primitive old-time banjo picking.

Observers tie the renaissance of interest in older banjo styles to the surprising popularity of Smithsonian Folkways' 1997 reissue of Harry Smith's "Anthology Of American Folk Music," a collection originally released in 1952 that introduced listeners to the playing of such old-time banjoists as Dock Boggs, Buell Kazee, Charlie Poole, and Uncle Dave Macon (Billboard, June 21,

10,000 copies—a huge number for a reissue of early country music.

Next year, Revenant plans a set devoted to Kazee and a collection of folklorist John Work's field recordings, featuring the banjo/fiddle duo of Frank Patterson and Ned Frazier.

Blackwood believes listeners are tired of "the ironic pose" in modern music. He adds, "People are looking for something a bit rawer—the same thing they looked for in punk when it came out... I think some of these people are looking for something that is a bit less processed and, on the other hand, something that actually says something, other than this 'nudge nudge, wink wink' stuff."



Roscoe Holcomb, ca. 1959. (Photo: John Cohen)



Dock Boggs, ca. 1957

1997). The six-CD set, which received a wealth of press attention and won two Grammys this year, has sold 27,000 units, according to SoundScan.

Tony Seeger, curator of the Folkways collection and director of Smithsonian Folkways Recordings, says, "There's a constant search for powerful and meaningful music on the part of the music-buying public... What [listeners] found with the 'Anthology,' and with Dock Boggs and others, is that there's some absolutely incredibly powerful music that's unlike anything they've even imagined."

Boggs, who died in 1971, has emerged as the posthumous star of "Anthology." In February, on the centennial of the Virginia banjoist/singer's birth, Revenant Records, guitarist John Fahey's Nashville-based label, released "Country Blues," which collected Boggs' haunting 1927-29 recordings (Billboard, Dec. 13, 1997). In September, Smithsonian Folkways issued a two-CD set of Boggs' 1963-68 Folkways sides, cut after his rediscovery following a long retirement from music.

Revenant label manager Dean Blackwood says his company's lavish, book-styled Boggs set has sold

Besides its Boggs collection, Smithsonian Folkways' 1998 releases have included "The High Lonesome Sound," a compilation of Kentucky banjoist Roscoe Holcomb's '60s Folkways sides, and "Black Banjo Songsters Of North Carolina And Virginia," featuring vintage performances by African-Americans. "Southern Banjo Sounds," a new September release by musician/folklorist Mike Seeger (Tony Seeger's half-uncle), also deeply explores pre-bluegrass styles on the instrument.

Noting that American banjo styles may have become generally homogenized during the folk music revival of the '60s, Tony Seeger says, "Today, the variety of the banjo that was going on then is suddenly available through these reissues."

Roots music label Rounder Records in Cambridge, Mass., has been active on the reissue front as well: This year, the company released a two-CD compilation of black and white playing styles, "The North Carolina Banjo Collection." Its 13-volume "Southern Journeys" series, from the Alan Lomax Collection (Billboard, March 29, 1997), also showcased a number of Southern banjo luminaries recorded during the '50s and '60s by folklorist Lomax.



International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

French Gov't To Examine Copyright Culture Minister Announces Review Of Collecting Societies

BY RÉMI BOUTON

MARSEILLES, France—France's collecting societies are about to come under the government spotlight in the biggest review of copyright law and rights administration in more than a decade.

Culture Minister Catherine Trautmann says that, despite some obvious deficiencies in the way the societies work, her department seeks only to build on good practice. Nonetheless, this may still mean the government taking greater control of the societies' activities, she adds.

On Sept. 28, Trautmann told the annual congress of the authors' society SACEM/SDRM here that she plans an overall review of France's 1985 copyright law and its effects.

Trautmann said the review would focus on four areas:

- the quality of information flowing from collecting societies to rights owners and to the government;
- the level of democracy within the collecting societies;
- the societies' financial and management control;
- and the efficiency and accuracy of royalty distribution.

Trautmann added, though, that she doesn't plan a full audit of the societies.

"Based on 13 years of experience, it is clear for me that some improvements are desirable," said Trautmann. "The point is to improve what works well and not to destroy or weaken what is only satisfactory."

Trautmann said her department's review will be conducted by civil servants from the ministry of culture; the final report is scheduled to be available at the beginning of 1999.

The minister's comments come after a series of mismanagement cases have been identified at some of the societies that collect the proceeds of neighboring rights, such as the performers' society Adami and its counterpart for musicians, Spedidam. SACEM has also been under fire for its lack of transparency in the management of collected funds.

The latest attack on the collecting societies came from Pascal Nègre, chief executive of PolyGram Disques and president of the labels' collecting body, SSCP. Last month he called for a general audit of all societies, including SSCP (*Billboard*, Sept. 5).

The minister told her SACEM/SDRM audience that she expected to "strengthen the efficiency of the state in its mission to preserve the general good."

She added that this could be achieved through a greater control

(Continued on page 55)

Sony Japan Reports Steep Profits Decline

BY STEVE McCLURE

TOKYO—Sony Music Entertainment Japan (SMEJ), the largest label in the world's second-largest record market, says its warning of profits down 95% is based on a lack of major hits and a depressed economy.

SMEJ reported Sept. 25 that its pretax profit for the half-year ending Sept. 30 will likely total 400 million yen (\$2.9 million), down 95% from the corresponding period

in 1997. The company had estimated a half-year pretax profit of 3.8 billion yen (\$27.9 million).

Net profit for the first half is estimated at just 200 million yen (\$1.5 million).

Sony says the profit downturn is due to large-scale promotional spending on new acts.

"Promotional costs are eating into our profits," says Minoru Narabayashi, senior VP of SMEJ's corporate planning department.

"We have to develop new talent and shift the focus from major artists to new ones," he adds, echoing previous statements by SMEJ president Shigeo Maruyama about the need to develop new talent if SMEJ is to retain its leading position in the Japanese music industry. Narabayashi says SMEJ spent 2.5 billion yen (\$18.3 million) on promotion and advertising in the first half and estimates such spending will total 4 billion yen (\$29.3 million) for the full year to next March.

In addition, he points out, most major Japanese labels are in a "very difficult" position because of this country's flagging economy.

SMEJ also revised downward its

(Continued on page 55)



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Collins Classics To Be Closed Classical Indie Had Been Searching For A Buyer

BY DOMINIC PRIDE

LONDON—The structural changes in the global classical music market were underlined by the Sept. 29 announcement that U.K. label Collins Classics will be closed at the end of November (*Billboard*, Sept. 30).

Four staffers, including managing director Anne Rushton, are to lose their jobs in the closure.

Collins' owner, Pinnacle Entertainment Ltd., says the label's catalog of 300-plus titles will continue to be sold through the Pinnacle-owned exporter Windsong International.

Rushton, who was with the label at its foundation in 1989, says that the company has been seeking a buyer since the beginning of the year, but

that after particularly bad trading in June and July, "we couldn't continue with the current overheads."

The decision to close the company was ultimately made by Steve Mason, chairman of Pinnacle, according to Rushton. "The closure is a response to market conditions," she says. "The overheads of running as an indie and maintaining an active release schedule—and the quality [of recording] we're used to—are all too expensive."

All recording and promotion of releases will stop Nov. 30, says the label. Collins has an exclusive deal with composer/conductor Sir Peter Maxwell Davies, although this is now being negotiated. Other exclusive acts, the Duke Quartet and choir the Sixteen with their conductor, Harry Christophers, have come to the end of

(Continued on next page)



U.K.'s Tinstar Eschews The Retro Route

BY DOMINIC PRIDE

LONDON—V2 Records' Tinstar believes that its music—and its ways of bringing it to the audience—should be of the here and now. The act's deal with V2 also offers a new perspective on artist development.

"We wanted to make music that could not have been made at any other time," says Tim Bricheno, guitarist, keyboardist, and programmer with the three-piece band. "A lot of our contemporaries are more obsessed with reliving the '60s or the '70s. For us, that's not what music's about."

On its debut album "The Thrill Kisser," out the week of Oct. 19 in this market, Italy, and Benelux, the band shows its combination of grungy electronics, guitars, punch-in-the-air choruses, insidious melodies, and wit that only a British band of the late '90s could produce. The single "Viva" will



TINSTAR

be released Oct. 5 here and has already received airplay on London commercial alternative station XFM.

The way the band set about building a following also shows the same desire to adapt to the current climate. Instead of a U.K. tour of small venues, as would be the scenario with most such bands, Tinstar played several "residencies" in such cities as Manchester, Nottingham, and Brighton, as well as an eight-date stint at London's Aquarium club.

"The residency really started things happening for us," says bassist/producer Tim Gordine, who completes

the lineup with vocalist David Tomlinson. "If we played the toilet circuit," muses Gordine, "we would play to 20 people a night."

Notes Bricheno, "Touring is thoroughly depressing and creatively stifling. You can't build a live following anymore. People don't want to go and check stuff out anymore unless they know beforehand what they're getting."

The residency put them on the map, says Bricheno, and allowed local word-of-mouth to build in a market saturated with new acts desperate for the oxygen of publicity. "It dawned on me this year that without the press behind us, or without two music papers behind us or without MTV or Radio 1, we might as well give up," he says.

Developing and maintaining loyalty in the current market is also a

(Continued on page 53)

German Music Biz Awaits New Gov't

HAMBURG—The German music industry is coming to terms with the implications of the Western world's longest-serving leader being ousted.

The victory of Gerhard Schroeder, 54, over Chancellor Helmut Kohl in the Sept. 27 election brings with it a change of government from Kohl's conservative CDU to a coalition of Schroeder's left-of-center SPD and the German Green Party.

Schroeder is due to be officially installed as chancellor Oct. 21 in Berlin, and in the meantime, the policies and direction of the coalition government are taking shape.

Insiders suggest that it will be the second half of October before the negotiations between the two parties, of which the SPD is the dominant partner, are completed.

However, Schroeder has already announced his intention to appoint a federal minister of culture for the first time in the history of the German republic. This post is to be filled by Michael Naumann, 56, who until recently was a literary publisher in New York. Naumann was not a candidate in the general election and as a minister will not be a member of Parliament. Until Naumann's appointment, culture had been the responsibility of the individual state governments here.

But, even before the new federal administration officially takes office, it is already being treated with some skepticism by music industry executives. German business as a whole reacted nervously to Schroeder's announcement that his government intended to reverse changes in the law on employment protection and company tax relief.

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Liu Builds Profile Of HK's 104 FM

BY ANN TSANG

HONG KONG—Who better than a singer to render a radio station more music friendly?

This territory's 104 FM Select has been making waves in the local entertainment industry since Tina Liu was appointed channel director six months ago. Liu, a veteran of that industry and a one-time solo singer, says that her *raison d'être* is to encourage competition between her station and the two other predominant outlets in the market, Commercial Radio and Radio Television Hong Kong.

One successful component in the programming mix introduced by Liu and her team is the "Music Friendly Concerts." Groups of Cantonese and Mandarin pop artists come together at showcase dates, during which they perform as soloists, duos, and trios. The first of these was held in June and featured popular stars Harlem Yu, Dick Lee, and Jacky Cheung; Liu reports that it enjoyed a very positive response.

The station also presented a "Farewell To Kai Tak" concert in August, giving Hong Kong residents a chance to say goodbye to the territory's 74-year-old airport. About 100,000 people attended, and the three-hour show combined pop music and historic footage of Kai Tak. Andy Lau was among the artists who performed; part of the concert proceeds were donated to the United Nations

Children's Fund.

The most recent station-backed show was held Sept. 29 at the Hong Kong Convention Centre, with Faye Wong, Jeff Chang, and China's Na Ying.

"It's a very solid concept musically," says Liu, who is in no doubt that the concerts have also been extremely productive in terms of promoting the station's new image and affecting competitors' ratings. Tickets for the concerts are distributed free to the station's listeners.



LIU

With a music mix that is 70% international and 30% Chinese (be that Mandarin, Cantonese, or any other Chinese dialect), 104 FM Select targets the 25-44 age group and seeks to reach "a more sophisticated audience," according to Liu. Older, more established artists tend to be featured in the domestic-repertoire mix, while international music that is played can be in any language, including English and Japanese.

Currently, the most-played international track is Depeche Mode's "Only When I Lose Myself." The station's highest rotation is between 25 and 33 spins a week.

"We also want to encourage a greater level of audience interaction," says Liu, whose strategy has included luring talent from other stations and the entertainment industry in general. Commercial Radio veteran Wong Chi Chung was one of her first recruits, along with Gary Ngan, a leading Hong Kong DJ; both acquisitions were regarded as coups. Besides on-air talent, the station has engaged top artists from Hong Kong, Taiwan, and Singapore to contribute exclusive music programs to its schedule. Among those contributing: Lee, Eric Moo, Emil Chou,

Harlem Yu, Kenny B, and George Lam.

"The radio industry [in Hong Kong] has developed very quickly recently, given that we've only been active in changing over the last six months," says Liu. Previously, 104 FM Select featured a strong bilingual image. Since new management was installed this past April, announcers are using a higher percentage of Cantonese. "The audience wasn't used to it at first," comments Liu, "but they're now becoming much more comfortable with it."



The goal: to make the station sound more like a local Hong Kong outlet but with a distinct international flavor.

Liu reports that record companies have been very supportive of the changes overall and are buying air time on "Pro Choice," a one-hour weekly show hosted by label personnel who play their own company's music. The revamped station's impact on record sales is not yet entirely clear, however. Warner Music Southeast Asia marketing VP Calvin Wong says, "As far as we are concerned at the moment, our main hope is that 104 FM Select will continue to be one of the key media to support international repertoire in Hong Kong and be active in not allowing it to disappear altogether from radio."

All parts of Hong Kong and some parts of southern China can receive 104 FM Select, which gets frequent mail from Shenzhen, the Pearl River districts, and Dongguan. Its basic listenership is estimated at 820,000, according to recent research commissioned by station owner Metro Broadcast Corp., which is part of the Hutchison Whampoa group.

Court Settles Proms Tour Dispute

AMSTERDAM—A court here has displayed the wisdom of Solomon in judging the case of Heineken vs. PSE, a case concerning the exclusive rights to the Dutch, Swiss, and Spanish arm of the Nights of the Proms tour.

In reaction to what it saw as sponsor Heineken's dominance of the concept of "pop meets classical music," Belgian concert promoter PSE recently decided not to renew its sponsorship deal with the Amsterdam brewery and to look for a new partner. Heineken's response was to organize a similar musical event in the Netherlands, plus Switzerland and Spain, where it is also the official sponsor. PSE strongly opposed the move.

On Sept. 24 the economic court in Amsterdam ruled that both PSE and Heineken are allowed to organize music events in 1999 provided that neither company publicizes its activities until July next

year. Both Jan van Esbroeck, managing director at Antwerp, Belgium-based PSE, and Jur Raatjes, spokesman for Heineken, say they are content with the verdict.

PSE is allowed to continue its work under its own name of Nights of the Proms. The exclusivity of its registered name was not contested by Heineken, but the continuation of the concept was. Under the court's ruling, PSE may begin booking venues and artists for next year's shows. The verdict does not affect this year's Proms in the Netherlands, which will be held from Nov. 22-Dec. 2 in Rotterdam.

Raatjes is happy, too. "We can either sponsor or organize a big musical event next year as long as it won't be an infringement of PSE's concept. So it has to be different, but that's a challenge for our creativity."

ROBERT TILLI

newsline...

MTV NETWORKS INTERNATIONAL president Bill Roedy says MTV will maintain its presence in Japan despite the end of the deal with local licensee Music Channel Inc. (Billboard, Oct. 3). "We will definitely be in Japan," Roedy says. "Japan is a very important market to us." He says MTV is aiming for a "seamless transition" in the territory, beginning broadcasts via a new, as-yet-unnamed Japanese partner Jan. 1. "We've been very happy with our partnership [with Music Channel], and I would have only positive things to say about it, even though it is ending," Roedy says, without giving a specific reason for what he stresses was a mutual decision to end the deal. Roedy says MTV Networks will send a small team to Japan to oversee the transition.



STEVE McCLURE

WEA RECORDS U.K. will launch a new imprint, FutureFlex, Nov. 2. Mickey D, senior A&R manager at WEA, will be director of A&R at FutureFlex; he will also retain his current title. The first signings to the label are reggae singer Glatma Kid, drum'n'bass artist DJ Pulse, and R&B group 7th Son. Glatma Kid, a 19-year-old Londoner formerly signed to indie Jet Star, will release "Fashion 98," a reworking of David Bowie's 1981 hit, in the U.K. on Nov. 2. Mickey D has worked with Mark Morrison, Shola Ama, and Cleopatra during his four years at WEA.

MARK SOLOMONS

THE INTERNATIONAL MANAGERS' FORUM inducted Alan McGee, chairman of Creation Records, and Bob Grace, managing director of Spice Girls publisher Windswept Pacific, into the British Music Roll of Honour at a ceremony Sept. 23 in London. Natalie Imbruglia's manager, Anne Barrett, was named young manager of the year, while Ed Bicknell of Damage Management, who steered Dire Straits to international stardom, took the Peter Grant Award for excellence in management. A special prize for producer of the year went jointly to Guy Chambers and Steve Power for their work on Robbie Williams' solo debut album for Chrysalis/EMI, "Life Thru A Lens," which is certified quadruple-platinum in the U.K. with sales of 1.2 million units. Proceeds from the gala dinner go to the Music Industries' Museum Charitable Trust.

DOMINIC PRIDE

SANCTUARY GROUP, the U.K. music and TV company, saw operating profits of 602,000 pounds (\$1.02 million) during the six months that ended June 30, on total revenue of 8.5 million pounds (\$14.45 million). This compares with profits of 69,000 pounds (\$117,000) on revenue of 8.4 million pounds (\$14.3 million) during the same period in 1997. Sanctuary operates record labels, studios (Nomis and Trident), a book publishing division, and a management arm, as well as TV and video facilities. Signed artists include Iron Maiden, Catherine Wheel, Matthew Marsden, and Lodger. The company acquired a listing on the London Stock Exchange at the beginning of the year following a reverse takeover by Burlington Group (Billboard, Jan. 31).

MARK SOLOMONS



DODD

ZOMBA MUSIC GROUP has promoted Martin Dodd to senior VP of A&R, Europe. Dodd, 32, joined Zomba five years ago from Danish indie Mega Records. He was most recently head of A&R at Zomba's office in the Netherlands and will report to Zomba Group chairman/CEO Clive Calder in his new post.

EMI MUSIC PUBLISHING in the U.K. has promoted Chris Mileson from senior business affairs manager to business and legal affairs director, with a seat on the unit's board of directors. Mileson replaces Deborah Miller, who left the company earlier this year. He will now report to managing director Peter Reichardt.



MILESON

SINGERS HAVE VOTED Aretha Franklin their all-time vocal hero. A poll of 175 contemporary vocalists in the October edition of U.K. music monthly Mojo puts Franklin at the top of a list of singers' 100 favorite singers, followed by Frank Sinatra, Ray Charles, John Lennon, and Billie Holiday. Participants in the survey included Rod Stewart, Levi Stubbs, Tony Bennett, and Tom Jones.

DOMINIC PRIDE

PRODUCER PETE WATERMAN, Creation Records chairman Alan McGee, Spice Girls publicist Alan Edwards, V2 head of A&R Dave Wibberley, and singer/songwriter Edwyn Collins are among panelists who will be imparting their knowledge to music business students and budding music moguls at the BPI-sponsored Music: It's the Business seminar, Oct. 14-15 at south London's BRIT School of Performing Arts. KWAKU

FRENCH GOV'T

(Continued from page 53)

over collecting societies.

"For the time being," said Trautmann, "the government's field of action is reduced to making recommendations or using the atomic bomb that consists of asking a judge to break up the collecting societies."

Trautmann has, however, ruled out Nègre's suggestion that all collecting societies should be placed under the control of the government financial watchdog Cour des Comptes.

On the issue of digital home copying, Trautmann's comments received mixed reaction from the crowd when she said she would favor the system of a blanket license, similar to the one now in place for analog private taping. The copyright directive now passing through the European Union's political arena devolves responsibility on this issue to the national governments of the member states.

Trautmann ended her speech with a standing ovation from SACEM/SDRM delegates when she took a firm stand in favor of collective administration of rights, as exemplified by societies like SACEM.

"I am attached to collective management, a notion that has been attacked recently," said Trautmann. "We must react together. My ministry has also been attacked, and I intend to reply to all this with calm and determination."

Trautmann's speech was welcomed by SACEM delegates.

"It goes in the right direction," says a key SACEM executive. "She reaffirmed some key principals, and she renewed her support to SACEM. But there is a gap remaining on digital copy. She favors the blanket license, and our feeling is that there are some adjustments necessary on this issue."

SONY JAPAN

(Continued from page 53)

first-term sales estimate from 51.3 billion yen (\$377 million) to 47.2 billion yen (\$346.5 million), down 12% from the first six months of 1997.

Narabayashi says he is cautiously optimistic concerning the label's prospects for the second half.

"We're planning a number of major releases in the second half of the year," he says. "And the economy itself is expected to recover."

Those releases include albums by such domestic acts as Chara, the Brilliant Green, Makoto Kawamura, Ami Suzuki, and Noriyuki Makihara, as well as foreign artists including Mariah Carey, Celine Dion, and Jamiroquai.

Even so, SMEJ cut its pretax profit estimate for the year to March 31, 1999, to 4.9 billion yen (\$36 million) from 10.1 billion yen (\$74.2 million), on sales of 106.7 billion yen (\$783.4 million), down from the previously projected 109.6 billion yen (\$804.7 million). For the year ending March 31, 1998, SMEJ had sales of 114.9 billion yen (\$870.4 million), while net profit totaled 7.9 billion yen (\$59.7 million).

Top of the music
ACNielsen C.R.A. (dal 27.08.98 al 02.09.98)

ARTISTI

Pos. Att.	Pos. Prec.	N. Sett.	Titolo	Artista	Etichetta	Distributore
1	2	15	MINA/CELENTANO	MINA CELENTANO	RTI MUSIC	RTI MUSIC
2	1	9	GLI ANNI	883	FRI RECORD INDIPEND.	RTI MUSIC
3	5	10	L'AMORE VUOLE AMORE	ZARRILLO MICHELE	RTI MUSIC	RTI MUSIC

Top of the music
ACNielsen C.R.A. (dal 03.09.98 al 09.09.98)

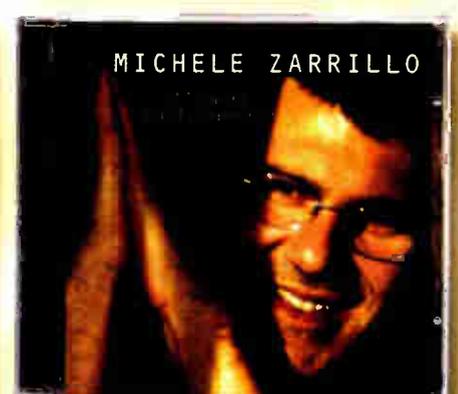
ARTISTI

Pos. Att.	Pos. Prec.	N. Sett.	Titolo	Artista	Etichetta	Distributore
1	1	16	MINA/CELENTANO	MINA CELENTANO	RTI MUSIC	RTI MUSIC
2	3	11	L'AMORE VUOLE AMORE	ZARRILLO MICHELE	RTI MUSIC	RTI MUSIC
3	2	10	GLI ANNI	883	FRI RECORD INDIPEND.	RTI MUSIC

Possibly it is just good luck. Maybe not.



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HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 10/05/98			GERMANY (Media Control) 09/29/98			U.K. (Chart-Track) 09/28/98			FRANCE (SNEP/FOP/Tite-Live) 09/26/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	SA YO NA RA GLOBE AVEV TRAX	1	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	1	NEW	ROLLERCOASTER B*WITCHED EPIC	1	1	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
2	NEW	YUBIKIRI GENMAN TSUYOSHI NAGABUCHI FOR LIFE	2	4	IMMORTALITY CELINE DION FEAT. THE BEE GEES COLUMBIA	2	20	PERFECT 10 THE BEAUTIFUL SOUTH GO! DISCS	2	2	LA TRIBU DE DANA MANAU POLYDOR
3	3	DAITE HOLD ON ME! MORNING MUSUME ZETIMA	3	18	FLUGZEUGE IM BAUCH OLI P. ARIOLA	3	1	I WANT YOU BACK MELANIE B FEAT. MISSY ELLIOTT VIRGIN	3	4	THE BOY IS MINE BRANDY & MONICA EASTWEST
4	NEW	MAYBE TRUE FANATIC CRISIS FOR LIFE	4	2	GOD IS A DJ FAITHLESS INTERCORD/EMI	4	6	MILLENNIUM ROBBIE WILLIAMS CHRYSALIS	4	3	LIFE DES'REE EPIC
5	1	UNMEI NO ROULETTE MAWASHITE ZARD B-GRAM	5	3	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE EPIC	5	6	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	5	7	SI TU M'AIMES LARA FABIAN POLYDOR
6	6	AAAAHHH! TOSHINBU KUBOTA SONY	6	6	WISH (KOMM ZU MIR) FRANKA POTENTE & THOMAS D. FOUR MUSIC/COLUMBIA	6	NEW	DOO WOP (THAT THING) LAURYN HILL RUFF-HOUSE/COLUMBIA	6	5	I WILL SURVIVE HERMES HOUSE BAND SCORPIO/POLYGRAM
7	2	SAKEBI YAEN AVEV TRAX	7	5	DIE FLUT WITT & HEPPNER ZEITBOMBE/EPIC	7	3	SEX ON THE BEACH T-SPOON CONTROL/EDEL	7	6	BYE BYE MENELIK SMALL/SONY
8	4	WANNA BE A DREAMMAKER GLOBE AVEV TRAX	8	10	ONLY WHEN I LOSE MYSELF DEPECHE MODE INTERCORD	8	4	NO MATTER WHAT BOYZONE POLYDOR	8	11	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
9	12	SYOUNEN YUZU SENHA & CO.	9	7	VIVA FOREVER SPICE GIRLS VIRGIN	9	7	FINALLY FOUND HONEYZ FIRST AVENUE/MERCURY	9	16	THIS IS HOW WE PARTY S.O.A.P. TRISTAR/SONY
10	10	ALONE IN MY ROOM AMI SUZUKI SONY	10	8	BAILANDO LOONA URBAN/MOTOR MUSIC	10	5	ONE FOR SORROW STEPS JIVE	10	14	RESTER FEMME AXELLE RED VIRGIN
11	5	TSUMETAI HANA THE BRILLIANT GREEN SONY	11	14	EGOIST FALCO EMI	11	11	SOMEONE LOVES YOU HONEY LUTRICIA MCNEAL WILDSTAR	11	10	SIMARIK TARKAN POLYGRAM
12	11	KIRARA SHIZUKA KUDO PONY CANYON	12	13	STAY 2-4 FAMILY EPIC	12	8	CRUSH JENNIFER PAIGE EDEL U.K.	12	8	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE EPIC
13	7	GRACE OF MY HEART MAX AVEV TRAX	13	9	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRO-DUCING MYA INTERSCOPE/UNIVERSAL	13	10	BOOTIE CALL ALL SAINTS LONDON	13	12	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN
14	8	ZENBU DAKISHIMETE/AO NO JIDAI KINKI KIDS JOHNNY'S ENTERTAINMENT	14	15	SUPA RICHIE RICHIE CHLODWIG/ARIOLA	14	NEW	BEACHBALL (REMIXES) NALIN & KANE LONDON TO THE MOON AND BACK SAVAGE GARDEN COLUMBIA	14	17	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA/BMG
15	9	POWER POCKET BISCUITS TOSHIBA-EMI	15	16	THAT'S MY WAY TO SAY GOODBYE CHRISTIAN WUNDERLICH CHLODWIG/ARIOLA	15	12	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULEX/VIRGIN	15	9	PERSONNE NE SAURAIT POETIC LOVER & CAROLE FREDERICK M6 INTERNATIONAL/SONY
16	NEW	BE FREE TRF AVEV TRAX	16	17	SHE KNOWS YOU DJ TONKA CLUB CULTURE/A&M	16	13	RELAX DEE-TAH LONDON	16	NEW	BROTHER LOUIE '98 MODERN TALKING FEAT. ERIC SINGLETON HANSA/BMG
17	16	CLEAR SKY PIERROT TOSHIBA-EMI	17	12	LIFE DES'REE EPIC	17	NEW	YOU DON'T CARE ABOUT US PLACEBO ELEVATOR/HUT/VIRGIN	17	13	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
18	13	KITTO DOKOKADE TUBE SONY	18	11	THE BOY IS MINE BRANDY & MONICA ATLANTIC/EASTWEST	18	NEW	EVERYBODY GET UP FIVE RCA	18	15	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRO-DUCING MYA UNIVERSAL
19	NEW	FEELIN' THE SKY LAPUTA TOSHIBA-EMI	19	NEW	NIGHT VON DIESER WELT XAVIER NAIDOO 3P/EPIC	19	9	JESUS SAYS ASH INFECTIOUS/MUSHROOM	19	20	AMOKK 666 PANIC RECORDS/POLYGRAM
20	NEW	POISON TAKASHI SORIMACHI MERCURY	20	NEW	PULVERTURN NIELS VAN GOGH ARIOLA	20	NEW	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC	20	NEW	MYSTERIOUS TIMES SASH! EDEL
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	B'Z B'Z THE BEST TREASURE RDMOS RECORDS	1	1	WESTERNHAGEN RADIO MARIA WEA	1	1	VARIOUS ARTISTS THIS IS MY TRUTH TELL ME YOURS EPIC	1	1	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
2	2	THE BRILLIANT GREEN THE BRILLIANT GREEN SONY	2	2	BOHSE ONKELZ VIVA LOS TIOZ VIRGIN	2	2	VARIOUS ARTISTS BIG HITS 98 WARNER/GLOBAL/SONY	2	2	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
3	NEW	TAKAKO MATU AI NO TOBIRA BMG JAPAN	3	5	XAVIER NAIDOO NIGHT VON DIESER WELT 3P/EPIC	3	NEW	SHERYL CROW THE GLOBE SESSIONS A&M/MERCURY	3	3	LOUISE ATTAQUE LOUISE ATTAQUE ATMOSPHERIQUE/SONY
4	3	MAKI OHGURO MOTHER EARTH B-GRAM	4	NEW	SHERYL CROW THE GLOBE SESSIONS POLYDOR	4	3	VARIOUS ARTISTS KISS IN IBIZA 98 POLYGRAM TV	4	7	LARA FABIAN CARPE DIEM POLYDOR
5	6	TOSHINORI YONEKURA YONE'S BODY & SOUL PIO-NEER LDC	5	NEW	KISS PSYCHO CIRCUS MERCURY	5	6	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	5	5	MICHEL SARDOU BERCY 98 TREMA/SONY
6	5	TATSURO YAMASHITA COZY WARNER MUSIC JAPAN	6	NEW	FAITHLESS SUNDAY 8 P.M. INTERCORD	6	6	BOYZONE WHERE WE BELONG POLYDOR	6	4	MANAU PANIQUE CELTIQUE POLYDOR
7	7	SOUNDTRACK BACK TO TITANIC SONY CLASSICAL	7	10	THE BEE GEES ONE NIGHT ONLY POLYDOR	7	4	STEPS STEP ONE JIVE	7	NEW	HIGELIN PARADIS PAIEN TOT OU TARD/WEA
8	4	MY LITTLE LOVER NEW ADVENTURE TOY'S FACTORY	8	4	SOUNDTRACK BACK TO TITANIC SONY CLASSICAL	8	5	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	8	6	LARA FABIAN PURE POLYDOR
9	13	B'Z B'Z THE BEST PLEASURE ROOMS RECORDS	9	3	DIE SCHLUEMPFE FETTE FETE, VOL. 7 ELECTROLA/EMI	9	NEW	LADYSMITH BLACK MAMBAZO THE BEST OF LADYSMITH BLACK MAMBAZO POLYGRAM TV	9	9	666 PARADOXX PANIC RECORDS/POLYGRAM
10	9	YUZU YUZU IKKA SENHA & CO.	10	9	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	10	9	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	10	20	THE CORRS TALK ON CORNERS 143/ATLANTIC
11	8	MISIA MOTHER FATHER BROTHER SISTER BMG JAPAN	11	8	J.B.O. MEISTER DER MUSIK ARIOLA	11	8	THE BEE GEES ONE NIGHT ONLY POLYDOR	11	10	CUT KILLER SHOW OPERATION FREESTYLE SMALL/SONY
12	NEW	TWO-MIX DREAM TACTIX KING RECORD	12	6	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA	12	13	VARIOUS ARTISTS TOP OF THE POPS 1998 VOL-UME 2 POLYGRAM TV	12	16	ERA ERA MERCURY
13	20	SHERYL CROW THE GLOBE SESSIONS POLYDOR	13	11	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II EMI	13	11	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 40 EMI/VIRGIN/POLYGRAM	13	8	THE BEE GEES ONE NIGHT ONLY POLYDOR
14	10	LINDBERG LINDBERG BEST—FLIGHT RECORDER III TMC	14	NEW	DIE FLIPPERS DAS LEBEN IST EINE WUN-DERTUETE ARIOLA	14	19	VARIOUS ARTISTS TOP GEAR ANTHEMS VIRGIN/EMI	14	12	SOUNDTRACK BACK TO TITANIC SONY CLASSICAL
15	NEW	MASAMI OKUI DO-CAN KING RECORD	15	7	MARILYN MANSON MECHANICAL ANIMALS UNIVER-SAL	15	NEW	FAITHLESS SUNDAY 8 P.M. CHEEKY	15	11	JANE BIRKIN A LA LEGERE MERCURY
16	11	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	16	7	KASTELRUTHER SPATZEN DIE WEISSE BRAUT DER BERGE KOCH	16	NEW	CHEMICAL BROTHERS/VARIOUS ARTISTS BROTH-ERS GONNA WORK IT OUT VIRGIN	16	15	AXELLE RED A TATONS VIRGIN
17	NEW	AIR USUAL TONE OF VOICE POLYSTAR	17	NEW	KASTELRUTHER SPATZEN DIE WEISSE BRAUT DER BERGE KOCH	17	NEW	EELS ELECTRO-SHOCK BLUES DREAMWORKS	17	NEW	MODERN TALKING BACK FOR GOOD MIX '98 ARIO-LA/BMG
18	12	EIKICHI YAZAWA SUBWAY EXPRESS TOSHIBA-EMI	18	12	SOUNDTRACK ARMAGEDDON COLUMBIA	18	10	VARIOUS ARTISTS THE IBIZA ANNUAL MINISTRY OF SOUND	18	NEW	SHERYL CROW THE GLOBE SESSIONS POLYDOR
19	19	SOUNDTRACK TITANIC SONY CLASSICAL	19	17	REINHARD MEY FLASCHENPOST INTERCORD	19	RE	GOMEZ BRING IT ON HUT	19	19	MANU CHAO CLANDESTINO VIRGIN
20	RE	SOUTHERN ALL STARS UMI NO YEAH!! SONY	20	15	SOUNDTRACK GODZILLA EPIC	20	12	SASH! LIFE GOES ON MULTIPLY	20	13	EAGLE-EYE CHERRY DESIRELESS POLYDOR
CANADA (SoundScan) 10/10/98			NETHERLANDS (Stichting Mega Top 100) 10/03/98			AUSTRALIA (ARIA) 10/04/98			ITALY (Musica e Dischi/FIMI) 09/28/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MER-CURY	1	10	NO MATTER WHAT BOYZONE POLYDOR	1	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	1	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
2	3	CRUSH JENNIFER PAIGE EDEL/HOLLYWOOD	2	2	FREAK ME ANOTHER LEVEL BMG	2	8	REDUNDANT/TIME OF YOUR LIFE (GOOD RID-DANCE) GREEN DAY WEA	2	3	VIVA FOREVER SPICE GIRLS VIRGIN
3	2	THE BOY IS MINE BRANDY & MONICA ATLANTIC	3	1	LIFE DES'REE EPIC	3	2	VIVA FOREVER SPICE GIRLS VIRGIN	3	2	LIFE DES'REE EPIC
4	4	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SM:J	4	3	GOD IS A DJ FAITHLESS ZOMBA	4	3	WHEN THE LIGHTS GO OUT FIVE BMG	4	5	SOLO UNA VOLTA ALEX BRITTI DO IT YOURSELF/UNI-VERSAL
5	NEW	ONLY WHEN I LOSE MYSELF DEPECHE MODE MUTE/REPRISE	5	4	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	5	9	FROM THIS MOMENT ON SHANIA TWAIN MERCURY	5	6	SAY IT ONCE ULTRA EASTWEST
6	NEW	BECAUSE OF YOU 98* MOTOWN	6	16	HOU ME VAST VOLUMIA! BMG	6	13	C'EST LA VIE B*WITCHED EPIC	6	4	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULEX/VIRGIN
7	6	MY FAVORITE MISTAKE SHERYL CROW A&M	7	5	HOW DO I LIVE LEANN RIMES MERCURY	7	4	HIGH THE LIGHTHOUSE FAMILY POLYDOR	7	7	LOVE SONG X-TREME DANCE FACTORY
8	7	THE FIRST NIGHT MONICA ARISTA	8	15	BOOTIE CALL ALL SAINTS MERCURY	8	15	UNDER THE BRIDGE/LADY MARMALADE ALL SAINTS LONDON	8	11	MILLENNIUM ROBBIE WILLIAMS VIRGIN
9	12	TIME AFTER TIME INOJ COLUMBIA/SONY	9	6	SACRIFICE ANOUK DINO MUSIC	9	6	IRIS GOO GOO DOLLS WEA	9	8	DEEPER UNDERGROUND JAMIROQUAI EPIC
10	5	MAKE IT HOT NICOLE EASTWEST/EEG	10	7	ZELFS JE NAAM IS MOOI HENK WESTBROEK MER-CURY	10	5	LAST THING ON MY MIND STEPS MUSHROOM/SONY	10	12	LOOKING FOR LOVE KAREN RAMIREZ BUSTIN' LOOSE/SELF/UNIVERSAL
11	8	DAYDREAMIN' TATYANA ALI MJJ/SONY	11	20	WAT ZOU JE DOEN? BLOF EMI	11	7	BUSES & TRAINS BACHELOR GIRL GOTHAM CITY/BMG	11	9	MYSTERIOUS TIMES SASH! FEAT. TINA COUSINS NCOLORES/FMA
12	9	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRO-DUCING MYA NU MUZIC	12	8	STAND BY ME 4 THE CAUSE BMG	12	16	I DON'T LIKE IT PAULINE PANTS/DOWN TWA	12	NEW	WE LIKE TO PARTY! VENGABOYS TIME
13	10	SPACEMAN DANCE (REMIX) BIF NAKED AQUA	13	NEW	LA TRIBU DE DANA MANAU POLYDOR	13	11	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS MUSHROOM/SONY	13	18	ON THE TOP OF THE WORLD DIVA SURPRISE DO IT YOURSELF/NITELITE
14	NEW	ON A DAY LIKE TODAY BRYAN ADAMS A&M	14	12	EVERYBODY GET UP FIVE BMG	14	11	KUNG FU FIGHTING BUS STOP FEAT. CARL DOU-GLAS FESTIVAL	14	10	THE BOY IS MINE BRANDY & MONICA ATLANTIC
15	16	LADY MARMALADE ALL SAINTS LONDON/MERCURY	15	14	BAILANDO LOONA POLYDOR	15	14	LIFE DES'REE EPIC	15	14	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRO-DUCING MYA INTERSCOPE/UNIVERSAL
16	17	ARE YOU THAT SOMEBODY? AALIYAH ATLANTIC	16	NEW	I WANT YOU BACK MELANIE B FEAT. MISSY ELLIOTT VIRGIN	16	17	SWAY BIG RUNGA COLUMBIA	16	NEW	SPECIAL LOVE JESTOFUNK IRMA/COLUMBIA
17	13	INTERGALACTIC BEASTIE BOYS EMI	17	13	C'EST LA VIE B*WITCHED EPIC	17	NEW	CRUSH JENNIFER PAIGE SHOCK	17	NEW	ANOTHER ONE BITES THE DUST QUEEN & WYCLEF JEAN DREAMWORKS/DO IT YOURSELF
18	14	WHO AM I BEENIE MAN VP	18	9	BEN JE GEL OF WIL JE EEN KOEKJE? TITT'N DINO MUSIC	18	20	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN	18	16	ONLY WHEN I LOSE MYSELF DEPECHE MODE MUTE/BMG
19	18	SHOW ME D-CRU DEXTER ENTERTAINMENT	19	RE	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN	19	12	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRO-DUCING MYA INTERSCOPE/UNIVERSAL	19	NEW	NEEDIN' YOU DAVID MORALES ENERGY PRODUCTION/D-VISION
20	11	CRUEL SUMMER ACE OF BASE ARISTA	20	11	NIET OF NOOIT GEWEEST ACDA & DE MUNNIK S.M.A.R.T.	20	11	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS MUSHROOM/SONY	20	17	CUBA LIBRE GIGI D'AGOSTINO MEDIA/BXR
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	2	SOUNDTRACK ARMAGEDDON COLUMBIA/SONY	1	1	ACDA & DE MUNNIK NAAR HUIS S.M.A.R.T.	1	NEW	KISS PSYCHO CIRCUS MERCURY	1	4	LUCIO BATTISTI PENSIERI EMOZIONI RICORDI/BMG
2	NEW	KISS PSYCHO CIRCUS MERCURY	2	2	MARCO BORSATO DE BESTEMMING POLYDOR	2	8	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM	2	NEW	NOMADI UNA STORMA DA RACCONTARE C.G.D./WARNER
3	1	MARILYN MANSON MECHANICAL ANIMALS INTER-SCOPE	3	3	ILSE DELANGE WORLD OF HURT WARNER	3	1	MARILYN MANSON MECHANICAL ANIMALS UNIVER-SAL	3	1	MINA CELENTANO MINA CELENTANO RTI
4	NEW	GOO GOO DOLLS DIZZY UP THE GIRL WARNER BROS.	4	13	BLOF HELDER EMI	4	2	POWDERFINGER INTERNATIONALIST POLYDOR	4	7	LENNY KRAVITZ 5 VIRGIN
5	4	BEASTIE BOYS HELLO NASTY EMI	5	5	MODERN TALKING BACK FOR GOOD BMG	5	NEW	GRINDSPON PUSHING BUTTONS UNIVERSAL	5	NEW	MARILYN MANSON MECHANICAL ANIMALS INTER-SCOPE/UNIVERSAL
6	11	VARIOUS ARTISTS ALL STARS 1999 POP/WARNER	6	6	TOTAL TOUCH THIS WAY BMG	6	6	HOLE CELEBRITY SKIN GEFEN/UNIVERSAL	6	5	883 GLIANNI FRU/RTI
7	6	ROB ZOMBIE HELLBILLY DELUXE GEFEN	7	4	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA	7	13	KORN FOLLOW THE LEADER EPIC	7	2	MICHELE ZARRILLO L'AMORE VUOLE AMORE RTI
8	15	SOUNDTRACK CITY OF ANGELS WARNER	8	8	ANOUK TOGETHER ALONE OINO MUSIC	8	9	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC	8	3	RENATO ZERO AMORE DOPO AMORE FONOPOLY/EPIC
9	5	HOLE CELEBRITY SKIN GEFEN	9	12	VOLUMIA! VOLUMIA! BMG	9	9	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	9	NEW	ULTRA ULTRA EASTWEST
10	10	VARIOUS ARTISTS NOW! 3 NOW	10	NEW	FAITHLESS SUNDAY 8 P.M. ZOMBA/ROUGH TRADE	10	5	SHANIA TWAIN COME ON OVER MERCURY	10	6	LUCIO BATTISTI GLIANNI 70 RCA/BMG
11	7	VARIOUS ARTISTS FROSH POLYGRAM/PGD	11	7	ACDA & DE MUNNIK ACDA & DE MUNNIK S.M.A.R.T.	11	NEW	JERRY SEINFELD I'M TELLING YOU FOR THE LAST TIME UNIVERSAL	11	8	VASCO ROSSI CANZONI PER ME EMI
12	8	SPICE GIRLS SPICEWORLD VIRGIN/EMI	12	9	MADONNA RAY OF LIGHT MAVERICK/WARNER	12	7	SOUNDTRACK ARMAGEDDON COLUMBIA	12	9	99 POSSE CORTO CIRCUITO RCA/BMG
13	9	BRANDY NEVER S-A-Y NEVER ATLANTIC	13	17	FRANS BAUER LIVE IN AHÖY KOCH MM	13	4	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	13	11	HOLE CELEBRITY SKIN GEFEN/UNIVERSAL
14	3	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA/SONY	14	10	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB MUNICH	14	NEW	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC	14	13	ANTONACCI B. MI FAI STARE BENE MERCURY
15	14	SHANIA TWAIN COME ON OVER MERCURY	15	11	ALL SAINTS ALL SAINTS MERCURY	15	10	ANDREA BOCELLI VIAGGIO ITALIANO PHILIPS/POLY-GRAM	15	14	NEK IN DUE WEA
16	12	MONICA THE BOY IS MINE ARISTA	16	15	EMMA SHAPLIN CARMINE MEO EMI	16	10	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST	16	RE	SMASHING PUMPKINS ADORE VIRGIN
17	RE	VARIOUS ARTISTS NOTRE DAME DE PARIS SELECT STREET	17	14	SOUNDTRACK BACK TO TITANIC SONY CLASSICAL	17	RE	BEASTIE BOYS HELLO NASTY EMI	17	15	FIVE FIVE RCA/BMG
18	19	VARIOUS ARTISTS BUMP N' GRIND PTL/POLYGRAM	18	16	DES'REE SUPERNATURAL EPIC	18	RE	REGURGITATOR UNIT EASTWEST	18	12	PINO DANIELE YES I KNOW MY WAY CGD/EASTWEST
19	18	MADONNA RAY OF LIGHT WARNER BROS.	19	19	K'S CHOICE COCOON CRASH DOUBLE T/SONY	19	17	SPICE GIRLS SPICEWORLD VIRGIN			

HITS OF THE WORLD

C O N T I N U E D

EUROCHART 10/10/98			MUSIC & MEDIA			SPAIN (AFYVE/ALEF MB) 09/19/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES			
1	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	1	1	ONLY WHEN I LOSE MYSELF DEPECHE MODE RCA			
2	2	LIFE DES'REE SONY S2	2	6	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN			
3	4	THE BOY IS MINE BRANDY & MONICA ATLANTIC	3	5	BROTHER LOUIE '98 MODERN TALKING FEAT. ERIC SINGLETON ARIOLA/GINGER			
4	3	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE EPIC	4	NEW	LA GOTA FRIA JULIO IGLESIAS COLUMBIA			
5	5	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL	5	2	OYE GLORIA ESTEFAN EPIC			
6	8	NO MATTER WHAT BOYZONE POLYDOR	6	RE	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL			
7	6	GOD IS A DJ FAITHLESS CHEEKY/ZOMBA/INTERCORDER	7	NEW	CRUSH JENNIFER PAIGE EDEL			
8	7	MILLENNIUM ROBBIE WILLIAMS CHRYSALIS	8	9	LIFE DES'REE EPIC			
9	9	VIVA FOREVER SPICE GIRLS VIRGIN	9	7	LA FUERZA DEL ENGARGO MARCELA MORELO RCA			
10	10	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN	10	3	GIMME THA POWER MOLOTOV UNIVERSAL			
ALBUMS			ALBUMS					
1	1	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC	1	1	JARABE DE PALO DEPENDE VIRGIN			
2	NEW	SHERYL CROW THE GLOBE SESSIONS A&M	2	NEW	ELLA BAILA SOLA E.B.S. HISPANO/EMI			
3	2	CELINE DION S'IL SUFFISAIT D'AIMER EPIC/COLUMBIA	3	2	MIKE OLDFIELD TUBULAR BELLS III WARNER			
4	3	THE BEE GEES ONE NIGHT ONLY POLYDOR	4	4	MANOLO GARCIA ARENA EN LOS BOLSILLOS ARIOLA			
5	5	MARILYN MANSON MECHANICAL ANIMALS NOTH-ING/INTERSCOPE/UNIVERSAL	5	3	GLORIA ESTEFAN GLORIA! EPIC			
6	7	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	6	5	ALEJANDRO SANZ MAS WEA			
7	4	SOUNDTRACK BACK TO TITANIC SONY CLASSICAL	7	NEW	ISABEL PANTOJA ISABEL PANTOJA POLYDOR			
8	RE	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	8	NEW	MARILYN MANSON MECHANICAL ANIMALS UNIVER-SAL			
9	6	MODERN TALKING BACK FOR GOOD HANSA	9	6	RICKY MARTIN VUELVE COLUMBIA			
10	8	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	10	10	THE CORRS TALK ON CORNERS 143/DRO/EASTWEST			

MALAYSIA (RIM) 09/29/98			HONG KONG (IFPI Hong Kong Group) 09/27/98		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	5	A GU TAN SING A SONG FOR YOU ROCK	1	NEW	JACKY CHEUNG NO REGRET POLYGRAM
2	1	SEARCH BIKIN WILAYAH BMG	2	1	WILLIAM SO SOLITUDE GO EAST
3	2	MODERN TALKING BACK FOR GOOD BMG	3	5	VARIOUS ARTISTS BEST OF THE STAR '98 WARNER
4	7	THE CORRS TALK ON CORNERS WARNER	4	9	EDMOND LEUNG EDMOND LEUNG'S GREATEST LOVE SONGS CAPITAL ARTISTS
5	NEW	VARIOUS ARTISTS NOW THAT'S WHAT I CALL LOVE POLYGRAM	5	2	MIRIAM YEUNG THE MIRIAM EXPERIENCE CAPITAL ARTISTS
6	6	911 MOVING ON EMI	6	3	EKIN CHENG MY PAPER RING BMG
7	3	VARIOUS ARTISTS BOYS & GIRLS EMI	7	6	REN XIAN QY THE SAD PACIFIC ROCK
8	9	SAMMI CHENG FEEL SO GOOD WARNER	8	10	VARIOUS ARTISTS FILE OF JUSTICE COLLEC*ION EMI
9	4	SITI NURHALIZA ADIWARNA SUWAH	9	8	VARIOUS ARTISTS MY FAVOURITE MALE SINGLE VOLUME 2 POLYGRAM
10	10	THE MOFFATTS CHAPTER 1: A NEW BEGINNING EMI	10	RE	ANDY HUI VERY ANDY HUI EP POLYGRAM

IRELAND (IRMA/Chart-Track) 09/24/98			BELGIUM (Promuvi) 10/02/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MILLENNIUM ROBBIE WILLIAMS CHRYSALIS	1	1	WE LIKE TO PARTY! VENGABOYS JIVE/ZOMBA/ROUGH TRADE
2	NEW	ROLLERCOASTER B*WITCHED EPIC	2	2	NO MATTER WHAT BOYZONE POLYDOR
3	2	NO MATTER WHAT BOYZONE POLYDOR	3	5	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
4	9	ONE FOR SORROW STEPS JIVE	4	4	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/UNIVERSAL
5	7	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	5	7	THE BOY IS MINE BRANDY & MONICA ATLANTIC/WARNER
6	6	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN	6	3	ONE FOR SORROW STEPS JIVE/ZOMBA/ROUGH TRADE
7	3	LIFE DES'REE SONY S2	7	6	LIFE DES'REE SONY
8	NEW	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING RCA	8	9	FALLING IN LOVE MACKENZIE FEAT. JESSY MACKENZIE/ANTLER-SUBWAY/EMI
9	4	EVERYBODY GET UP FIVE RCA	9	8	LA TRIBU DE DANA MANAU POLYDOR
10	8	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE EPIC	10	RE	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE EPIC
ALBUMS			ALBUMS		
1	1	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC	1	2	STEPS STEP ONE JIVE/ZOMBA/ROUGH TRADE
2	2	VARIOUS ARTISTS BIG HITS '98 WARNER/GLOBAL/SONY	2	1	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
3	3	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA/EASTWEST	3	3	SOUNDTRACK NOTRE DAME DE PARIS POMME/UNIVERSAL
4	4	THE BEE GEES ONE NIGHT ONLY POLYDOR	4	5	MANAU PANIQUE CELTIQUE POLYDOR
5	10	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	5	4	MARCO BORSATO DE BESTEMMING POLYDOR
6	7	VARIOUS ARTISTS KISS IN IBIZA POLYGRAM TV	6	8	JOHN HIATT THE BEST OF JOHN HIATT CAPITOL/EMI
7	5	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 40 EMI/VIRGIN/POLYGRAM	7	9	LOUISE ATTAQUE LOUISE ATTAQUE TREMA/DIS-TRISOUND
8	NEW	PICTURE HOUSE KARMARAMA EASTWEST	8	7	AXELLE RED CON SOLO PENSARLO VIRGIN
9	8	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	9	6	SOUNDTRACK GREASE POLYDOR
10	6	DIVINE COMEDY FIN DE SIECLE SETANTA	10	NEW	EELS ELECTRO-SHOCK BLUES DREAMWORKS/UNIVERSAL

AUSTRIA (Austrian IFPI/Austria Top 40) 09/29/98			SWITZERLAND (Media Control Switzerland) 10/04/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	I DON'T WANT TO MISS A THING AEROSMITH SONY	1	1	I DON'T WANT TO MISS A THING AEROSMITH SONY
2	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL	2	3	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE SONY
3	5	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE SONY	3	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
4	4	LIFE DES'REE SONY	4	4	LIFE DES'REE SONY
5	5	BAILANDO LOONA POLYDOR	5	6	VIVA FOREVER SPICE GIRLS VIRGIN
6	6	EGOIST FALCO EMI	6	5	GOD IS A DJ FAITHLESS EMI
7	9	WISH (KOMM ZU MIR) FRANKA POTENTE & THOMAS D SONY	7	7	THE BOY IS MINE BRANDY & MONICA WARNER
8	7	THE BOY IS MINE BRANDY & MONICA WARNER	8	8	IMMORTALITY CELINE DION FEAT. THE BEE GEES SONY
9	NEW	I COULD BE THE ONE DONNA LEWIS WARNER	9	10	WHY? KISHA BMG
10	8	VIVA FOREVER SPICE GIRLS EMI/VIRGIN	10	9	DEEPER UNDERGROUND JAMIROQUAI SONY
ALBUMS			ALBUMS		
1	1	THE BEE GEES ONE NIGHT ONLY POLYDOR	1	1	CELINE DION S'IL SUFFISAIT D'AIMER SONY
2	8	STS VOLLE KRAFT POLYGRAM	2	4	GOLA UF U DERVO PHONAG
3	5	CELINE DION S'IL SUFFISAIT D'AIMER SONY	3	NEW	PATENT OCHSNER WILDBALZ & SUSSTRUNK BMG
4	4	SOUNDTRACK GODZILLA SONY	4	2	THE BEE GEES ONE NIGHT ONLY POLYDOR
5	2	DIE SCHLUEMPFE FETTE FETE VOL. 7 EMI	5	NEW	SHERYL CROW THE GLOBE SESSIONS POLYDOR
6	6	SOUNDTRACK ARMAGEDDON SONY	6	3	SOUNDTRACK BACK TO TITANIC SONY CLASSICAL
7	3	BOHSE ONKELZ VIVA LOS TIOZ EMI/VIRGIN	7	7	DIE SCHLUEMPFE FETTE FETE VOL. 7 EMI
8	9	BRUNNER & BRUNNER WEGEN DIR KOCH	8	5	SOUNDTRACK ARMAGEDDON SONY
9	10	MARILYN MANSON MECHANICAL ANIMALS UNIVER-SAL	9	6	SOUNDTRACK CITY OF ANGELS WARNER
10	7	SOUNDTRACK CITY OF ANGELS WARNER	10	8	NATACHA IMAGO EMI

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

ITALY: Rome-born singer/songwriter Alex Britti is proving to be Universal Music Italy's first home-grown A&R breakthrough with his catchy pop single "Solo Una Volta" (Only One Time). Even though Britti's debut album, "IT Pop," is set for release Oct. 22, a Spanish version is already being recorded for international release. According to the label, Britti's debut single has so far shipped 25,000 copies (top-notch for Italian singles sales) and is at No. 4 in its fifth week on the Discopress singles chart. Britti is a blues fan and began his professional career as a guitarist playing for bluesmen Paul Jones, Buddy Miles, Louisiana Red, and Billy Preston at their Italian concerts.



BRITTI

JAPAN: A live double album recorded during the second annual Fuji Rock Festival, held Aug. 1-2 in Tokyo, is set to be released by Polydor K.K. in cooperation with concert promoters Smash and Beat Ink in early November. The set will include performances by the Prodigy, Primal Scream, Asian Dub Foundation, Nick Cave & the Bad Seeds, Kiyoshiro Imawano, Audio Active, Sonic Youth, Sheena & the Rokkets, Garbage, and Shonen Knife. So far the album is set for a Japan-only release.

MARK DEZZANI

CHILE: Inti-Illimani, purveyor of traditional Chilean music for the last 30 years, releases its new album, "Amar De Nuevo" (Loving Again), in October. The 11-song set contains home-grown folkloric tunes, boleros, and Peruvian waltzes, most of them composed by lyricist and occasional band member Patricio Manns and the band's musical director, Horacio Salinas. "We've always tried to be original and embrace all types of Latin American music," says Salinas. "The move toward boleros and Peruvian waltzes was not an accident but a reflection of an important stage in [our] career." Perhaps the most recognized Chilean band in international markets, Inti-Illimani was exiled from 1973 to 1990 for recording and performing songs critical of the Pinochet military regime. Inti-Illimani has recorded two tracks with Peter Gabriel for his upcoming album, "Up," due for a 1999 release.



INTI-ILLIMANI

STEVE McCLURE

FRANCE: PolyGram France's *raï* stars Khaled, Rachid Taha, and newcomer Faudel gathered for the unique show 1,2,3 Soleils (1,2,3 Suns) Sept. 26 in Paris' Bercy Arena, where they and 16,000 fans celebrated the music from the former French colony of Algeria. Although the idea for the event came from PolyGram France GM Pascal Nègre several months ago, the show had the air of a hymn to freedom after the recent suspected murder of Algerian artist Lunès Mahtoub. Performing separately and together, the three singers were backed by musicians including Steve Hillage and Gail Ann Dorsey and a full 30-piece Middle Eastern orchestra. Sponsored by the national TV network Canal+, the show will be broadcast Nov. 20, shortly after the Nov. 16 release of the live double CD on Barclay/PolyGram and a 90-minute video.

PABLO MÁRQUEZ

CZECH REPUBLIC: A surge of nostalgia for '80s domestic pop music has propelled the comeback of Communist-era pop icon Michal David, whose album "Super Noc" (Super Night), released Sept. 7, looks set to be a hit this fall. "Super Noc" is resplendent in synthesized pop tunes coated with sugary, rhyming Czech-language lyrics. The album sold just more than 5,000 units in pre-sales, a healthy figure considering this country's sales have slumped about a third from last year's figures, says David's record label, Sony Music/Bonton.



DAVID

MICHELE LEGGE

SWEDEN: "Big Big World," the debut single by Emilia, has hit No. 1 in its second week on the singles chart here, for the week ending Oct. 3. It has already gone gold (20,000 units), according to her label, Swedish indie Rodeo Records. Launched in 1996 by Lasse Anderson (son of late Abba mentor Stikkan Anderson) and his wife, Agnetha, the label has four acts, including Emilia. Rodeo GM Anna Moore attributes the success to a combination of signing the right talent, keeping the roster small, and promoting only one act at a time. Another success for the label has been Boxer, whose single "Om Du Skulle Sakna Mig" (If You Should Miss Me) reached No. 26 earlier this year.

KAI R. LOFTHUS

THE PHILIPPINES: The first techno album entirely mixed by Filipino DJs was released here Sept. 28 on BMG. The album, "RiverMaya Remixed," features remixes of songs first recorded by the multi-platinum rock band RiverMaya. Leading the creative effort were DJs Toti Dalmacion, Cocoy Puyat, and Karlo Samson, members of Groove Nation, a consortium that has sponsored a number of rave/warehouse parties in the Manila area. Also contributing a track each were Boom Dayupay of the funk/techno band Kulay (Billboard, June 6) and respected studio man Brian Cua, while RiverMaya member Rico Blanco contributed two cuts. According to RiverMaya's manager, Lizza Nakpil, "RiverMaya Remixed" is the first release on RiverMaya's own label, Cult Records, a "concession" given to the group last year for re-signing with BMG. "RiverMaya Remixed" comes as RiverMaya plays its first U.S. performances: an Oct. 3 show in Los Angeles and an Oct. 10 performance in Oakland, Calif.

DAVID GONZALES



RIVERMAYA

Lilith Fair London Gig Heralds Tours Outside North America

BY PAUL SEXTON

LONDON—The success of the first Lilith Fair concert outside North America, which took place Sept. 23 at the prestigious Royal Albert Hall here, has encouraged its organizers to press ahead with plans to bring the event to Europe next summer—and further international expansion is possible even sooner.

Lilith founder Sarah McLachlan joined Lisa Loeb, Sinéad O'Connor, Beth Orton, Alison Moyet, and N'Dea Davenport on the bill at the one-off show before a sellout crowd of 4,500. McLachlan said before the concert that plans for a European leg of next year's Lilith Fair are at a formative stage, but it looks likely that six to eight dates will be scheduled for late June and early July, before the fair begins its North American summer run.

But Lilith's next foreign conquest could come even earlier. Nigel Hassler, director of Primary Talent, the agent for the London show and for McLachlan's European shows, says that plans are under way for the event to go to Australia and New Zealand for "about a two-week run" in late February and early March, with an additional show in Tokyo.

Before the London concert, McLachlan said of next year's European plans, "We want to try to bring an international mix [of talent] to every country we go to. We're going

to ask a whole bunch of [artists], but we [have only just] had our first meeting about it. It's a whole summer away."

Hassler says that the 1999 North American Lilith itinerary will be shorter than this year's 12-week run, "to leave time to expand into Europe. The plan is to hit as many of the major European countries as possible. In the U.S., it plays mainly in sheds and amphitheaters, and there isn't that style of venue here, so we've got a blank piece of paper to play with.

"[In the U.K.] we'll be looking for a site that fits the spirit and ambience of Lilith, so we'll be looking at parks, villas, castles. I cannot imagine we'd play a stadium." Venues of approximately 20,000 capacity will be sought, he adds.

Metropolis Music and MCP, which promoted the London date, will be involved again next year in the U.K., according to Hassler. "We'll be using most of the major promoters in the European territories," he says, "and speaking to current sponsors about being involved, as well as approaching new ones for Europe."

Although the Albert Hall show took Lilith away from the outdoor festival environment in which it has thrived in North America, the near-five-hour event was enthusiastically received. "It was fantastic, especially considering we only had three weeks to sell the tickets," says Hassler.

TINSTAR ESCHEWS THE RETRO ROUTE

(Continued from page 53)

problem, says Gordine. "The only idolization of bands seems to be taking place at the teen level."

Signing to V2 was a product—and a validation—of its way of working, says the band, which made the album in its own home studio with its own money. Says Gordine, "V2 trusted us, but they gave us such a small amount of money that it didn't matter."

The way they got the deal was by a route long thought to be obsolete: They sent a tape to the label through the mail. "It's the only time that I can remember that we got a positive response," says Bricheno.

They were signed to the fledgling label in December 1996 by head of A&R Dave Wibberley, who says the way the deal was configured was out of necessity.

Wibberley says, "This is not my preferred way of doing things. Bands need A&R'ing. They need to work with producers, whose job it is to make records."

As a former head of A&R for Chrysalis publishing, Wibberley says the deal was "an old-fashioned development deal, configured more like a publishing deal. You give a low advance and get them some equipment and then finalize things when they have some songs."

The initial advance and recording budget was in the region of 20,000 pounds (\$34,000), says Wibberley,

although more was spent mixing the record at Metropolis Studios with producer Al Stone.

"At the end of the day, there were no offers on the table," says Wibberley. "My way of generating support within the company was to make the numbers add up."

However, says Wibberley, "when we played it to our affiliates, everyone said this is not a development act; this is a mainstream pop record that competes."

Says Gordine about Wibberley, "He has a history of signing bands that people don't want to touch, like Baby Bird and Skunk Anansie. When Dave comes on board, he's on board."

Signing to V2 had the advantage of bringing an international setup, says Gordine, and the lack of big names on the roster was an advantage to them. "They have been quite brave in not signing big bands."

Tinstar is touring Germany with Vivid. Its album will be out in Germany, Switzerland, and Austria in January 1999. It will go to the U.S. in early November, with a view toward releasing the album there at the start of next year.

Other releases through V2 companies and licensees include Japan (Oct. 24), Australasia (Nov. 9), and Scandinavia (February/March 1999).

Sky Sets Its Sights On 'Paradise'

Songwriting Duo's EMI Set Reflects Pop, R&B Influences

BY LARRY LeBLANC

TORONTO—While many newcomer acts are often intimidated working in major studios with notable producers, that wasn't the case with Montreal-based pop songwriting duo Sky—James Renald and Antoine Sicotte—in recording their album debut, "Piece Of Paradise," slated for release Oct. 13 here on EMI Music Canada.

"Studios and production didn't mystify us, because that's our thing," says James, who, like his partner, uses only his first name professionally. "We're 'tech heads' with quite an elaborate studio of our own. [Recording the album] was a collaboration. If one [of us] felt something was out of the question, it was dropped."

"We had to explain [to the producers] that we had a vision," adds Antoine. "We weren't looking for someone to rip [the music] apart and create something new. [The album] came out the way we wanted."

The 10-song album was produced by Peter Mokran at Metalworks Studios in Toronto and by Euro-syndicate Productions (LLC, the Berman Brothers, Jeff Coplan, and Joe West) at Gallery Studios in New York.

While James handled main vocals, guitar, and keyboards, Antoine played bass and keyboards and did the drum programming on the album. Among the album's backup players are Coplan, Melvin "Wah-Wah Watson" Ragin, Michael Thompson, and George Nash Jr. (guitars); John Acosta (piano), who co-wrote two songs; Neil Stubenhaus (bass); DeMonte Posey (keyboards); Dave Mann (sax); and Barry Danielian (trumpet). There are backup vocals by Acosta, Dan Metreye, and Dessy Di Lauro of the Quebec rap act Dubmatique.

The album will be released by EMI Oct. 26 in South Asian territories. It is slated for February release by EMI affiliates elsewhere in the world, except in the U.S., where plans are still being made.

"This is our big [international] shot," says Deane Cameron, president of EMI Music Canada. "The album has a great feeling. It's not pop fluff. James and Antoine are tremendous songwriters."

EMI Music Canada issued the album's lead single, "Some Kind Of Wonderful," to Canadian top 40 and AC stations Aug. 3. In the Oct. 5 issue of *The Record*, the track is No. 33 on the Broadcast Data Systems-based contemporary radio chart and No. 61 on the pop adult radio chart.

"It's a good radio song, and it's starting to do well for us," says Guy Brouillard, music director of top 40 CKOI Montreal. "It reminds me a bit of '65 Love Affair' by Paul Davis in 1982."

However, after six weeks of airplay, Curtis Strange, music director of top 40 CKZZ Vancouver, dropped "Some Kind Of Wonderful" recently. "It didn't test well," he says. "People said it was a cheesy record and a bit annoying."

A video of "Some Kind Of Wonder-

ful" was serviced to Canadian video outlets Aug. 10. It is now receiving medium rotation at MuchMusic and its Quebec French-speaking counterpart, MusiquePlus.

"They are quite interesting," says Benoit Varnnasse, director of music programming at MusiquePlus. "It's still early [for radio airplay], but they are picking up [AC and top 40 radio



SKY

airplay] in Quebec."

To set up the album in Canada, James and Antoine will embark on a week of national media and retail promotion the week of release. The two will visit such Canadian centers as Montreal and Quebec; Ottawa; Toronto; Winnipeg, Calgary; Edmonton, Alberta; and Vancouver. The band's first national TV appearance will be on MuchMusic's "Pop Goes Much" program Oct. 11. EMI Music Canada is flying more than 150 industry figures to Montreal for the album's launch party Oct. 21.

EMI Music Branches Out Into Pop

TORONTO—The Montreal-based duo Sky is the first pop act developed by EMI Music Canada in over a decade.

EMI Music Canada's roster, which has had sizable domestic success but limited success elsewhere, has traditionally been based in the alternative rock, singer/songwriter, and Celtic genres. EMI Music Canada's last true pop signing was Glass Tiger, which had top five U.S. hits with "Don't Forget Me (When I'm Gone)" and "Somebody" in 1986.

According to EMI Music Canada's president Deane Cameron, the company's decision to sign a mainstream pop act came about because the genre has been dominant, both internationally and in Canada, in the past year. The move followed a meeting in Toronto last year with Ken Berry, president of EMI Recorded Music.

In that meeting, Cameron says, he was encouraged by Berry to broaden EMI Music Canada's A&R.

Says Cameron, "Ken said he still saw Canada as being rock- or singer/songwriter-based. I told him that in the past few years we hadn't had the acceptance of our music [by EMI affiliates internationally] and that if they

Stylistically, the album is a mix of varied pop styles, ranging from '70s R&B ("Push" and "America") to rhythmic funk ("Love Song" and "Powder").

"[The album] is a combination of our diverse influences," says James. "I grew up listening to mainstream disco, America, Stevie Wonder, and Southern bands like the Allman Brothers. I only discovered R&B from meeting Antoine."

Adds Antoine, "The more urban sounds [on the album] are mine."

The two met in 1992 during a one-year music production course at Musique Technique school in Montreal. "Halfway through the course, we became partners," says James. "It was funny, because Antoine was the complete opposite of me. I was like this hippie with a beard halfway down my chest, and he was like [a member of] the Montreal jet set. We had little in common except music."

For the next few years, working in several makeshift studios of their own, the two did extensive demo work for their songs and occasionally performed with different bands in local clubs. "It's been a long process," says James. "We've done every style of music imaginable, and I think we did them all well. At one point, we formed a four-piece metal/rap group called Louder Than A Bomb, which never did any shows."

Sky's soulful pop style developed, the two say, from painstaking songwriting sessions and endless studio hours. "We wanted to create something special, to bring flavor, quality, and good songwriting to pop and urban music," says Antoine.

would be more receptive, we'd take more of a global shot on [signings]. He told me we'd get an international shot [with a pop act]."

Sky's album is being released Oct. 26 in Southeast Asian territories by EMI. The album will likely be released by EMI in February in all other international territories, except the U.S., where no commitment is yet in place.

Sky members Antoine Sicotte and James Renald will travel to Kuala Lumpur, Malaysia, Oct. 26 to perform at the Southeast Asian Conference. The two will then spend three weeks in the region setting up the album in Taiwan, Korea, the Philippines, Indonesia, and Singapore.

"I'm ecstatic about the reaction we've been receiving from the Asian and European affiliates [on Sky]," says Karen Klug, international marketing director at EMI Music Canada. "There's also strong interest in the U.S. from various labels. What I will try to do is match the worldwide release date with whatever the U.S. [date] will be. However, if the U.S. doesn't go until the spring, it'll be an [earlier] release elsewhere."

LARRY LeBLANC

BRAZIL

The Billboard Spotlight

Brazil's buoyant record industry encountered a generally unexpected meeting with gravitational market forces for the first time in three and a half years, as domestic sales tanked 18% in the first seven months of 1998, compared with the same period in 1997.

Several factors contributed to the unexpected plummet in CD sales to \$356 million wholesale, but most executives point the primary finger of guilt to the sudden, rampant increase in CD piracy.



Leandro & Leonardo

A SEA OF PIRATES

"The growth of piracy is incredible," says Marcelo Castello Branco, president of Brazil's longtime market leader, PolyGram Brasil. "They are more visible now all over the country. They set up shop in front of the record stores, and there is a total lack of authority."

Beto Boaventura, managing director of Warner Music Brasil, illustrates the devastating effect of CD piracy by pointing out that hit product released in June by Leandro & Leonardo and Skank should have boosted the market. Instead, there was a 16% drop in sales in June, compared to June 1997. "Since April," says Boaventura, "the market has seen an accelerated drop that is extremely worrisome."

Boaventura has a right to worry. Since April, the Brazilian music business has witnessed an average monthly drop of nearly 27% compared to 1997.

Paulo Rosa, managing director of Universal Music Brasil, reckons that pirate CDs are eating away 15% to 20% of the legitimate market.

IT'S THE ECONOMY, ESTUPIDO

Also singled out as a debilitating element in the market is the braking Brazilian economy, which was slowed recently by interest-rate hikes the government enacted in response to the Asian economic crisis. The interest-rate spike not only decelerated consumer spending, it also caused a credit crunch for shakily financed retailers, some of whom have closed down.

"There are a lot of clients owing money to record companies and making arrangements to pay this

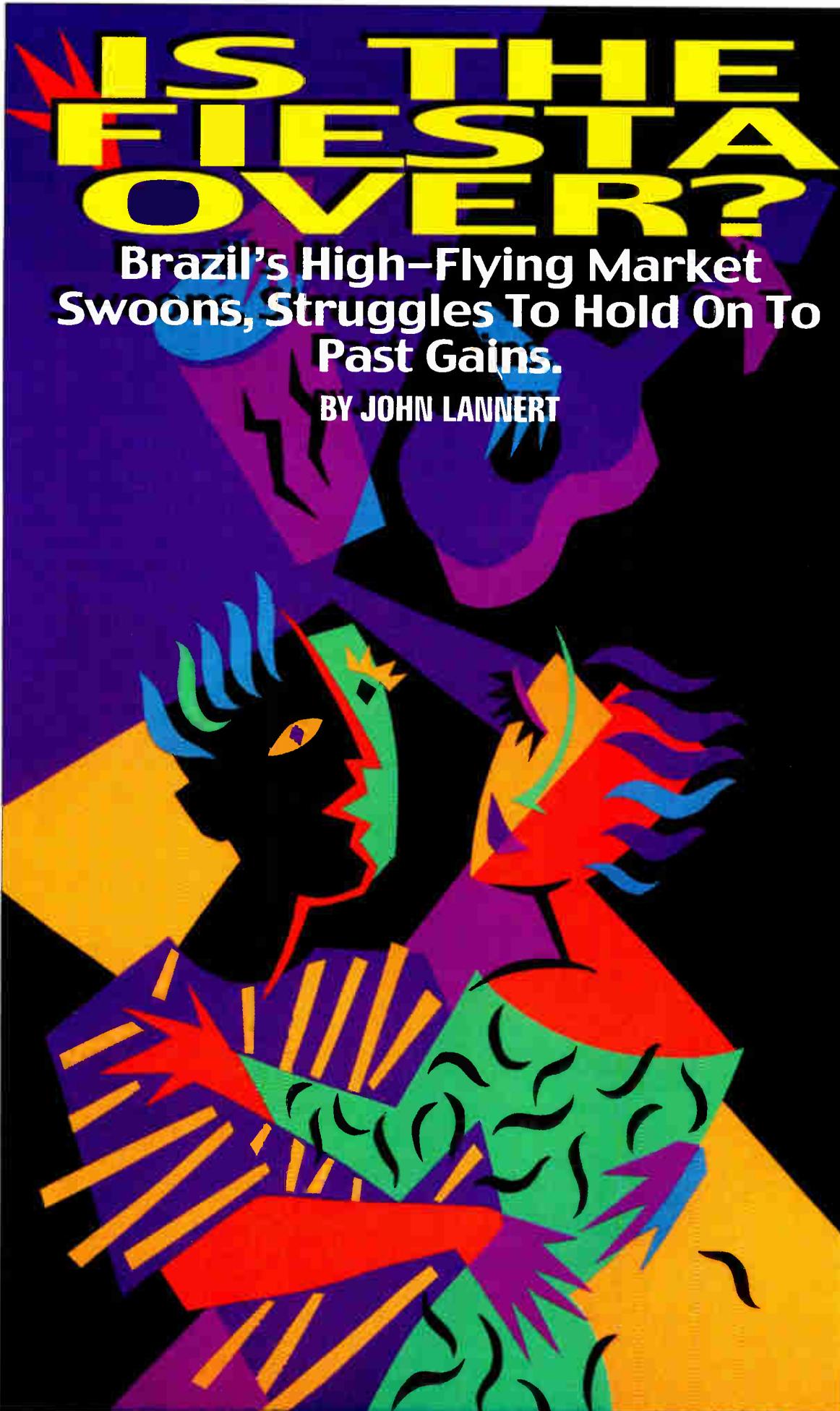


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money, and the record companies are rescheduling payments and rescheduling the supply of merchandise," says Rosa.

EMI-Odeon Brasil president Aloysio Reis points out, as well, that retail overexpansion has caused a *resaca*, or hangover, which created a credit problem lasting until the end of the year.



Skank

SLOW FIRST HALF

A third negative influence in the Brazilian record market during the first semester of the year was the World Cup, the globally famous, quadrennial football tournament that shuts down the country. Knowing that record consumption is puny during the World Cup, most Brazilian record executives opted to postpone the release of product by major acts until the second semester. "So," explains Universal's Rosa, "there were few blockbusters released in the first half of the year."

Not all executives in Brazil were surprised by the domestic record industry's faltering first-half performance.

"We were not expecting this drop," says BMG's Luiz Oscar Niemeyer. "On the other hand, no one could say they were surprised by this type of movement, which is normal in an economy like Brazil's, whose changes are sudden and unannounced."

Most Brazilian executives unanimously agreed that a slew of product by hot acts, such as É O Tchan, Daniela Mercury and Claudinho & Buchecha, will allow the Brazilian market to reverse direction, though it will not recoup the loss suffered in the first half of the year.

Boaventura opines, however, that the market will head further south, approaching a drop between 20% and 25%. "The market is not going to grow," says Boaventura flatly.

What is unknown is the effect of the upcoming presidential election. Historically, during election years, interest rates are loosened to breathe life into discretionary consumption.

The flip side is that politicians soak up valuable airtime on radio and TV that record labels would otherwise utilize to promote their artists.

But, as Castello Branco points out, most people tune out politicians, "so maybe they can go out to the stores to buy more albums to occupy the spare-time they will have." ■

Brazil's record executives are riding out the current storm in the market with a pragmatic optimism that calls for aggressive, yet controlled, plans of action. Certainly, no one is hitting the panic button. The underlying health of the industry is robust. However, the spectre of CD piracy looms large as the one factor that could permanently rain on Brazil's record parade.

But, as many executives concur, business must go on with new product from hit acts in the second semester, complemented by a carefully chosen slate of releases from promising new artists.

BMG ARIOLA BRASIL

Anchored by zooming sales of samba band Só Pra Contrariar and sertaneja duo Leandro & Leonardo, BMG countered the downward trend in the market and even moved up, says president Luiz Oscar Niemeyer, who adds, "More than ever, if a company has a good release schedule and strong creative projects, it is not going to have a problem. It is going to maintain growth. That is what has happened with BMG."

Further, states Niemeyer, the second semester is going to get better, because record labels will be investing more money into the market, the government will be lowering interest rates, and the holiday season is always a high-selling period.

Among the fourth-quarter releases by BMG are albums by well-known names Fabio Jr., Chiclete Com Banana, Chico Buarque and Gal Costa. Strong international sellers are Eros Ramazzotti, Kenny G and Toni Braxton. Five new artists in development at BMG are Biquini Cavado, Lenine, Grupo Malícia, Pato Fu and Grupo Raça vocalist Delcio Luiz.

EMI-ODEON BRASIL

Like many of his colleagues, EMI-Odeon president Aloysio Reis is trying to be prudently aggressive. "EMI is investing in fewer projects but working them harder," he says. "We are much more selective with artists. Also, we are targeting clients who are maintaining good credit with us, and, obviously, we are being more stern with clients who are not

BRAZIL

MAJORS STILL PLUGGING DESPITE SHAKY ENVIRONMENT

Labels Rely On New Talent And Reliable Hits To Maintain Profits

BY JOHN LANNERT



Fabio Jr.

able to maintain good credit."

The breakout artist for EMI this year appears to be Fat Family, a five-woman and two-man R&B vocal group that hails from São Paulo state. Reis says EMI began working the leadoff single, "Jeito Sexy," a spiffy cover of Diana King's "Shy Guy," three months before the September release of the eponymously titled disc.

To promote a single so far in advance of a release "is unheard of in Brazil," says Reis. But the promotional groundwork has paid off. According to Reis, EMI was initially set to ship around 30,000 to 40,000 units, before finally readjusting the tally to around 200,000 units in September.

Among the other new artists earning Reis' praise are reggae acts

Nativus and Soweto, and samba groups Jammil E. Uma Noites and Deixa Rolar.

Due this month from EMI are albums by samba group Exalta-Samba, much-admired singer/songwriter Carlinhos Brown and renowned song stylist Maria Bethânia. Also in October, legendary rock group Legião Urbana will tape an unplugged performance on MTV Brasil that will be released in the first quarter of next year.

Reis, who also oversees Virgin Brasil's projects, notes that Virgin, under the leadership of managing director Rick Bonadio, has hit it big with the pop/rock "Charlie Brown Jr." disc. Virgin also has sold nearly 400,000 units of the first two albums by the Backstreet Boys.

POLYGRAM BRASIL

Though PolyGram Brasil president Marcelo Castello Branco is enjoying his stay atop the Brazilian record market, he notes that the economic ambience is making the consumer more selective.

"For the last four years, the market was growing; now we are seeing the market slowing down, and we have to be more selective—to really make the right decisions—more than ever," says Castello Branco. "There are fewer and fewer people to sell to, and there is a lack of stores specializing in selling records. Also, there is price erosion on catalog, and what is selling more than ever is

the new, strong release."

One of those strong new releases is "Liberar Geral," by Terra Samba, which Castello Branco says has sold 600,000 units. The band is signed to Som Livre, now distributed by PolyGram.

Another hot samba band due to drop product in September is É O



Banda Eva

Tchan, a multimillion-seller whose latest disc is titled "É O Tchan No Hawaii." Also slated for release in September is "Acústico," an "MTV Unplugged" disc by rock pioneer Rita Lee, and "Celebração," an album of duets with Alcione and a host of big-name Brazilian artists, including Djavan, Cássia Eller, Ed Motta and Alexandre Pires, lead singer of Só Pra Contrariar.

Kiddie-pop duo Sandy & Junior has dropped a live album featuring the only authorized version of "My Heart Will Go On" from the film "Titanic."

Other albums due from PolyGram this month are by such noted artists as axé stars Banda Eva, samba notable Zeca Pagodinho and pop singer Heb Camargo.

Slated to ship in November is "Livro Vivo," a live CD from beloved singer/songwriter Caetano Veloso, a release from pop/axé idol Netinho and a sophomore Italian-language album by Zizi Possi, who sold around 600,000 units of her 1997 Italian CD, "Per Amore."

In November, PolyGram is scheduled to release a multi-artist compilation, "Casa De Samba III."

One baby act about whom Castello Branco is enthusiastic is Farofa Carioca and its label debut, "Moro No Brasil." Castello Branco says the Rio de Janeiro band's music is a mix of pop and samba.

As for international artists, Castello Branco is jazzed about crossover classical star Andrea Bocelli, whose "Romanza" album has sold 350,000 units. Bocelli is slated to support the album with an October tour of Brazil. Castello Branco also expects big numbers from the latest album by Enrique Iglesias, who averaged 150,000 units for his first two albums.

SONY MUSIC BRASIL

Unlike most of his counterparts, Sony marketing director Luis André Calainho is expecting the Brazilian record market "to once again recuperate and accelerate. If we can return to the level of sales from the second semester last year, we could at least record the same results reached in '97. In August, we are expecting sales to be in line with sales of August 1997."

In September, Sony was slated to issue new albums by kiddie idol Angelica, sertaneja stars Zezé di Camargo & Luciano, esteemed singer/songwriter Djavan and axé idols Ara Ketu.

This month, albums are expected from global superstar Julio Iglesias (which features a duet with Zezé di Camargo & Luciano) Brazilian pop group Chiquititas and Colombian songstress Shakira.

Iglesias and Shakira are among the best-selling Latin artists in Brazil. Shakira's 1996 disc, "Pies Descalzos," sold 1.1 million units,

Continued on page 62

While the steep drop in the Brazilian record business during the first half of 1998 may have given the majors a sniffle, the market has given the country's indies a full-on case of the flu.

According to André Matalon, label manager of prosperous São Paulo dance indie Fieldzz, there are several reasons for the downfall in the indie sector, which accounts for an estimated 6% to 7% of the overall business.

"First, there are many [indies] in the market, offering basically the same kind of product, especially in the dance segment," says Matalon. "Besides that, big radio stations and networks have created magazines offering CDs for free, with basically the same product that we sell for \$18."

With the decline in demand for international dance music—a sales staple for Fieldzz—Matalon says the label will emphasize homebred artists.

"Our main act is a rap group, Detentos Do Rap," says Matalon. "We're more focused on product with longer life, not something to sell for only three or four months."

Initially an imprint that specialized in dance-driven compilations released in conjunction with Brazilian radio network Jovem Pan, São Paulo indie Paradoxx has reinvented itself as a label eager to develop homegrown artists. Says Paradoxx managing director Silvio Arnaldo, "Pan changed its profile and is not a dance station anymore, and that influences the whole market."

Lately, Paradoxx, which was forced to let go 30 employees this year, has begun to make a bit of noise on the radio charts with the samba outfit Grupo 100%.

FROM BAD TO WORSE

Alexandre Martins, marketing director of Rio de Janeiro's pop/rock imprint Indie Records, asserts that business seems to be getting worse. "Things were really bad in the first half of the year," states Martins, "and we expected a recovery in the second half that, so far, is not happen-

indies take cover

Smaller Labels Are Threatened By Pirates, Increased Competition And Downward Sales As They Search For A Way Out Of The Doldrums

BY ENOR PAIANO and JOHN LANNERT

ing. Sometimes we can break an artist, but that is not enough, because the ideal is to have steady sales throughout the year."

In addition, Martins echoes many indie players in attributing the difficult market environment to the menacing growth of CD piracy. "The only difference between the official and pirate CD is the cover," says Martins, "because the sound [of the pirate CD] is great."

Indie's biggest act, rock vocalist Vinny, continues to move units, says Martins, but not at the same brisk pace as last year.

Felipe Llerena, label director of Rio de Janeiro indie Natasha, laments the lack of creativity in the Brazilian record industry. "There is basically nothing new, and the number of companies is rising," says Llerena. "So we have more companies and more artists, but the market remains the same."

"The young audience seems tired of dance music, while forró is rising, and that is the genre we are investing in," states Llerena. Earlier this year, Natasha released the second album by pop singer Daúde and the label debut by acclaimed Bahian songstress Virginia Rosa.

Business-wise, Llerena notes that "the number of retailers is fewer, and many of them have problems paying their debts, and that is what has caused the crisis we're in."

Ivete Campana, marketing and sales director of Acit, an indie headquartered in Porto Alegre, says that, in the first half of 1998, her label sold 20% less than in the same period last year. "We're in a very difficult moment," declares Campana. "We have a lot of clients who don't pay debts, and that is a great problem."

Still, Campana notes that Acit, which markets regional music popular in southern Brazil, will rebound to last year's levels by the end of 1998, when "we have many parties and festivals, and our sales increase."

Continued on page 64

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TOP 50
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THE TOP-SELLING ALBUMS

1/11 September 1998

01	TERRA SAMBA	AO VIVO
02	LEONARD & LEONARDO	UM SONHADOR
03	ZEZÉ / LUCIANO	ZEZÉ / LUCIANO
04	VÁRIOS	CORPO DOURADO - INT.
05	DANIEL	DANIEL
06	SKANK	SIDERADO
07	BACKSTREET BOYS	BACKSTREET BACK
08	VÁRIOS	ARMAGEDDON - TRILHA
09	ARA KETU	AO VIVO
10	CHITÃOZINHO & XORORÓ	NA ABA DO MEU CHAPEU
11	NANA CAYMMI	RESPOSTA AO TEMPO
12	FAGNER	AMIGOS E CANÇÕES
13	RODOLFO E ET	RODOLFO E ET
14	KATINGUELE	NA ÁREA
15	SOWETO	REFÉM DO CORAÇÃO
16	ANDREA BOCCELLI	ROMANZA
17	NEGRITUDE JR.	PORCELANA
18	BARÃO VERMELHO	PURO ÊXTASE
19	BACKSTREET BOYS	BACKSTREET BOYS
20	VÁRIOS	SÓ AS MELHORES
21	ABRIANA CALCANHOTO	MARÍTIMO
22	VÁRIOS	07 MELHORES DA J.P. VOL.08
23	MARTINHO DA VILA	3.0 TURBINADO
24	KARAMETADE	KARAMETADE
25	RACIONAIS MC'S	SOBREVIVENDO NO INFERNO
26	LEONARDO & LEONARDO	SONHO POR SONHO
27	RADIONEAD	THE BENDS
28	VÁRIOS	CITY OF ANGELS - TRILHA
29	LEGIÃO URBANA	MAIS DO MESMO
30	VÁRIOS	HILDA FURACÃO
31	PARALAMAS	HEY NA NA
32	TIMBALADA	AO VIVO
33	VÁRIOS	AS MELHORES DO ANO
34	SÓ PRA CONTRARIAR	SÓ PRA CONTRARIAR
35	CIDADE NEGRA	QUANTO MAIS CURTIDO ...
36	RITA LEE	ACUSTICO
37	SIMONE	LOCA
38	VINNY	TODO MUNDO
39	ERA	ERA
40	MARINA LIMA	PIERRO DO BRASIL
41	ART POPULAR	SAMBAPOPBRASIL
42	AMADO BATISTA	AO VIVO
43	PAULO RICARDO	O AMOR ME ESCOLHEU
44	VÁRIOS	GODZILLA - TRILHA
45	FAT FAMILY	JEITO SEXY
46	MOLEJO	BRINCADEIRA DE CRIANÇA
47	SIMPLY RED	BLUE
48	VÁRIOS	GOOD TIMES 98
49	NOSTALGIA	NOSTALGIA
50	ZIZI POSSI	PER AMORE

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Majors Still Plugging
Continued from page 60

according to Calainho, who adds that her CD is Brazil's largest-selling Spanish-language album of the '90s.

One other key October release is Daniela Mercury's "Elettrica," a live greatest-hits disc containing five previously unreleased tracks. Her 1997 album, "Feijão Com Arroz," was a million-seller in Brazil that also sold 800,000 units in France and 250,000 units in Portugal.

Perhaps the most interesting album in Sony's slate of releases is "5 Años Chaos MTV," a live album sporting Chaos artists, such as Skank, Gabriel O Pensador and Planet Hemp, performing each other's hits. It's due in October.

In November, Sony will drop its annual disc by one of Brazil's most popular singers of all time—Roberto Carlos.

New artists getting a strong promotional push next year are three-girl, two-boy pop vocal group Penelope Charmosa and pop act Mestre Ambrosio.

Calainho points out that Celine Dion, Aerosmith, Gloria Estefan and Ricky Martin are among the biggest-selling international acts in Brazil.

UNIVERSAL MUSIC BRASIL

Paulo Rosa, managing director of Universal's upstart Brazilian company, is keeping close tabs on his operating budget partly because of a tight market rooted in an economy that should weather problems derived from the crisis in Asia.

"Brazil is better-positioned to handle this crisis than other countries in similar situations, because Brazil has no inflation and the reserves are good," says Rosa. "It all depends on how the economy reacts to the government measure to reduce interest rates and to reheat the economy."

Given the restrictive market conditions, Universal predictably is releasing just a handful of discs in the second semester of 1998. In July, the label put out product by veteran balladeer Wando. The album,

BRAZIL

says Rosa, sold 80,000 units in its first month of release.

This month, Universal is slated to drop the sophomore set by funk/soul singer Ed Motta. His CD is a remix of songs from his 1997 Universal debut.

In November, Universal will release the third album by its best-selling act, Claudinho & Buchecha, which has sold more than 2 million units of its first pair of discs.

WARNER MUSIC BRASIL

Despite the tricky waters he and his colleagues must navigate nowadays, Warner managing director Beto Boaventura says his label, which houses WEA Music and Continental, is "doing what we always have tried to do—make hits and develop artists." To focus more tightly on its artists, Boaventura says Continental has trimmed several acts from its roster.

Warner is going to the wall for "Titãs—Volume 2," the followup disc to the rock idols' 1.5 million seller, "Acústico." Sandra De Sá, another platinum-seller (250,000 units sold), has just dropped her latest disc, "Eu Sempre Fui Sincera E Você Sabe Mutio Bem," a tribute to the late, great soul singer Tim Maia, who died earlier this year. Reggae artist O Rappa has sold more than 250,000 units of its latest CD, "Rappa Mundi."

Among the developing bands on Warner that Boaventura is high on are Só No Sapatinho, whose eponymous CD was released in June. The disc's title track is featured on the TV Globo telenovela "Torre De Babel." Another new act drawing raves from Boaventura is pop duo Pedro Luis E Parede, whose CD was dropped in July in Japan. A U.S. release is in the works, as well.

contributes a cut from her album, "Toda Vez," to the TV Globo soap opera "Torre De Babel."

Continental artists who have sold well in the past year, according to Boaventura, include Molejo, a samba band expected to release a new album in November; sertaneja duo João Paulo E Daniel; and samba act Katinguele. Daniel released his solo bow in August, which is a romantic-pop disc with a sertaneja flavor. Also putting out a new album is samba band Sensação.

Finally, Boaventura notes that the last disc recorded by superstar sertaneja duo Leandro & Leonardo—a children's album—was released in September. Leandro, sadly, died earlier this year. ■

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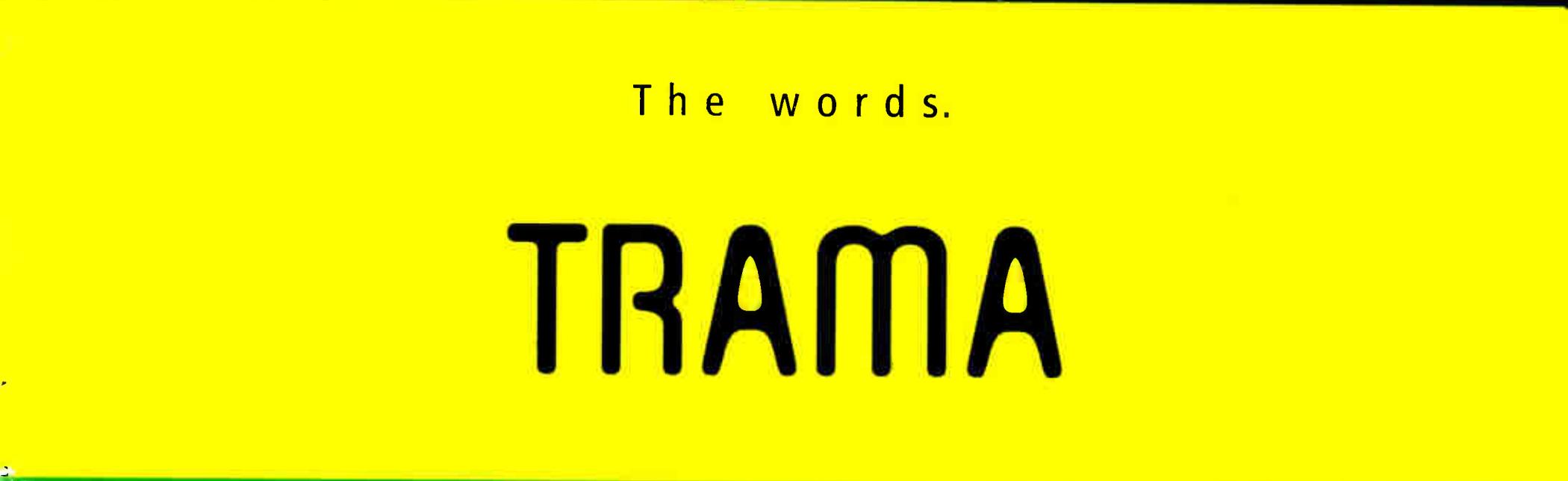
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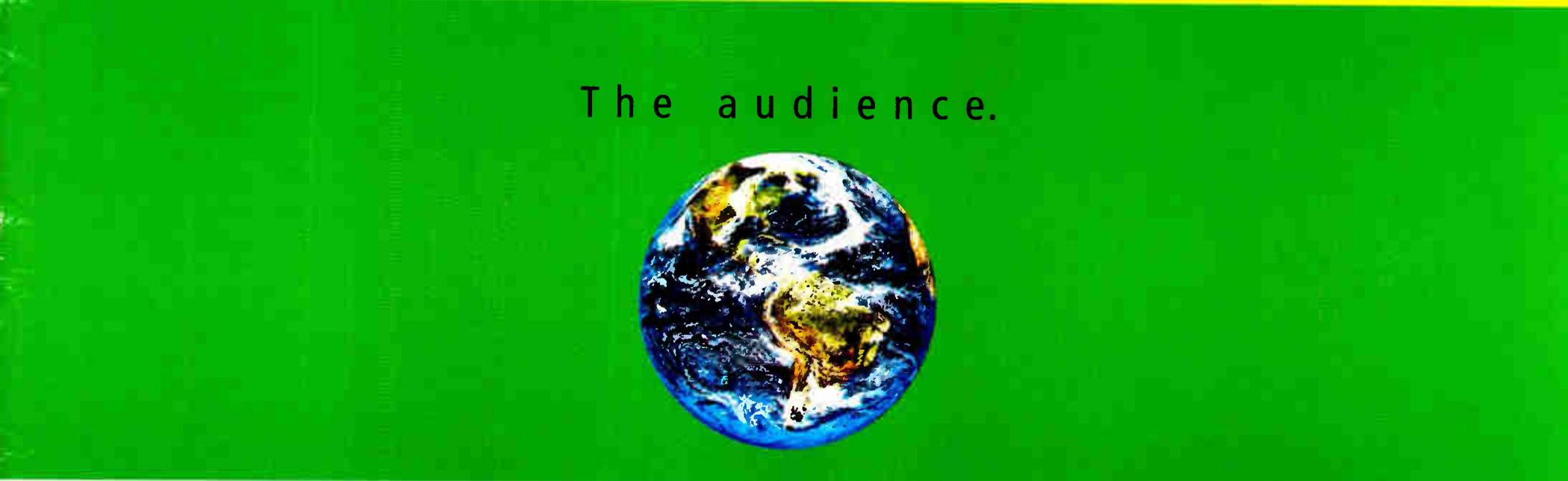


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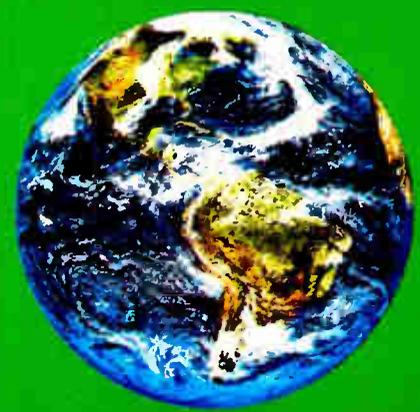


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Indies Take Cover
Continued from page 60

SALES SALVATION

The tight Brazilian economy, which is partly responsible for the contracting domestic record market, seems to have boosted a segment of the market that was already expanding—religious music.

"People are searching for answers to their spiritual needs," explains Sister Renilda, marketing director of religious imprint Paulinas/Comep. "In the first half of 1998, we sold 41% more CDs than in the same period in 1997, and our overall growth was 12%."

Saying her label houses 300 titles in its catalog, Sister Renilda adds that the company's main artist is singer/guitarist Padre Zezinho, who regularly gives concerts for 10,000 admirers.

One mildly optimistic voice in the chorus of pessimism is delivered by Marcelo Zan, partner in Zan/Brasidisc, a São Paulo indie that puts out product ranging from new age to sertaneja. "We had planned a 10% sales growth for 1998, and I think we'll only reach 5%," says Zan. "But we believe the Brazilian market has great space to grow yet."

This year, Brazil's oldest indie label, Cid, is celebrating its 40th anniversary. Brothers Harry and Rodolfo Zuckermann were pondering an exit from the record industry several years back, but the pair of company VPs opted to stay put.

"The Brazilian market, in spite of the fact that it is suffering economic difficulties, is much better than it was two or three years ago, in terms of size and volume. And in the past five, six years, the international market has been good for our product."

Once known primarily as a mid-line label that trafficked samba, Brazilian pop and bossa nova artists, CID is now attempting to build a label with 10 acts, featuring a mix of new groups (Celebrare) and veteran artists (Claudia Telles, Quarteto Em Cy), some of which are sambapagode and instrumental acts.

It appears that CID is one indie that will carry on for at least another 40 years. ■

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4th Qtr. Is Focus Of Trans World Show

Retailer Sees Release Lineup Contributing To Record Quarter

BY ED CHRISTMAN

SARATOGA SPRINGS, N.Y.—The theme at Trans World Entertainment Corp.'s annual fall conference, held Sept. 16-19 at the Sheraton Hotel here, was "The best is yet to come." Chairman/CEO Bob Higgins said at the convention that with the help of a tremendous lineup of fourth-quarter releases, the chain will make good on that promise by delivering the best fourth quarter in the chain's history.

Last year, the company's fiscal fourth quarter was a record quarter for the chain. After adjusting for the recent Trans World stock split, earnings per share were 67 cents. This year, analysts are said to be projecting earnings in the 75 cents-



HIGGINS

to 80 cents-per-share range, which would set a record.

Higgins said that the conference was focused on the fourth quarter in order to ensure that staffers realize the full potential of the chain and the product that the industry is releasing.

In addition to a great lineup that includes albums from Mariah Carey, Whitney Houston, Bruce Springsteen, Nas, and Alanis Morissette and improvements made over the last few years at Trans World stores, the company can expect to benefit from the maturation of the Strawberries stores, whose numbers are now included in the overall same-store sales figures.

Higgins said that he expects the Strawberries outlets to turn in comparable-store increases in the 30% range, far outpacing the

rest of the company's outlets. That performance from the 88 Strawberries stores "should lead to another double-digit comp-store gain in our strongest quarter of the year and will revive our earnings to record levels for the year also," Higgins told Billboard.

In comparing the fourth quarter this year with that of '97, Higgins said that "even though Trans World and the music industry are up against one of the strongest quarters we have ever faced, the key thing is that the product for the fourth quarter is very exciting, which will let not only Trans

'We want to turn this Web site into a programmable TV station'

World but the industry have a great fourth quarter. Of course, Trans World will lead the way."

Trans World featured a preview of fourth-quarter releases at the conference, which kicked off Sept. 16 with performances from Tyrese and Shawn Mullins. The following day, Kathy Smith led the Trans World troops through a workout during the Sony presentation, with a little help from Vinnie Birbiglia, merchandise manager for music; Jerry Kamiler, divisional merchandise manager for music; and Jim Litwak, executive VP of merchandising and marketing.

During the trade show, Vince Gill and Super 400 signed autographs, and that night during a boat ride around nearby Lake George, five acts performed: Jimmy Sommers, Britney Spears,

Divine, Blue Plate Special, and Super 400.

On Sept. 18, during product presentations, Trans World was entertained by Duncan Sheik, Jude, Shahin & Sepehr, Mya, Monifah, Deborah Cox, and Stretch Princess, while that night, Swirl 350 and Patti Austin delivered sets. The following night, Montell Jordan and Brian McKnight brought the convention to an upbeat closing.

The performances were highlighted by a sophisticated sound board and light show, apparently thanks to Birbiglia's past experience as a nightclub owner.

In getting back to business, during the interview Higgins projected that the chain would generate revenue of more than \$700 million during its current fiscal year. Of that, approximately 17% would be from video, 8% to 10% from other product, and the balance from music, according to Higgins.

In addition to music, Higgins said that he is optimistic that video will have a great fourth quarter for the chain. "The new releases are strong, and in addition, DVD is something to be excited about for December and January."

John Sullivan, senior VP of finance, says the chain will close its fiscal year with a store count of approximately 515 stores, down from the 539 outlets in operation at the end of last year. Going forward, Trans World will concentrate openings on combo stores, which combine music and video,

(Continued on page 69)



Bedazzled Discs co-owners Alan Milman, left, and Moshe Weinberg met in New York. (Photo: Steve Traidman)

Bedazzled Discs Makes A Mark On Seattle Scene

BY STEVE TRAIMAN

SEATTLE—Bedazzled Discs is moving to its third location since 1991 with a continued emphasis on used vinyl and CDs and a broad range of eclectic music that has kept the business thriving.

Owners Alan Milman, a former punk rocker and songwriter, and Moshe Weinberg, a self-described punk rock fan, met in Manhattan through a mutual friend. Milman, a born-and-bred New Yorker, had his own punk band in 1977, the Alan Milman Sect, and still does gigs as a lead singer and songwriter. His song "Stitches In My Head" was covered by Urge Overkill on its 1992 "Stull" EP on Touch and Go Records.

Weinberg, a Seattle native, was going to school in New York when

he and Milman met. "I thought that Alan had some good ideas," Weinberg recalls, "and mentioned that I would enjoy working in a record store." Milman had worked for the now-defunct Long Island City, N.Y., wholesaler Win Records and for such retailers as Jimmy's Music World, Colony Records, and King Karol.

"I told Moshe you had to own the store to make it work," Milman says. "We both agreed that Seattle was a better place to start a retail operation than Manhattan. We opened our first store just before the emergence of breakthrough groups like Nirvana and Screaming Trees put the area on the map."

That first location in high-traffic Pioneer Square near the his-

(Continued on next page)



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REALNETWORKS says that its new multimedia streaming technology, the RealSystem G2, will be included on the final version of America Online's upgraded software, AOL 4.0. The G2 system will be shipped by America Online via Windows-based CD-ROMs to millions of existing and potential AOL users over the next three months. America Online has 13 million subscribers. RealNetworks' stock jumped 23.6% in Nasdaq trading after the news was announced and closed at \$41.25. Meanwhile, Webcaster Broadcast.com president Mark Cuban says the company plans to use G2 for a new customized-content streaming program called mybroadcast.com.

BARNESANDNOBLE.COM, the online shopping subsidiary of the Barnes & Noble bookstore chain, has filed a registration statement with the Securities and Exchange Commission for an initial public offering of common stock. After the offering, a date for which had not been scheduled at press time, Barnes & Noble will own 80% of its online unit's stock. The underwriters are Goldman, Sachs & Co. and Salomon Smith Barney. The stock, when it trades publicly, will be listed under the symbol "Book."

RENTRAK, the revenue-sharing videocassette distributor, has settled its lawsuit against Video by Cycling, a home video and video-game distributor in Dallas. Video by Cycling, according to Rentrak, acknowledged that it had purchased cassettes from several retailers participating in Rentrak's pay-per-transaction system and paid Rentrak an undisclosed amount.

TOTAL E, the Internet music and video retailer owned by direct marketer Columbia House, has formed a sponsorship deal with Phil Collins, which will include a live online concert produced by the artist's label Atlantic Records, Automatic Productions, and A&E Networks.



HARVEY ENTERTAINMENT says it has hired investment bank Donaldson, Lufkin & Jenrette Securities to explore a "range of strategic alternatives," which include the sale, merger, consolidation, recapitalization, or spinoff of the assets of the company. Harvey has licensed the use of cartoon characters like Casper the Friendly Ghost for theatrical and made-

for-video films.

MOVIEFONE, operator of an interactive telephone and online service for listing and ordering tickets to movies, says it is launching a shopping area on its movielink.com World Wide Web site for the sale of movie merchandise, soundtrack albums, books, and memorabilia. The sale of music will be done through a link to online music retailer CDnow's Web site, and sale of books will go through Amazon.com.

THE AUDIO PUBLISHERS ASSN., (APA) the trade association for the audiobook industry, reports that unit sales of audiobooks in June, which had been designated Audiobook Month '98, increased 11% over the corresponding month the year before, while dollar sales rose 33%. The APA also says that audiobook sales from catalogs were 6%-15% higher in June than in the previous month.

SONY SIGNATURES, the entertainment merchandising and licensing arm of Sony Pictures Entertainment, says that the rock band Kiss has renewed its agreement with the company for general licensing and tour licensing rights. The band will begin its Psycho Circus world tour with a Halloween party Oct. 31 at Dodger Stadium in Los Angeles.



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BEDAZZLED DISCS MAKES A MARK ON SEATTLE SCENE

(Continued from preceding page)

toric Underground Seattle attraction started out with mostly CDs. From the start, the music mix was a little bit of everything, and after five years, the store moved into a 1,500-square-foot space in the Capitol Hill neighborhood just east of downtown and close to the Convention Center.

"We added a lot more vinyl," Milman says. "It was something we liked and that our customers really sought us out for, and it has kept us afloat in a tough, competitive marketplace. Not many stores carry as wide a range of music on vinyl, and we have a whole wall dedicated to albums, EPs, and 45s, with a focus on scarce collectibles."

With more than 5,000 titles, the mix of the Capitol Hill store was approximately 50% CD and 50% vinyl. The music runs the gamut, with modern jazz, Jamaican, reggae, ska, psychedelic, garage, grunge, surf, rockabilly, hip-hop, soul, funk, comedy, and vintage country, plus vintage rock'n'roll. The store also carries a large number of indie releases, including the entire catalogs of K Records in Olympia, Trojan Records from Jamaica on LP and CD, and Blue Note Records on LP and CD.

"We try to carry real roots music," Milman says, "anything with a lot of energy and passion. The move to our new location in the University District, although slightly smaller, with about 1,200 square feet, gives us the opportunity to showcase more inventory with a much better layout."

"We've had an active new and used laserdisc business," he adds. "With that phasing out, we'll be adding new and used music DVDs, as we're starting to see a growing demand for the new format with the first non-mainstream artist releases."

Used business represents as much as 60% or more of total action at Bedazzled. Most product comes in as a result of its "buy, sell, trade" motto highlighted in frequent advertising on its World



"Wall Of Vinyl" at Bedazzled Discs is dedicated to new and used vintage LPs, EPs, and 45 singles. (Photo: Steve Traidman)

Wide Web site, www.cnw.com/~bdazzled. Print ads run frequently in *The Stranger*, the city's alternative weekly, and in *The Rocket*, a music-oriented biweekly.

New product comes mostly through indie distributors, such

'We feel we have to continue to focus on the products the big chains just don't bother with'

as Abbey Road and Dutch East. The store buys directly from Matador, K, Touch and Go, Collective Fruit, and other indie labels.

Front-line CD product sells for \$10 to \$12 from indies, \$13 to \$15 for limited major-label releases, and up to \$20 for imports from acts like Smoke, Can, Kraftwerk, and Neu. Repriced CDs typically run from \$2 to \$10, with vinyl albums priced as low as \$1.99 to \$40 and up for collectibles.

But collectibles are priced accordingly. "Among the highest prices we've gotten are \$100 for 13th Floor Elevators' 'Easter Everywhere' and \$150 for Screaming Trees' 'Clairvoyance,'" Milman recalls. "Our customers know where to come for really hard-to-get titles."

Bedazzled has phased out its cassettes but does offer a nice selection of cult videos. There are several thousand tapes that typically sell for about \$10.99, with a focus on horror, film noir, and the popular "Something Weird" section.

The store also carries a variety of T-shirts, posters, and underground comics. "We also sell whatever anyone leaves here," Milman jokes.

In-store performances by local

indie artists have been a tradition. Recent visits have included Dub Narcotic on K, Truly on Thick, and the Fabulous Wailers on Etiquette, who covered "Louie Louie." "We will have the Rob Clark Five, one of the best new bands in Seattle, in the new store this fall," Milman says.

The Web site has been up about two years and is getting an overhaul. It has focused on new and used vinyl via mail order, with a number of key listings, cross-referenced by title, artist, and genre.

While ordering has been strictly via mail for check or credit card purchases, the revamped site will offer secure online buying, Weinberg notes. "We'll focus strictly on mail order with much easier features for selection and ordering," he says.

The store has conducted a number of popular auctions on its site, as well as on E-Bay, and is listed on Usenet, among other search engines. "We'll be accelerating the auction activity to get more exposure for our new location and our wide inventory," Milman says.

Bedazzled is a true division of labor, with Milman handling the buying and day-to-day operation and Weinberg in charge of the bookkeeping. The operation is totally computerized, with a number of links to indie labels and distributors. "We deal with all problems as a team," Weinberg says. They also plan to use part-time student help as business expands.

"We're relocating to a very busy area with a lot of students from the University of Washington as potential customers, along with our loyal local base," he adds. He also expects vinyl to climb to 60% of total sales at the new location. "We feel we have to continue to focus on the products that the big chain stores just don't bother with at all, with as much used inventory as possible. That's how we intend to survive well into the new millennium."



Bedazzled Discs' second location in Seattle's Capitol Hill neighborhood. (Photo: Steve Traidman)

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan				
★ ★ NO. 1 ★ ★				
1	1	GARTH BROOKS ▲ ² CAPITOL NASHVILLE 28689/EMI-CAPITOL (10.98/15.98)	THE HITS 12 weeks at No. 1	154
2	2	BEASTIE BOYS ▲ ⁶ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	365
3	3	METALLICA ▲ ¹⁰ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	372
4	5	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE	279
5	4	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	484
6	8	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	133
7	9	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	205
8	12	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	187
9	6	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	397
10	7	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	113
11	10	GUNS N' ROSES ▲ ¹⁵ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	383
12	13	PINK FLOYD ▲ ¹⁵ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1123
13	14	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	105
14	11	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	126
15	21	AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	108
16	17	2PAC ▲ ⁹ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	133
17	24	LYNYRD SKYNYRD ▲ ² MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	180
18	25	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) [S]	JAGGED LITTLE PILL	170
19	16	METALLICA ▲ ⁵ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	443
20	18	JEWEL ▲ ⁸ ATLANTIC 82700*/AG (10.98/15.98) [S]	PIECES OF YOU	137
21	27	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	271
22	22	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	414
23	20	SARAH McLACHLAN ▲ ³ NETTWERK 18725/ARISTA (10.98/15.98) [S]	FUMBLING TOWARDS ECSTASY	209
24	23	PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	495
25	15	BEASTIE BOYS ▲ CAPITOL 91743/EMI-CAPITOL (7.98/11.98)	PAUL'S BOUTIQUE	42
26	29	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	153
27	19	BEASTIE BOYS ▲ ² GRAND ROYAL/CAPITOL 98938*/EMI-CAPITOL (7.98/11.98)	CHECK YOUR HEAD	51
28	31	VARIOUS ARTISTS ▲ ² TOMMY BOY 1137 (10.98/15.98)	ESPN PRESENTS: JOCK JAMS VOL. 1	165
29	—	LITTLE RIVER BAND ▲ ² CAPITOL 46021/EMI-CAPITOL (7.98/11.98)	GREATEST HITS	31
30	32	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	240
31	—	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	98
32	26	AEROSMITH ▲ ⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	293
33	34	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	243
34	—	SELENA ▲ ³ EMI LATIN 34123/EMI-CAPITOL (10.98/16.98)	DREAMING OF YOU	64
35	28	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	401
36	33	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	320
37	37	AC/DC ▲ ¹⁶ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	236
38	39	FRANK SINATRA ● REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	47
39	—	VARIOUS ARTISTS BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES	9
40	38	BARENAKED LADIES ● REPRISE 26956/WARNER BROS. (10.98/16.98)	GORDON	10
41	30	BEASTIE BOYS ▲ ³ GRAND ROYAL/CAPITOL 28599*/EMI-CAPITOL (10.98/15.98)	ILL COMMUNICATION	73
42	50	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) [S]	KORN	85
43	41	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	365
44	—	AC/DC ▲ ² ATLANTIC 92215/AG (10.98/16.98)	LIVE	58
45	35	ELTON JOHN ▲ ¹⁵ ROCKET 512532/A&M (7.98 EQ/11.98)	GREATEST HITS	435
46	44	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	281
47	43	EAGLES ▲ ⁷ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	198
48	36	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	246
49	40	METALLICA ▲ ⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	412
50	42	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	181

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. [S] indicates past or present Heatseeker title. ©1998, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

4TH QTR. IS FOCUS OF TRANS WORLD SHOW

(Continued from page 67)

and FYE outlets, which, in addition to those product lines, include an arcade. The latter format takes in about 25,000 square feet.

Higgins said that by the end of the year, the chain will have opened two FYE stores, in Orlando, Fla., and Auburn Hills, Mich., and will open between five and 10 next year. FYE currently numbers seven outlets.

FYE stores are generally located in regional malls, but Higgins noted that the Auburn Hills store is in a new outlet center. In re-emphasizing the FYE concept, Trans World has dropped books from the product mix, which the original concept included, because most malls already have one or two bookstores.

TransWorld operates about 90 combo stores, which comprise its Record Town music stores and Saturday Matinee home video sell-through stores. Higgins said that in the right situation Trans World sets up Saturday Matinee as a stand-alone, but that has been done only once so far this year.

In discussing the possibility of opening niche stores, like those specializing in Latin music or alternative rock, Higgins said that he would rather concentrate on expanding the company's core store concepts, because "we feel there are still growth opportunities in the areas we operate in today."

While the company may not be experimenting with new bricks-and-mortar concepts, Higgins said that he foresees online retail as a growth area for the retailer.

The chain is getting ready to launch its World Wide Web site Nov. 1. While some on Wall Street perceive online retail as a threat to traditional merchants, Higgins said the area should provide incremental sales for Trans World.

During a session at the convention, Higgins told staffers, "The competition is with the other Internet retailers. And we will have a lot of other things that others don't."

Higgins said that the site will be more "compelling" than other online sites. He noted that Trans World has a much stronger relationship with the labels, thanks to its size and the fact that it has been in business for more than 25 years.

Consequently, Trans World's site will feature acts performing live and talking about their music. "We want to turn this site into a programmable TV station," he said.

Another difference between Trans World and other online retailers is that Higgins expects to make a profit. "We won't violate [minimum advertised price]," he said. Moreover, he said, the chain's stores and online site will play off each other.

As a result of the information available on the Internet, "the customer will become more

knowledgeable" about music, which should result in incremental sales for stores. "Maybe 3% will hit the 'buy' button, but the rest will go to the store," he said.

Also, Litwak said that like other Internet sites, Trans World's site "will carry product not available in stores." The typical Trans World outlet carries 10,000-45,000 SKUs, while the Web site will offer about 300,000 SKUs. Now, thanks to Trans World's online store, stores are expected eventually to allow customers to order product from that site.

Another advantage that Trans

World will have over other online merchants is that it won't have to spend large sums of money every year to drive customers to the site. "We won't have to pay Yahoo! millions of dollars," Litwak said. "We will communicate with our customers through handouts and bag-stuffers in our stores."

Higgins noted during the session that by 2003 experts project the Internet will account for \$1.4 billion in music sales. Not including whatever business it generates through the Internet, "if Trans World doesn't make any acquisition, we will be at \$1.4 billion in sales by that year alone."



G On The Spot. Restless Records introduced Warren G, the recording artist whose label G Funk: The New Millennium is distributed by Restless, at a dinner sponsored by Restless' distributor, BMG Distribution, at the Impact SuperSummit in Reno, Nev. Shown, from left, are Joe Regis, president, Restless; Rick Bleiweiss, senior VP of marketing, BMG Distribution; Jerry Silhan, Los Angeles branch manager, BMG; Glen Firstenberg, sales director, Restless; Warren G; Rick Sackheim, West Coast regional promotion, Restless; Dave Darus, senior VP of promotion, Restless; and Tanya Kalayjian, director of national crossover promotion, Restless.

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Planet Entertainment Fitting Its New One-Stop Into Game Plan

NEW WORLD: Planet Entertainment, a music company that creates compilation albums from the 15,000 masters it owns, has big plans for Northeast One-Stop. It just completed its acquisition of the wholesaler (*Billboard Bulletin*, Sept. 30). In the deal, announced Sept. 1, Planet paid \$2.25 million in cash and a short-term note of \$750,000.

Planet clearly plans to use Northeast's distribution capabilities, particularly the rack-jobbing division of Summit Entertainment, to distribute its proprietary product. Planet is projecting sales of \$55 million for the wholesaler in its current fiscal year, which ends next August.

In its most recent fiscal year, which ended Aug. 31, sales are expected to total \$45 million, a 48% increase from the \$23 million generated in the previous year, according to a press release.

In the first quarter of the current fiscal year, the company projects that sales will be \$14.5 million, a 72% increase from the \$8.4 million it did last year in the same period.

Planet apparently plans to grow the wholesaler into the elite group of super one-stops. Currently,

there are only two super one-stops, Valley Media and the Alliance One-Stop Group. But Baker & Taylor in Chicago, Universal One-Stop in Philadelphia, Southwest Wholesalers in San Antonio, and Pacific Coast One-Stop in Simi Valley, Calif., all do healthy sales volumes.

In addition to growing the rack division, Planet Entertainment

head honcho **Wallace Giakus** makes no secret of his desire to break into the Internet business. Unlike the case with Valley Media,

which dominates Internet fulfillment, Giakus foresees Northeast selling directly to customers as well as offering fulfillment capabilities to online retail sites.

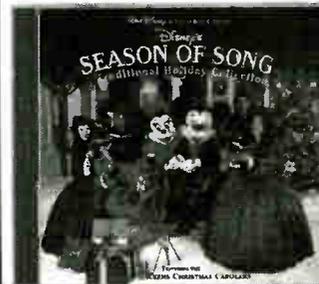
Like other wholesaler execs, Giakus apparently believes that although Valley Media currently appears to be the main game in town for Internet fulfillment, the online retailers probably would like to spread their business so that they are not so dependent on one supplier.

Whatever direction Giakus takes the company, he will have help from the current management team at Northeast: **Lou Delsignore**, chairman; **Ron Nicks**,
(Continued on page 72)



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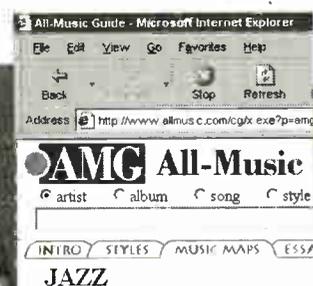


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Beck, Robert Plant On Board For Tribute To Spence's 'Oar'

GRAB AN 'OAR': In February, on the 30th anniversary of its release, one of the most fabled and eccentric albums of all time, and the troubled musician who recorded it, will receive an all-star tribute from Burbank, Calif.-based Birdman Records.

Robert Plant (backed by the **Flaming Lips**, no less) and **Beck** are among the luminaries who have signed on for the benefit set "More Oar: A Tribute To The Alexander 'Skip' Spence Album."

"Oar" was the sole solo project recorded by **Spence**, who gained renown during the '60s as a guitarist and songwriter for the great San Francisco band **Moby Grape** (and, earlier, as the inaugural drummer for **Jefferson Airplane**). In mid-1968, Spence suffered a crack-up and was committed to New York's Bellevue Hospital, where he wrote the 12 darkly disquieting songs that ultimately ended up on "Oar."

The album was cut at a blinding speed at Columbia's Nashville studios, with Spence playing all the instruments. Released in February 1969, it won favorable reviews but died a swift commercial death. In the intervening years, it has become a cherished cult object and is viewed by many as a prophetic work. In the current issue of the English avant-music publication *The Wire*, it is classified among "100 records that set the world on fire" and is called "a progenitor of both the loner/stoner and lo-fi movements."

Spence has survived a tormented existence in the years since "Oar": For many years, he lived in a halfway house in San Jose, Calif., and he resides today in a modest trailer in Santa Cruz, Calif.

"He's schizophrenic," says Reprise publicity VP **Bill Bentley**, who is serving as the tribute album's executive producer. "He needs a lot of help, and he's not getting it."

Thus, "More Oar" is styled as a benefit project in the manner of the 1990 Sire release "Where The Pyramid Meets The Eye," a Bentley-organized tribute to 13th Floor Elevators vocalist **Roky Erickson**; that album raised nearly \$20,000 for Erickson. All proceeds from "More Oar," after recoupment of expenses, will go to Spence.

"What these [tribute] records do is turn the spotlight on [the artists] and show their accomplishments, which are amazing," says Bentley.

Besides Plant and Beck, the tribute participants will include **Mark Lanegan**, **Alejandro Escovedo**, **Jay Farrar** of **Son Volt**, **Greg Dulli** of the **Afghan Whigs**, **Mudhoney**, **Robyn Hitchcock**, **Tom Waits**, **Flying Saucer Attack**, and the **Minus Five** (featuring **Peter Dinklage** of **R.E.M.** and **Scott McCaughey** of the **Young Fresh Fellows**). The album will include all 12 songs from "Oar," plus five other Spence songs that appeared as bonus tracks on the 1991 Sony Music Special Prod-



by Chris Morris

ucts CD version of the album.

Birdman Records—which is run by Reprise A&R VP **David Katznelson**—is distributed by Alternative Distribution Alliance.

TRY SOMA THIS: Anybody with an interest in the good ol' days of the indie record business, or in "garroovy" '60s garage punk, will want to check out the two-CD set "The Big Hits Of Mid-America: The Soma Records Story 1963-1967," on Maple Plain, Minn.-based Simitar Entertainment's reissue imprint Plum Records. The set is out Tues-



day (6).

Based in Minneapolis, Soma was founded by **Amos Heilicher** of Heilicher Brothers, one of the reigning indie distributors and one-stops of the '60s. While the company had early success with acts like **Bobby Vee** and **Dave Dudley**, it began focusing on regional "teen combos" in '63, after "Surfin' Bird" by the **Trashmen** took off on its Garrett imprint. "Big Hits" collects "tuff" toons by the **Trashmen**, the **Castaways** ("Liar, Liar"), the **Gestures** ("Run, Run, Run"), and such lesser-known but fab acts as (dig these names!) **Gregory Dee & the Avanties**, the **Chancellors**, the **High Spirits**, the **Messengers**, the **Accents**, and the **Deacons**.

The collection, compiled by Plum A&R VP **Steve Wilson** and Midwestern rock'n'roll authorities **Tom Tourville** and **Jim Oldsberg**, is great fun and a stupendous supplement to Rhino's current "Nuggets" boxed set.

FLAG WAVING: To put it the way our subject might, **Jimmy Scott** is *the* cat in our book, baby.

Nonpareil balladeer Scott's one-of-a-kind vocal talents—put to staggering use on a trio of acclaimed Sire/Warner Bros. albums—are as dazzling as ever on his new set, "Holding Back The Years." This superlative record, out Tuesday (6) on the New York-based Artists Only! label, was co-produced by company president **Gerry McCarthy** and GM **Dale Ashley**.

"Holding Back The Years" is a smooth combo of rerecorded versions of material Scott first essayed during his long stay on Savoy Records in the '50s and '60s and some recent, and very surprising, pop material. The tracks include versions of **John Lennon's** "Jealous

Guy," **Elvis Costello's** "Almost Blue," **Bryan Ferry's** "Slave To Love," and—in a crushing version—**Prince's** "Nothing Compares 2 U."

"You should be able to sing *all* music," says Scott in a sweet, high voice that belies his 73 years. "Whatever it is, if it fits the style I want to do, I sing it!"

Scott approaches the material with all the idiosyncratic hallmarks of his style: phrasing miles behind the beat, a cavernous vibrato, and that delicate, almost feminine, delivery that is unmistakably his. On every number, he cuts to the quick of the song.

"Melodically, the idea was to bring a pop tune and put it in a jazz vein," he says. Explaining his pene-

trating interpretive attack, he simply adds, "You just let the thought of the material soak in . . . what is the writer telling you?"

For "Holding Back The Years," Scott, who received all-star backing on his major-label releases, utilized his working combo, which includes bassist **Hilliard Green**, drummer **Victor Jones**, and the sublime pianist **Michael Kanan**.

"[Warner] wanted to stick to all the name cats . . . but we've got a niche of our own," says Scott.

Long admired—in the words of

friend and fan **Lou Reed**, who penned the album notes—as "the singer's singer," Scott will receive further props in February, when the Bravo cable channel airs a new documentary about the musician. Among those offering what Scott calls their "complimentary versions" in the film are **Reed**, **Frankie Valli**, and actor (and Columbia recording artist) **Joe Pesci**, who met Scott years ago on the New Jersey nightclub circuit and later became a major sponsor of the singer's '90s comeback. Scott says of Pesci, "This little cat can *sing*, man!"

Scott, whose live performances are always a revelation, will play a week of dates this month at Catalina's in L.A.

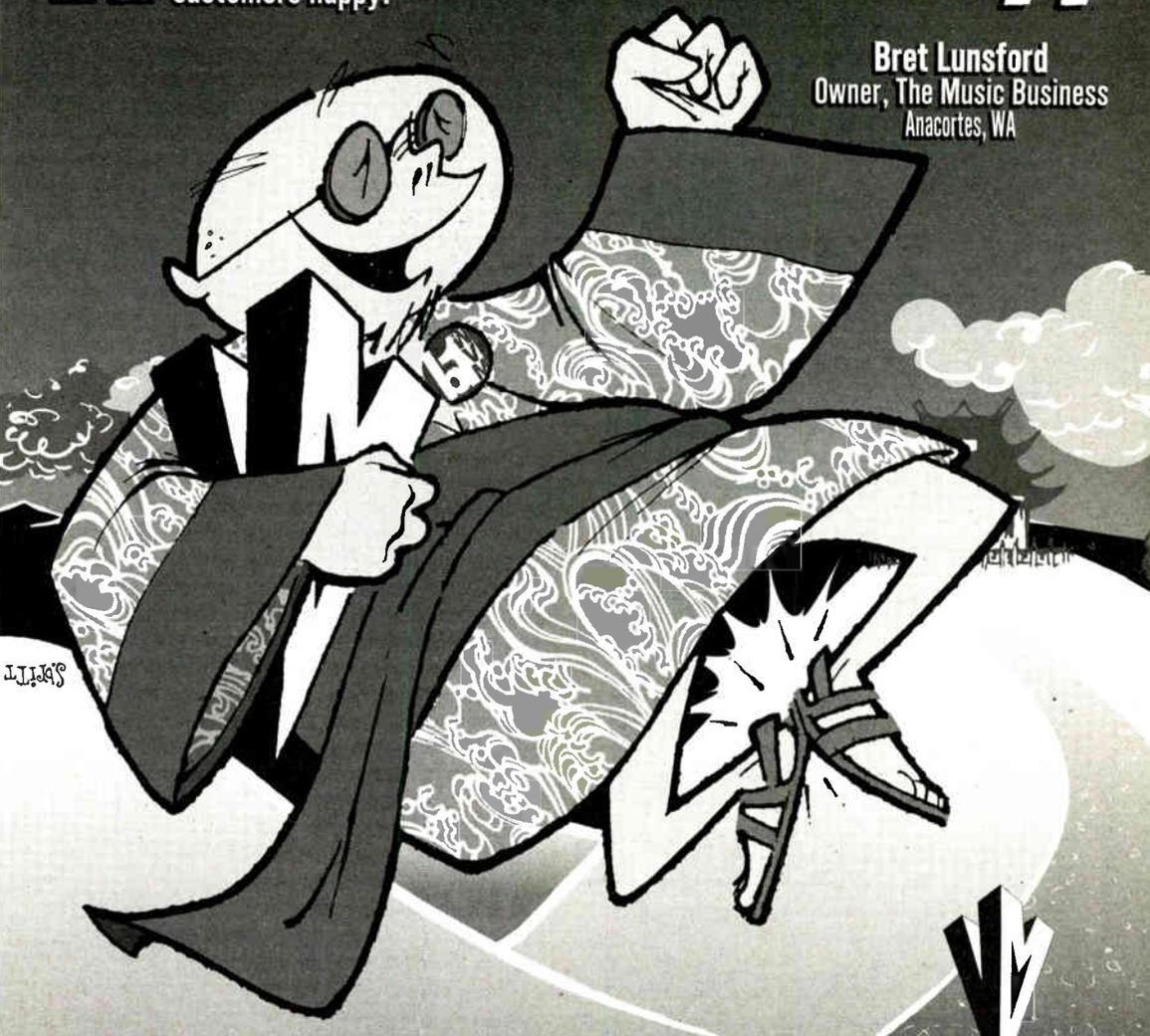


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'Sabrina' Album Hopes To Cast Spell On Show's Teen Demo

WHICH WITCH? "Sabrina, The Teenage Witch: The Album," a companion to the popular, youth-oriented ABC series, flies into stores Oct. 27, just in time for Halloween.

The Geffen Records soundtrack is a compilation of songs from pop and alternative rock hitmakers, including **Backstreet Boys, Spice Girls, 'N Sync, Sugar Ray, Robyn, Aqua, Chumbawamba, the Cardigans, Ben Folds Five, and Matthew Sweet.** Rounding out the disc are the **Murmurs, Phantom Planet, Pure Sugar, Five, and Britney Spears.**

Series star **Melissa Joan Hart** gets into the act as well, performing a cover of **Blondie's "One Way Or Another."**

"A lot of this music has been or will be on the show," says **Spencer Proffer**, "Sabrina's" music consultant and the album's supervising producer.

Craig Coburn, the Geffen A&R executive who headed the project, says that a major focus in compiling the soundtrack was acquiring new or previously unreleased tracks—not only to cater to "Sabrina's" sizable audience of music fans but to "give us something new to work at radio."

"We were thrilled to get the **Spice Girls' "Walk Of Life,"** which was the B-side of a 1997 single released only in Europe," adds Coburn. "We also wanted to give 'Sabrina' fans who love the **Backstreet Boys** something new [a remix of "Hey Mr. DJ"]." Remixes and other previously unreleased tracks appear on the album.

The first single, "So I Fall Again," is by new Geffen band **Phantom Planet.** Coburn says the label was

expected to have the single at top 40 radio by Sept. 28. **Phantom Planet** will be appearing on "Sabrina" in November, performing the song. The group is also part of the multitiered marketing campaign Geffen has launched for the album.

There is "no shortage of multi-platinum acts on the soundtrack," Geffen advertising director **Rob**



by *Moira McCormick*

Jacobs notes. "We're hoping to break **Phantom Planet.**"

Already under way is a radio promotion involving on-air soundtrack giveaways, along with the chance to win a trip to see **Phantom Planet** perform Oct. 29 at **Universal Studios** in Los Angeles (a show hosted by **Hart**).

Another contest, "Sabrina's Sing-along Sweepstakes," is also currently running. The grand-prize winner gets a trip to Hollywood to visit the TV show's set, as well as a chance to record his or her own song on a custom-packaged CD. **Jacobs** says that "Sabrina's" many licensees are involved with this promotion. The album contains an insert detailing contest rules. The monthly "Sabrina" paperback books from **Simon & Schuster** also carry contest information, as do "Archie" comic books

(in which the **Sabrina** character originated) and **Simon & Schuster Interactive's "Sabrina" CD-ROMs.**

Coburn notes that "Sabrina, The Teenage Witch: The Album" is also part of an ongoing promotion on the TV show, "Sabrina's Family Secret." Clues to the secret appear on the program—"and clue No. 8," says **Coburn**, "is on the CD."

AMAZING GRACE: Another star-studded compilation, called "Saving Grace," has been released on **PolyGram** imprint **Hammer & Lace Records.** Featuring tracks from **Aretha Franklin, the Judds, Shania Twain, Rod Stewart, Diana Ross, Patti LaBelle, Willie Nelson, Kathy Mattea, Rita Coolidge,** and others, "Saving Grace" was created to benefit **Families and Schools Together (FAST)**, a nonprofit group dedicated to preventing child abuse and neglect. A bonus cut, "The FAST Song," is performed by children from the **FAST** program in **Madison, Wis.** (home of the organization's founder, **Dr. Lynn McDonald**, who actually plays piano on the track).

According to a **Hammer & Lace** spokeswoman, **California Gov. Pete Wilson** and **Wisconsin Gov. Tommy Thompson** have endorsed the album. "It is the hope of **Hammer & Lace Records** that the universal language of music can serve not only as a fund-raiser, but also as a catalyst

RETAIL TRACK

(Continued from page 70)

president/CEO; and **Bill Castle**, who heads up the rack division **Summit Entertainment.** All will stay aboard and will join **Planet's** board of directors.

THE PARK BENCH: Recently I attended a retirement party for **Jim Scully**, senior VP of sales at the **Epic Records Group.** To celebrate his departure to the good life, **Scully** compiled a list of the "top 10 clues that tell you it's time to retire. My favorite clue: "Selling assignments start to look realistic."

CONFABULATIONS: On Sept. 16, **Universal One-Stop** held its annual convention at **Penn's Landing Caterers** in **Philadelphia**, overlooking the **Delaware River.** Attendance at the convention, according to **Frank Lipsuis**, VP at the **Philadelphia-based wholesaler**, was 1,087, and he reports that a fine day was had by all. Among the performers were **Jay-Z (Def Jam), Deborah Cox (Arista), Miles Jaye (Blacktree), TQ (Epic), Nonchalant (MCA), Juanita Daily (Ichiban), and Link (Relativity).**

MAKING TRACKS: **Nate Wolk**, formerly branch manager at **BMG's Chicago branch**, has left the company and is seeking opportunities in **Minneapolis.** He can be reached at 612-935-4614.

to motivate others to better serve the community at large," says the spokeswoman.

KIDBITS: **Vancouver-based Stuffed Moose Audio** gets into the spirit of the season with "Halloween Night," a collection of "ghostly greetings, bone-chilling backgrounds, eerie phone messages, and spooky sounds for young kids" . . . **Youngheart Music** has released **Jack Grunsky's** sixth and latest album, "Jumpin' Jack," in the U.S. **Grunsky's** characteristically first-rate effort was previously available only in **Canada . . . The Broadway Kids**, pint-sized vet-

erans of the **Great White Way**, have bowed their fourth album. "The **Broadway Kids . . . Back To Broadway**," featuring songs from "The **Lion King**," "Rent," "Hair," "West Side Story," and other hit musicals, is out on **Lightyear Entertainment**, distributed by **WEA . . . The ecologically themed "Flumpa's World,"** aimed at kids ages 3-9 and filled with songs about frogs, reptiles, and other cool stuff, is available from **Nashville-based Ion Imagination Entertainment.**

Assistance in preparing this column was provided by *Kim Cox.*

Billboard®

OCTOBER 10, 1998

THIS WEEK			LAST WEEK		WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES	TITLE		IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	
*** No. 1 ***							
1	21	9	VARIOUS ARTISTS WALT DISNEY 60625 (5.98/9.98)	HALLOWEEN SONGS AND SOUNDS			
2	3	26	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES			
3	6	14	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2			
4	4	3	VARIOUS ARTISTS WALT DISNEY 60637 (6.98/16.98)	DISNEY'S GREATEST POP HITS			
5	1	143	VARIOUS ARTISTS ▲ ³ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1			
6	2	17	READ-ALONG WALT DISNEY 60306 (6.98 Cassette)	MULAN			
7	5	95	CEDARMONT KIDS CLASSICS BENSON 84056 (3.98/5.98)	TODDLER TUNES			
8	7	128	READ-ALONG ▲ ⁷ WALT DISNEY 60254 (6.98 Cassette)	THE LION KING			
9	11	114	CEDARMONT KIDS CLASSICS BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS			
10	10	162	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC			
11	9	29	MY FIRST SING-ALONG WALT DISNEY 60629 (6.98 Cassette)	WINNIE THE POOH: SILLY OLD BEAR SONGS			
12	12	18	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS			
13	13	92	CEDARMONT KIDS CLASSICS BENSON 82220 (3.98/5.98)	SILLY SONGS			
14	8	6	SPACE GHOST KID RHINO 75487/RHINO (9.98/15.98)	SPACE GHOST'S SURF & TURF			
15	16	160	BARNEY ▲ ³ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1			
16	14	126	CEDARMONT KIDS CLASSICS BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS			
17	15	98	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS			
18	19	162	VARIOUS ARTISTS ▲ WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC			
19	NEW ▶		SCOOBY DOO KID RHINO 75505/RHINO (6.98/10.98)	SCOOBY DOO'S SNACK TRACKS			
20	20	28	READ-ALONG WALT DISNEY 60279 (6.98 Cassette)	THE ORIGINAL STORY OF WINNIE THE POOH			
21	17	106	VARIOUS ARTISTS ▲ ² WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2			
22	18	96	CEDARMONT KIDS CLASSICS BENSON 82216 (3.98/5.98)	BIBLE SONGS			
23	22	45	READ-ALONG WALT DISNEY 60297 (6.98 Cassette)	THE LITTLE MERMAID			
24	24	47	CEDARMONT KIDS CLASSICS BENSON 84236 (3.98/5.98)	PRESCHOOL SONGS			
25	NEW ▶		VARIOUS ARTISTS KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES			

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

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Hot Dogs. Charlton Heston, left, and his grandson Jack visit with Perdy and Pengo, the canine stars of Disney's live-action "101 Dalmatians." The studio brought them together Sept. 15 in Griffith Park in Los Angeles to celebrate the home video rerelease of its cartoon classic "Lady And The Tramp."

Girls Get Bigger Slice Of Video Pie Indie Companies Take Stab At Developing Niche Market

BY MOIRA McCORMICK

CHICAGO—It's no great secret that the most underserved audience in the children's video realm is school-age girls.

While a good percentage of preschool video now targets females—itsself a fairly recent development—that doesn't include girls ages 7 to 14. Original programming for that demo is mostly action-oriented with mostly male protagonists.

The primary reason is no secret: It's a widely held belief that, while girls will watch programs with a boy as the main character, boys won't

watch programs with a girl in the lead. Video producers usually follow that path to the market.

But not always.

A growing number of independent vendors are specializing in programs for girls. An underserved audience is a potentially lucrative one, they figure, particularly if their goals are reasonable and their sights are not set on creating blockbusters.

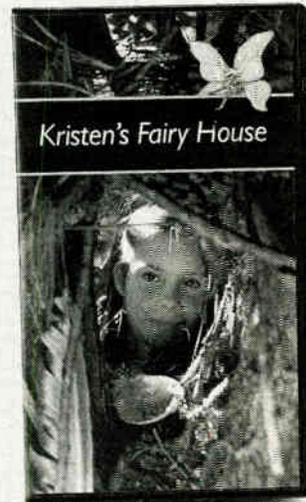
"If you're marketing to girls, things will work out as long as you're not expecting a huge hit," says Tom Davenport, founder/president of Davenport Films.

Based in Delaplane, Va., Davenport Films makes Americanized, updated reworkings of Grimm's fairy tales. Its most recent release, "Willa: An American Snow White," won the prestigious Andrew Carnegie Award for children's video this year.

"You can make a film for less than \$1 million and make \$2 million on it," Davenport notes, "which should encourage filmmakers who target a female audience by concentrating on feelings and characters."

Davenport says his longtime interest in folk tales led him to conclude that stories with female protagonists "are the most interesting. There's a standard pattern for male-centered tales. He's usually a trickster or is going up against an evil empire. But the female-centered tales have more variety and odder plots."

In updating Grimm's tales, Davenport has used rural settings inspired by—and filmed in—the Blue Ridge Mountains area of Virginia, where he grew up. The royal ball in "Cinderel-



Great White Dog Picture Co.'s target audience for "Kristen's Fairy House" is preteen girls, who have been ignored in the search for kid-vid sales.

la," for instance, becomes a '50s-style parish dance in "Ashpet: An American Cinderella."

"The biggest marketing challenge for us," says Davenport, "is having no known actors in our productions." Word-of-mouth and positive reviews help, but they're not enough, which is why Davenport is considering creating a doll line, along the lines of the enormously successful "American Girls" toy and book series, to help raise awareness.

"It would be a handy and good way to market to girls," he says of the idea, credited to publicist Pat Gavin. "We've had a bit of interest from major toy

(Continued on page 76)

Divx Makes Its Limited Nationwide Debut; Warner Serves Up 19-Hour 'Cold War'

MILES WIDE, INCHES DEEP: Divx, the limited-play version of open DVD, arrives this month in 700 retail outposts scattered across the U.S. It's available in a fraction of the number of locations where DVD players without the Divx feature can be found.

More Divx stores presumably will be added when Thomson Consumer Electronics introduces its machine this month. Thomson carries vastly greater retail clout than does Zenith, which has been the only Divx supplier to date. It stocked the 45-50 Good Guys! and Circuit City outlets that introduced Divx in the San Francisco and Richmond, Va., markets.

Both Zenith and Thomson share a disadvantage: Their players are roughly \$200 higher than the least expensive (and best-selling) DVD players now available for \$299. Specially encoded Divx discs (\$4.49 for two-day viewing, \$15-\$20 to own outright) themselves lack many of the bells and whistles that software vendors consider essential to open DVD, although everything plays on Divx-equipped machines.

Digital Video Express, which expects to add 40 titles a month, has introduced Divx with a catalog of 150 features. Warner and Columbia TriStar aside, studios in DVD are also Divx contributors. In return, Disney, Paramount, Fox, Universal, MGM, and DreamWorks each will receive about \$20 million over the next five years, beginning with \$11 million in fiscal 1999. Majority owner Circuit City is looking for financial partners in a venture that Digital Video president Paul Brindze says won't be in the black for at least two or three years.

In alphabetical order, some of the titles on the Divx roster are "101 Dalmatians," "12 Angry Men," "12 Monkeys," "The Abyss," "An Affair to Remember," "Air Bud," "Alien Resurrection," "An American Werewolf In Paris," "Animal House," "Apollo 13," "The Apostle," "Babe," "Backdraft," "Bad Girls," "Barton Fink," "Beautiful Girls," "Beethoven," "Beethoven's 2nd," "Before And After," "The Beguiled," "Bird On A Wire," "The Birdcage," "Blues Brothers 2000," "The Boxer," "Brassed Off," "Brazil," "Breakdown," "Broken Arrow," "Brubaker," "Carito's Way," "Casino," "Chain Reaction," "The Chamber," and "Chasing Amy."

Also, "Children Of The Revolution," "Clear And Present Danger," "Cocoon," "The Commitments," "Con Air," "Conan The Barbarian," "Copland," "Crimson Tide," "Dante's Peak," "The Day Of The Jackal," "Day-

light," "Dazed And Confused," "Death Becomes Her," "Deceiver," "Deep Rising," "Do The Right Thing," "Dr. No," "Dragon: The Bruce Lee Story," "Dragonheart," "Dunston Checks In," "Dying Young," "Ed Wood," "The Edge," "Edward Scissorhands," "Eight Heads In A Duffel Bag," "Emma," "The End Of Violence," "Escape From L.A.," "Everyone Says I Love You," and "Evita." (We'll run more releases in subsequent issues.)

COLD WARRIOR: Going boldly where no studio has gone before, Warner Home Video is investing a pile to promote a 19-hour documentary—8 a.m. to 3 a.m., nonstop—that's not about an inherently American topic like baseball or the Civil War. Rather, it's the "Cold War," coverage of 50 years of geopolitics that's now appearing on CNN, also owned by Warner

parent Time-Warner.

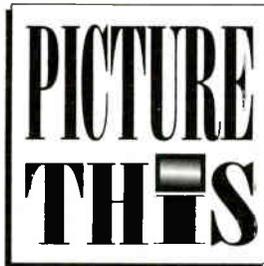
"I don't think you've seen anything like it in the market before," says Brian Moreno, Warner Home Video VP of non-feature family entertainment.

The historical drama of the U.S. vs. the U.S.S.R. may not seem to have the drawing power of Babe Ruth, but Moreno expects cumulative sales to be up there with "Baseball," Ken Burns' ode to the national pastime, which sold about 1 million cassettes. The eight-tape "Cold War" set, all that Warner is shipping, costs \$119.95, a reasonable list price that big merchants are bound to reduce. More important to consumers may be the fact that the full series was available when CNN began the six-month broadcast run of its "most important production" on Oct. 6.

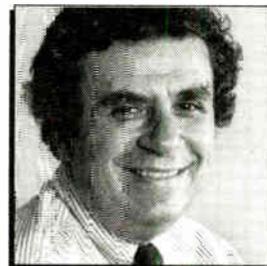
Moreno is banking on a direct-response campaign, including two-minute spots and a half-hour infomercial to create demand. Warner has sole responsibility; direct-response veteran Time-Life Video isn't involved.

The mail-order business peaks in January. In the meantime, Warner is opening retail channels at Borders, at the warehouse clubs that traditionally have been good venues for sets, and with distributors that serve libraries and schools. "It looks promising," says Moreno, who isn't bound to the typical three-weeks-and-out-of-the-way-for-the-next-release movie strategy. "This is a very different product cycle. We're not street-date-sensitive."

The opinions of Time-Warner vice chairman Ted Turner, who conceived "Cold War," might get more attention.



by Seth Goldstein



Music Merchants Go Deeper On DVD As Familiarity Increases

BY EARL PAIGE

SAN DIEGO—Music chains are increasing their involvement in DVD, as are computer stores that emphasize software. Sometimes the two classes of trade merge, brought together by the new format.

During the National Assn. of Recording Merchandisers (NARM) fall conference, held Sept. 9-12 at the Coronado Island Marriott Resort here, distributor Navarre Corp. boasted of landing CompUSA with intentions of boosting its DVD selection from 125 to 600 in the chain's 162 outlets. Meanwhile, independent music stores, including many that never bothered to handle VHS except for music videos or sell-through monsters like "Titanic," are looking at the format.

George Daniels, owner of George's Music Room in Chicago, said, "We follow what our customers want. When everyone was dumping vinyl, we stayed with it. We were one of the few places where you could still find vinyl," and now the huge,

single-store outlet "is starting to hear a lot about DVD," he noted.

Although the conclave was devoid of any panel on DVD, NARM consumer research presented at the convention indicated a growing awareness of the format among music consumers—even a year ago, the most recent data the organization would release. A NARM Soundata study in September 1997 said that 30% of all music buyers, and 40% of males, knew something about DVD and that most expected it to replace VHS.

In various conversations, NARM retail attendees said they view DVD as a new medium, unrelated to tape or laserdisc. Some view it as a technological "second coming." They agreed with Navarre president/CEO Eric Paulson, who said that DVD might be the answer to the company's 15-year-old vision "that one day music, video, and computer software would come together in one all-encompassing media."

(Continued on page 77)

Artisan Restocks Supply Of DVDs; Zany Brainy Expands

DVD MILESTONE: Los Angeles-based Artisan Home Entertainment has hit the DVD million-unit mark, prompting the company to initiate a restocking program of 25 "must-have" best sellers, including "Terminator 2: Judgment Day," "Stargate," and "Reservoir Dogs."

"We are very bullish on DVD and have been an early supporter of the format," says Artisan president Steve Beeks. "We got our relationships going early, and they got us more market share."

Beeks estimates that the company has 4%-5% of the market and will ship 1.5 million-2 million DVD units in 1999. For the fourth quarter, Artisan will conduct a consumer rebate offer with the purchase of "Terminator 2."

When consumers buy the title, they will receive a \$5 coupon, redeemable with the purchase of something else from the list of 25 restocked titles. The promotion will be supported by a \$2.5 million print and television advertising campaign expected to create 75 million consumer impressions.

"It's an incentive for retailers to bring in additional product, since there is going to be a tremendous amount of players sold during the fourth quarter," says Beeks. Artisan is also talking to hardware manufacturers about cross-promotional opportunities during the holiday selling period.

"It's amazing how big DVD is becoming," he adds, "and it's all incremental growth. We're beginning to see slight cannibalization on video, but DVD won't eat into it too much."

Other titles in the restocking program include "Basic Instinct," "Total Recall," "The Crying Game," "Moby Dick," "Merlin," "Madonna: Truth Or Dare," "Dirty Dancing," "Universal Soldier," and "The Doors."

Meanwhile, DreamWorks SKG will launch its DVD program with "Small Soldiers," "Mousehunt," and "The Peacemaker." The titles, to be released in December, will include behind-the-scenes footage. Prices are yet to be determined.

ZANY ON THE MOVE: Children's retailer chain Zany Brainy is on track to open 14 stores by the end of year, mainly in Southern California.

In October, four locations will open in Valencia, Pasadena, Brea, and Orange. Three more are scheduled in November for Huntington Beach, Brentwood, and Montclair.

Other Zany stores are being

readied for St. Louis; Winston-Salem, N.C.; Redmond, Wash.; Memphis; Fredericksburg, Va.; Columbus, Ohio; and Milwaukee. The Wynnewood, Pa.-based chain will have 75 stores in 19 states.

MORE KIDS STUFF: Golden Books Family Entertainment has signed a deal with Varga tvc Ltd. to produce animated programs based on Golden's "The Poky Little Puppy," "Saggy Baggy Elephant," and "Scurfy The Tugboat."

Three preschool targeted videos will be created, each composed of five-minute segments. The titles are expected on the market during the second quarter of 1999.

Year-old Varga is a co-venture of John Coates, founder of U.K.-based TV Cartoons Ltd., and Andras Erkel, who worked at the Hungarian animation and special effects house Varga Studio.

RHINO CLASSICS: Four MGM classics have been selected for Rhino Home Video's "MGM Gift Box" series heading to stores Tuesday (6).

The series will feature a video plus a CD soundtrack of the movie packaged in a foil-embossed gift box, retailing for \$29.95 each. Titles featured in the series are "Casablanca," "Gigi," "Singin' In The Rain," and "2001: A Space Odyssey."

GLENN EXCLUSIVE: BMG Video has struck a deal with the Discovery Channel Video to release "God Speed, John Glenn" two weeks prior to the program's airing on the cable channel. It lands Oct. 13 at \$14.98 suggested list.

The 50-minute program, which chronicles Glenn's first trip into space 37 years ago, will be shipped to coincide with the 77-year-old senator's return trip on Oct. 29.

Legendary newsman Walter Cronkite, who covered Glenn's historic flight, narrates the program. He will also return to the broadcast booth to report on this journey.

Elsewhere, A&E Home Video will release "Diana: The True Story" on Oct. 27, priced at \$19.95. As part of the "Biography" series, the program features interviews with the late princess's family members, confidantes, her speechwriter, and several teachers from her school days.

"True Story" aired on the A&E network in August to mark the one-year anniversary of Diana's death on Aug. 30, 1997.

SHELF TALK



by Eileen Fitzpatrick

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	4	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
2	21	104	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	26.99
3	3	5	POCAHONTAS II: JOURNEY TO A NEW WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12743	Animated	1998	NR	26.99
4	8	30	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
5	5	4	THE EXORCIST-25TH ANNIVERSARY SPECIAL EDITION	Warner Home Video 16176	Ellen Burstyn Linda Blair	1973	R	19.98
6	4	10	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
7	6	15	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
8	12	4	SPAWN 2	HBO Home Video 91487	Animated	1998	PG-13	22.97
9	2	10	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
10	10	2	BOOGIE NIGHTS	New Line Home Video N4624	Mark Wahlberg Burt Reynolds	1997	R	19.98
11	16	3	BARNEY'S GREAT ADVENTURE	PolyGram Video 40045005765	Barney	1997	G	22.95
12	9	16	BACKSTREET BOYS: ALL ACCESS VIDEO ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
13	20	7	PEARL JAM: SINGLE VIDEO THEORY	Epic Music Video Sony Music Video EV50161	Pearl Jam	1998	NR	14.98
14	17	5	THE FULL MONTY	FoxVideo 4806	Robert Carlyle Mark Addy	1997	R	14.98
15	13	8	THE BLACK CAULDRON	Walt Disney Home Video Buena Vista Home Entertainment 9124	Animated	1985	PG	26.99
16	15	6	PLAYBOY'S GEN-X GIRLS	Playboy Home Video Universal Music Video Dist. PBV831	Various Artists	1998	NR	19.98
17	14	10	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
18	19	7	THE AVENGERS '67 BOX SET 1	A&E Home Video New Video Group 17135	Patrick Macnee Diana Rigg	1967	NR	29.95
19	7	19	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
20	23	11	SWINGERS	Miramax Home Entertainment Buena Vista Home Entertainment 10483	Jon Favreau Vince Vaughn	1996	R	19.98
21	11	118	GREASE: 20TH ANNIVERSARY EDITION ◆	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
22	18	5	MERLIN	Hallmark Home Entertainment 96525	Sam Neill	1998	NR	19.98
23	RE-ENTRY		THE ROCKY HORROR PICTURE SHOW	FoxVideo 0490	Tim Curry Susan Sarandon	1975	R	14.98
24	30	2	PLAYBOY'S FRESHMAN CLASS	Playboy Home Video Universal Music Video Dist. PBV0832	Various Artists	1998	NR	19.98
25	28	3	TELETUBBIES: DANCE WITH THE TELETUBBIES	Warner Family Entertainment Warner Home Video B3748	Various Artists	1998	NR	14.95
26	27	23	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
27	29	6	THE AVENGERS '67 BOX SET 2	A&E Home Video New Video Group 17140	Patrick Macnee Diana Rigg	1967	NR	29.95
28	22	10	IMAGE OF AN ASSASSINATION	MPI Home Video 72823	Not Listed	1998	NR	19.98
29	32	6	JERRY SPRINGER-BAD BOYS AND NAUGHTY GIRLS	Real Entertainment 6507	Jerry Springer	1998	NR	19.99
30	24	2	DA GAME OF LIFE	Priority Video 53425	Snoop Dogg	1998	NR	19.98
31	34	124	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
32	33	21	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
33	26	2	I KNOW WHAT YOU DID LAST SUMMER	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar	1997	R	14.95
34	40	5	THE BORROWERS	PolyGram Video 4400551253	John Goodman	1998	PG	22.95
35	35	3	TELETUBBIES: HERE COME THE TELETUBBIES	Warner Family Entertainment Warner Home Video B3747	Various Artists	1998	NR	14.95
36	38	31	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
37	25	10	THE SPIRIT OF MICKEY	Walt Disney Home Video Buena Vista Home Entertainment 10060	Animated	1998	NR	22.99
38	RE-ENTRY		AN AMERICAN TAIL ◆	Universal Studios Home Video 83842	Animated	1986	G	19.98
39	NEW ▶		EVE'S BAYOU	Trimark Home Video VM6437	Samuel L. Jackson Lynn Whitfield	1997	R	19.98
40	36	20	SOUTH PARK: VOLUME 1	Rhino Home Video Warner Home Video 36417	Animated	1998	NR	14.95

● 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.

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	35	2	CITY OF ANGELS (PG-13)	Warner Home Video 16320	Nicolas Cage Meg Ryan
2	1	4	TITANIC (PG-13)	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet
3	2	8	THE WEDDING SINGER (PG-13)	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore
4	3	8	JACKIE BROWN (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson
5	4	6	THE BIG LEBOWSKI (R)	PolyGram Video 4400565393	Jeff Bridges John Goodman
6	5	11	GOOD WILL HUNTING (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck
7	12	2	PRIMARY COLORS (R)	Universal Studios Home Video 83373	John Travolta Emma Thompson
8	10	2	WILD THINGS (R)	Columbia TriStar Home Video 022B6	Matt Dillon Neve Campbell
9	6	9	U.S. MARSHALS (R)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
10	7	6	THE APOSTLE (PG-13)	Universal Studios Home Video B3676	Robert Duvall Farrah Fawcett
11	8	13	WAG THE DOG (R)	New Line Home Video Warner Home Video N4642	Dustin Hoffman Robert De Niro
12	9	7	THE MAN IN THE IRON MASK (PG-13)	MGM/UA Home Video M907047	Leonardo DiCaprio Jeremy Irons
13	11	8	GREAT EXPECTATIONS (R)	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow
14	NEW ▶		HUSH (PG-13)	Columbia TriStar Home Video 02352	Jessica Lange Gwyneth Paltrow
15	NEW ▶		HE GOT GAME (R)	Touchstone Home Video Buena Vista Home Entertainment 1356503	Denzel Washington Milla Jovovich
16	NEW ▶		DEEP RISING (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1355103	Treat Williams Famke Janssen
17	15	10	SPHERE (PG-13)	Warner Home Video 15331	Dustin Hoffman Sharon Stone
18	13	8	HARD RAIN (R)	Paramount Home Video 332133	Morgan Freeman Christian Slater
19	14	8	DARK CITY (R)	New Line Home Video Warner Home Video N4656	Rufus Sewell Kiefer Sutherland
20	16	5	THE NEWTON BOYS (PG-13)	Columbia TriStar Home Video 0363	Matthew McConaughey Ethan Hawke
21	17	6	MR. NICE GUY (PG-13)	New Line Home Video N4661	Jackie Chan
22	20	6	KUNDUN (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 13566	Not Listed
23	25	17	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
24	29	3	HOMEGROWN (R)	Columbia TriStar Home Video 25323	Billy Bob Thornton John Lithgow
25	19	8	THE GINGERBREAD MAN (R)	PolyGram Video 4400850493	Kenneth Branagh Robert Duvall
26	21	17	THE RAINMAKER (PG-13)	Paramount Home Video 335033	Matt Damon Danny DeVito
27	23	23	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
28	27	13	AMISTAD (R)	Universal Studios Home Video	Anthony Hopkins Morgan Freeman
29	18	14	FALLEN (R)	Warner Home Video 6434	Denzel Washington John Goodman
30	22	4	WOO (R)	New Line Home Video N4637	Jada Pinkett Smith Tommy Davidson
31	26	19	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
32	NEW ▶		MERCURY RISING (R)	Universal Studios Home Video B3590	Bruce Willis Alec Baldwin
33	32	18	DECONSTRUCTING HARRY (R)	New Line Home Video Warner Home Video N4653	Woody Allen
34	NEW ▶		I LOVE YOU... DON'T TOUCH ME (R)	Orion Home Video MGM/UA Home Video 2110116	Marla Schaffel Mitchell Whitfield
35	24	6	SENSELESS (R)	Dimension Home Video Buena Vista Home Entertainment 1357503	Marlon Wayans David Spade
36	33	5	THE BORROWERS (PG)	PolyGram Video 4400551253	John Goodman
37	31	13	THE REPLACEMENT KILLERS (R)	Columbia TriStar Home Video 21623	Chow Yun-fat Mira Sorvino
38	34	10	ZERO EFFECT (R)	Warner Home Video 2534	Bill Pullman Ban Stiller
39	30	25	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
40	39	22	THE JACKAL (R)	Universal Studios Home Video B3267	Bruce Willis Richard Gere

◆ 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.

Gospel Vids Enjoy Burgeoning Market

BY JIM BESSMAN

NEW YORK—The growing home video market in Southern gospel music product has helped rejuvenate the genre, which has its roots in the four-part harmony groups of the gospel singing schools common throughout the South in the first half of the century.

"In this decade, home video has re-established the viability of Southern gospel music," says Clarke Beasley, executive director of the National Quartet Convention and creative consultant for Greystone Communications' two-cassette "The History Of Southern Gospel Music" home video documentary.

"It's re-established how commercial and marketable the genre really is at mainstream music retail," Beasley says. "With Christian retail, our genre has been given less treatment—and a lot less shelf space—than contemporary forms of Christian music. But home video has re-established in the minds of Christian retailers that Southern gospel music sells, and sells big."

Beasley points to the success of the "Gaither Gospel Series" videos released by Southern gospel giant Bill Gaither to the Christian market via Chordant Distribution and to the general market through EMI Music

Distribution. These videos, many of which were premiered on television outlets like TNN before being sold by direct mail and Christian mainstream retail, have had a "synergistic effect," benefiting the entire Southern gospel industry, notes Beasley.

"We've always had hardcore fans and supporters, and growth at a good rate," he says, "but the videos enabled the creation of a lot of new fans in a short period of time."

In fact, Bill Traylor, CEO of Homeland Entertainment Group, says that the Southern gospel marketplace has "exploded thanks to Gaither's video line."

Gaither's multiple-artist "Homecoming" video titles, which bring together young artists with such Southern gospel greats as Jake Hess, James Blackwood, and the Speer Family, have brought these legendary acts' careers back to the forefront, adds Traylor.

"What he's done over the years is give these artists who have disappeared—the Vestal Goodmans, the Jake Hesses—a new platform," says Gaither Music president Barry Jennings. "I've heard so many comments from people who used to see artists like Vestal Goodman, for instance, and say how the videos

have brought them back to the limelight.

"And people who never knew about Southern gospel, or heard it when they were growing up and forgot about it, are now aware of it because of what we've been involved in with TV and the direct-mail ads and infomercials for the videos. It's brought much greater awareness of Southern gospel," says Jennings.

The Gaither phenomenon is further hailed by Ed Leonard, VP of Daywind Records, also a video supplier. "Most gospel home videos are sold on the table by the groups when they appear," he says, referring to the artists' time-honored practice of selling product following a performance, "like the old-time guys did with their songbooks."

But the Gaither videos, Leonard adds, "transcended table sales and boomed at the mail-order and retail situations he created. He paid for TV time on the major cable networks and created infomercials which people saw as an experience taking place on TV that they wanted to own—and brought artists back that people remember seeing on gospel jubilee shows or at least their local churches when they were growing up.

(Continued on page 77)

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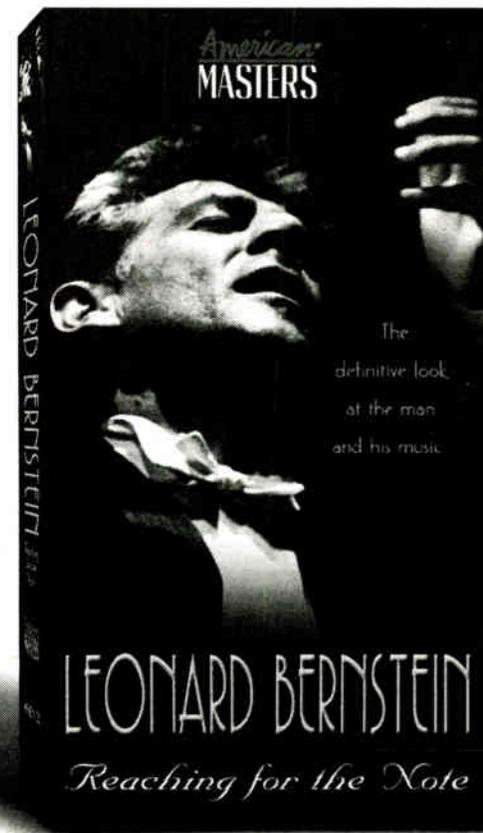
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GIRLS GET BIGGER SLICE OF VIDEO PIE

(Continued from page 73)

manufacturers and some smaller companies as well." The dolls and books would accompany the videos.

The success of "American Girls," created by Pleasant Co. in Middleton, Wis., which was recently bought by Mattel, is proof that there is a substantial high-end demand among the pre- and young-teen set. Davenport notes, "I sell the videos out of my house. It would be very hard to make any money back if I sold them for \$19.95.

"And I can't sell them for \$19.95 at retail in any case, since the price for the institutional market is \$40. But as part of a doll package, the [high retail price] could be justified."

New York-based Millennium Entertainment Group is also going after the upscale consumer. "We want to be the Ben & Jerry's of kids' entertainment," says president Johnny Reid. "Our budgets aren't \$50 million, but the end result is really high end. We shoot on film rather than videotape, for instance. We're making it with real cream, as it were."

Millennium targets the affluent consumer, he says: "We think we'll get the crowd that pushed J. Crew and L.L. Bean into prominence." Reid's first two releases, "The Enchanted Dollhouse" and "Weezie," both out in September, underscore the point.

Reid says Millennium created a small toy catalog, "The Magic Hour's Great Northeast Kingdom," which is packed into every video box. Among the items it features are four wooden dollhouses manufactured by Real Good Toys of Barre, Vt., one of which is featured in "The Enchanted Dollhouse." A soundtrack, also available separately, will be packaged with the video and possibly the dollhouse.

"Weezie," meanwhile, is being cross-promoted with a series of books from DK Publishing and could spin off a companion audiotape. The video stars Ashley Pettet, who starred in the Broadway musical "Annie Warbucks" and is a member of the Broadway Kids vocal ensemble, which records for Lightyear Entertainment. In a local boost, "Weezie" will

air on Vermont public TV this fall.

Vermont figures in Millennium's next release, the animated feature "Keeta The Catamount," about a girl who raises a mountain lion there. "I have two daughters, 7 and 5, so it was natural for me to write and produce films for girls," says Reid.

"I saw how poor the entertainment opportunities were for that audience. It's so obvious that people target boys for economic reasons. They just program action, noise, and violence, because violence sells. But when there's something that works for girls like 'Anne Of Green Gables' and 'Pocahontas,' it can be a hit."

The Great White Dog Picture Co. of Lee, N.H., creator of the fanciful quasi-documentary "Kristen's Fairy House" (Child's Play, Billboard, March 14), also found that the "lack of girl-oriented video was a big motivating factor," says Mark Forman, one of the company's four partners.

Forman directed, co-produced, filmed, and edited "Kristen's Fairy House," based on a book by the wife



Toy maker Breyer Animal Creations has packaged Dreams Come True's "The Little Horse That Could: The Connemara Stallion Erin Go Bragh" with a scale model of the story's champion stallion.

of Great White Dog chief executive Barry Kane. The story involves the bonding experience of an author and her niece on an island off the coast of Maine. The idea came from Forman's wife, Kathy Secret, a producer.

"We wanted to offer something different to girls," says Forman. "There wasn't much out there for them, and what there was primarily offered girls in the boys' hero model. The movie 'Fly Away Home,' for instance, was fabulous, and the central girl character strong, but she was also cast from the boy-hero mold: She was the center of a big, dramatic, action-packed event."

Great White Dog sought as a lead "someone girls could more identify with," Forman emphasizes. In the video, the title character builds tiny houses of natural materials with her aunt, explores the woods, and engages in imaginative play—closer to real life than the actions of "Fly Away Home's" preteen female protagonist, who pilots a homemade plane that leads a gaggle of Canadian geese on their annual migration.

Great White Dog produced "Kristen's Fairy House" for less than \$5,000, but, Forman says, the budget was kept so low because "Kathy and I owned most of the gear. If we hadn't, it would have cost \$60,000-\$100,000 to do the film."

To compete against Disney, Forman thinks it's wisest to concentrate on drumming up media awareness of the dearth of video for girls. "It's an issue parents are concerned about but don't know what to do," he says. "We need to be talking about video in terms of serving the girl market."

Serving that market at the expense of boys has its risks, cautions George Taweel, president of Los Angeles-based TLC Entertainment. Several years ago, TLC produced a series called "Secret Adventures," involving a preteen girl. It was eventually picked up for distribution by Columbia TriStar Home Video.

"We saw that there was a hole in the market for girls' video and decided to fill it," says Taweel, "although everybody said, 'It's gonna be tough; boys won't watch it.' To some extent, that's true."

TLC made "an extra effort to compel the boy audience to watch it, too,"

he continues. "To make a girl-centered video appealing to boys, there have to be strong male secondary characters," and, Taweel adds, it shouldn't "be too chatty. The emotional content should be balanced with the active elements boys enjoy."

"In 'Secret Adventures,' we kept scenes short, brought in guest stars like pro basketball player A.C. Green, and used CGI graphics and full-screen animation so it would attract both audiences."

Stirlin Harris, president of Dreams Come True Productions in Rochester, N.Y., says he wasn't particularly aware of a lack of video for girls when he produced "The Little Horse That Could: The Connemara Stallion Erin Go Bragh."

However, he says, "I grew up with horses and five young sisters. I was aware of the magic horses have, especially for young girls. 'The Little Horse That Could' is a great story and shows kids there's more to owning a horse than having someone lead it out every day so you can ride it. It's about commitment."

The video follows the exploits of a show horse, Erin Go Bragh, and his specialty, flat ground riding and obstacle jumping. "Women dominate this particular event," notes Harris. "In fact, it's one of the few sports where women compete equally with men." The horse's trainer/rider, Carol Kozlowski, featured in the video, has been working with Erin Go Bragh since 1988.

"The Little Horse That Could" received a major promotional boost when Breyer Animal Creations, which makes model horses that typically sell for \$20, chose Erin Go Bragh as its 1998 limited-edition horse of the year. Breyer made a replica, which it is packaging with the video, priced at \$39.95. "The package is doing well," says Harris. "It has sold over 20,000 units."

Dreams Come True will have a similar focus. While it's hard to generate volume "without a lot of advertising," the company thinks it's found a niche. "We're planning to continue producing videos about horses and girls," Harris says.

Assistance in preparing this story was provided by Sarah Gullely

Billboard

OCTOBER 10, 1998

Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Suggested List Price
Program Supplier, Catalog Number				
RECREATIONAL SPORTS™				
★ ★ NO. 1 ★ ★				
1	1	125	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
2	2	31	DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS◇ PolyGram Video 4400464433	19.95
3	3	31	GRETZKY: THE GREAT ONE AND THE NEXT ONES FoxVideo (CBS/Fox) 2758	14.98
4	7	97	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
5	13	3	ELWAY: CHAMPION FOREVER PolyGram Video 4400577353	19.95
6	5	45	THE OFFICIAL 1997 WORLD SERIES VIDEO PolyGram Video 91097	19.98
7	4	25	LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO Winstar Home Entertainment 71027	19.98
8	6	19	CHICAGO BULLS: GIVE ME FIVE! FoxVideo (CBS/Fox) 2768	19.98
9	8	49	PURE PAYTON PolyGram Video 4400464413	19.95
10	9	67	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98
11	12	343	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
12	10	77	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99
13	17	61	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98
14	RE-ENTRY		LESLIE NIELSEN'S BAD GOLF MADE EASIER ABC Video 45003	19.98
15	RE-ENTRY		1998 OLYMPIC WINTER GAMES FIGURE SKATING COMPETITION FoxVideo (CBS Video) 0414	19.98
16	15	103	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
17	19	29	NBA 2000 FoxVideo (CBS/Fox) 2759	14.98
18	14	7	NHL OVERTIME FoxVideo (CBS/Fox) 8357	14.98
19	RE-ENTRY		FOOTBALL FOLLIES PolyGram Video 4400475033	9.95
20	11	11	THE OFFICIAL 1998 NBA FINALS VIDEO FoxVideo (CBS/Fox) 0475	19.98
HEALTH AND FITNESS™				
★ ★ NO. 1 ★ ★				
1	1	47	THE GRIND WORKOUT: FAT BURNING GROOVES◆ Sony Music Video	12.98
2	2	23	MTV ADVANCED WORKOUT: TOTAL BODY TRAINING Sony Music Video 49331	14.98
3	4	161	THE GRIND WORKOUT HIP HOP AEROBICS◆ Sony Music Video 49659	12.98
4	12	3	YOGA ZONE: INTRODUCTION TO YOGA BMG Video 80300-3	14.98
5	5	187	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT◇ GoodTimes Home Video 7032	19.99
6	6	51	OPRAH: MAKE THE CONNECTION Buena Vista Home Entertainment 60428	22.99
7	20	3	FIRM PARTS: TOUGH TAPE BMG Video 80136-3	14.98
8	19	3	REEBOK: LONG & LEAN BMG Video 80361-3	19.98
9	3	143	THE GRIND WORKOUT: FITNESS WITH FLAVA◇ Sony Music Video 49796	12.98
10	11	97	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
11	7	31	CRUNCH: BEST ABS AND ARMS Anchor Bay Entertainment SV10093	9.98
12	9	119	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
13	8	27	CRUNCH: THE JOY OF YOGA Anchor Bay Entertainment SV10285	9.99
14	14	41	ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3	29.95
15	10	207	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
16	NEW▶		YOGA ZONE: POSTURES FOR PREGNANCY BMG Video 80302-3	19.98
17	NEW▶		REEBOK: STEP RHYTHM & MOVES BMG Video 80436-3	14.98
18	13	41	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3	19.98
19	18	61	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.98
20	16	93	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1998, Billboard/BPI Communications.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®						
★ ★ NO. 1 ★ ★						
1	1	4	DA GAME OF LIFE Priority Video 53425	Snoop Dogg	LF	19.98
2	2	17	ALL ACCESS VIDEO ▲ ³ Jive/Zomba Video 41589-3	Backstreet Boys	LF	19.98
3	NEW		MARCHING TO ZION Chordant Dist. Group 44355	Homecoming	LF	29.98
4	3	2	LIVE IN CONCERT Jive/Zomba Video 41624	Backstreet Boys	LF	19.95
5	NEW		DC TALK VIDEO COLLECTION Forefront Video Chordant Dist. Group 24509	dc Talk	LF	19.99
6	4	8	SINGLE VIDEO THEORY Epic Music Video Sony Music Video EV50161	Pearl Jam	LF	14.98
7	7	20	STREETS IS WATCHING ▲ Def Jam Home Video PolyGram Video 56821	Jay-Z	LF	14.95
8	6	15	MP DA LAST DON No Limit Video Priority Video 53373	Master P	LF	19.98
9	5	6	THE 3 TENORS: PARIS 1998 Atlantic Records Inc. Atlantic Video 83133-3	Carreras-Domingo-Pavarotti	LF	29.98
10	8	8	BIG BALLERS: THE MOVIE Simitar Ent. Inc. 49813	Various Artists	LF	19.99
11	11	14	SHOCKUMENTARY ● PolyGram Video 57595	Insane Clown Posse	LF	19.98
12	10	6	EXITOS EN VIDEO Wea Latina Video 23978	Mana	LF	12.95
13	9	35	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	LF	19.98
14	15	41	A NIGHT IN TUSCANY ● PolyGram Video 4400553973	Andrea Bocelli	LF	24.95
15	NEW		LIVE! ONE NIGHT ONLY MCA Music Video Universal Music Video Dist. 11885	Patti LaBelle	LF	39.98
16	14	57	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
17	22	5	HAVING A GIRL'S NITE OUT Myrrh Video 5351	Chonda Pierce	LF	16.98
18	13	7	PREMONITION Warner Reprise Video 3-38496	John Fogerty	LF	19.98
19	12	33	DEAD TO THE WORLD Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	LF	16.95
20	20	77	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
21	21	5	THE ROYAL ALBERT HALL CELEBRATION PolyGram Video 44005739	Andrew Lloyd Webber	LF	19.95
22	17	37	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	LF	19.95
23	19	45	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	LF	14.95
24	28	12	BACKSTREET BOYS: THE VIDEO MVD Video 3899	Backstreet Boys	LF	19.95
25	16	44	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	LF	19.98
26	18	13	HOMELESS MAN: THE RESTLESS HEART OF RICH MULLINS Word Video 5351315	Rich Mullins	LF	16.98
27	23	19	HAWAIIAN HOMECOMING Spring Hill Video 44355	Various Artists	LF	29.99
28	24	45	TULSA, TOKYO AND THE MIDDLE OF NOWHERE ▲ ³ PolyGram Video 4400479233	Hanson	LF	19.95
29	RE-ENTRY		DOWN BY THE TABERNACLE Spring Hill Video 104	Bill & Gloria Gaither	LF	19.98
30	30	151	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
31	29	44	CLOSURE Interscope Video Trimark Home Video 6734	Nine Inch Nails	LF	24.98
32	34	15	STRENGTH Verity Video 43108-3	The New Life Community Choir Feat. John P. Kee	LF	19.98
33	26	69	I'M BOUT IT ▲ ² No Limit Video Priority Video 53423	Master P	LF	19.98
34	38	19	IN CONCERT Columbia TriStar Home Video 2105	Sarah Brightman	LF	19.98
35	31	104	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
36	RE-ENTRY		THE ABSOLUTE BEST VIDEOS Sparrow Video Chordant Dist. Group 43201-3	Carman	LF	19.98
37	36	12	7 TELEVISION COMMERCIALS Capitol Video 5393	Radiohead	LF	19.98
38	35	167	PULSE ▲ ² Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
39	RE-ENTRY		STORIES, TALES LIES & EXAGGERATIONS Skunk Records/Comerstone R.A.S. MVD Video 38497	Sublime	LF	23.98
40	40	52	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1998, Billboard/BPI Communications.

GOSPEL VIDS ENJOY BURGEONING MARKET

(Continued from page 75)

"But he also infused [the videos] with new talent—and promoted them like a master," Leonard says. "Then Chordant/EMI [Music Distribution] got behind them, and the Christian Booksellers Assn. and then Wal-Mart came in with stand-alone displays all over the country. So people saw them on TV, and they had great [retail] positioning and became sort of collector's items where if you want to own one, you want them all. And there's all the ancillary product—cassettes and CDs—with it."

Indeed, the burgeoning Southern gospel home video marketplace—where Gaither titles regularly get

gold sales certification—has had a major impact on audio sales.

"Now that they've brought the videos into their homes, customers are newly interested in cassettes and CDs," says Traylor. "They see these personalities in video and want to carry them into their cars. So they have without doubt assisted dramatically in the success and continued growth of Southern gospel music on the recorded side."

Another important side effect of the Southern gospel video success story is its contribution to the development of new artists in the genre.

"Most people feel that Southern

gospel is all older artists, but that's just not the case," Traylor continues. Jennings notes that although Gaither has brought the older generation of artists to video, "he brings in a lot of young groups too, like the Martins, a typical example of a young group who's appeared on the videos and all of a sudden people see a new side of Southern gospel. It's not just for 40 and older, but younger people like it, too, and there are new faces that like singing harmonies."

Leonard says that while most Southern gospel programs are concerts, producers may become more open to conceptual videos if they can get television exposure. At the other end of the spectrum, meanwhile, is Greystone's "The History Of Southern Gospel Music" set.

"Our genre of gospel represents the beginnings of commercialized religious music as it's known today," says Beasley. "Greystone recognized the significance and did this documentary of how the genre was established—and the impact it had on gospel music, and music itself, and America itself."

"That was never done before, and to have a company doing it with the reputation of Greystone—which produced the A&E 'Biography' series and a lot of productions for TNN—it really is more than we could ever ask for."

MUSIC MERCHANTS GO DEEPER ON DVD

(Continued from page 73)

DVD aside, video suppliers found plenty of cassette sell-through business at the conference. "It's still 90% audio, but with our video line we met with three rackjobbers," said David Catlin, president of Brentwood Communications.

With Paramount Home Video's "Titanic" swelling sales and a strong music business, attendees were upbeat about fourth-quarter prospects. NARM president Pam Horovitz observed, "For the first time in a long time, we've gone 12 months without a bankruptcy."

Her remarks drew a pointed response from Terry Woodward, president of distributor WaxWorks/VideoWorks and two chains, Disk Jockey and Reel Collection.

"I screwed up. I didn't file for bankruptcy," Woodward said. "Just ask yourself why the only two chains that are expanding have come out of bankruptcy: Camelot, with the purchase of Spec's, and Warehouse, with Blockbuster Music. The labels are subsidizing accounts that are paying 25 cents on the dollar."

Anne Murray's

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Featuring Elvis Stojko / Barenaked Ladies / Roch Voisine

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- Multi-award winner including: **4 Grammy Awards, 3 American Music Awards, 3 Country Music Association Awards and 25 Juno Awards.**
- Performances of over 16 holiday favorites including: *White Christmas, Silent Night* and *Deck the Halls.*

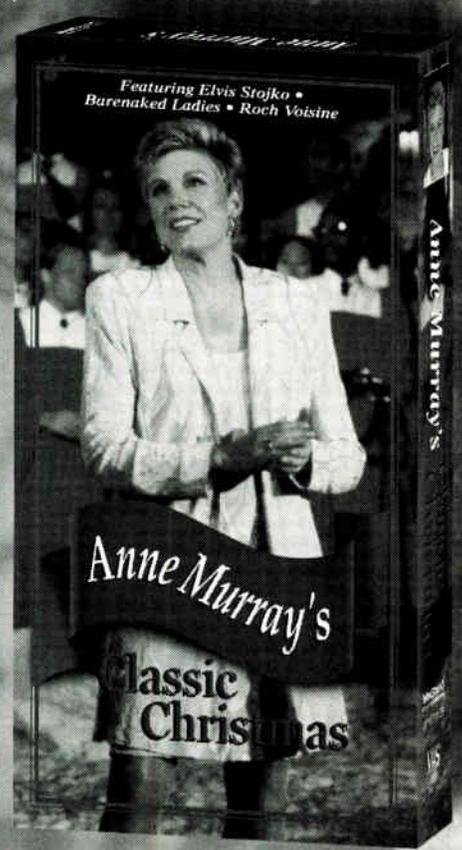
VHS Single Unit: WHE71129
Suggested Retail: \$19.98

DVD Cat #: WHE73020
Suggested Retail: \$24.98

Color, 48 Minutes, Music, Not Rated

Order Cut-Off: November 4, 1998
Street: November 24, 1998

Day & Date on DVD!



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Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



Slick Moves. Rock legend Grace Slick was recently interviewed by Ray Manzarek of the Doors for the weekly United Stations show "Rock On!," which he hosts. During the interview, she shared anecdotes from her career, as reflected in her new book "Somebody To Love? A Rock And Roll Memoir." "Rock On!" explores the panorama of classic rock artists and music.

When Husband & Wife Go On The Air

BY CHUCK TAYLOR
and DYLAN SIEGLER

NEW YORK—From George Jones & Tammy Wynette to Monica & Brandy, from Mick Jagger & David Bowie to Peaches & Herb, duos have always been regarded with a particular kind of reverence and curiosity.

Transfer that to radio—and then add wedding rings to the pairing—and you've got a first-class phenomenon, and a pretty rare one at that. Around the country, across all formats, we found only about a dozen husband-and-wife duos, evenly divided over current music formats, along with news/talk.

Of the phenomenon, "We're kind of a close-knit fraternity," says Chuck Johnson, half of Johnson and Johnson, who commands mornings with wife Debbie at country WKXC Augusta, Ga. "We always seem to run into other couples at conventions, and we look at each with this sort of knowing look in our eyes.

"At [the annual morning show] Boot Camp [convention]," he adds with a laugh, "we listen to radio duos complain and say, 'Well, you don't have to live with it. Your problems could be worse, pal.'"

Among most couples surveyed, radio came before romance, leaving a budding affair to open up in front of the microphone.

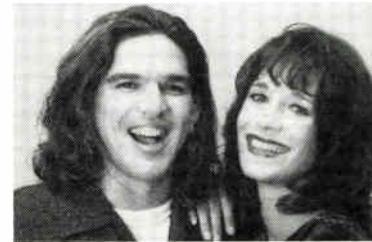
For Jagger and Kristi, who handle afternoon drive for modern adult KFMB-FM (Star 100.7) San Diego, the tingle began after she had been doing traffic during his show for about a year. "We kind of got a crush on each other," Mark Jagger says, and he began to pull her more into the show as an integral element. Months later, they revealed to listeners that they had become a couple, thanks to a Valentine's Day promotion in which they pretended to get married.

"We weren't sure how listeners would accept it, but they seem to like the fact that we're a couple. I think they sense some kind of sexual ten-

sion," says Kristi Knight.

"We worked together for seven or eight months before anything remotely started happening," says Debbie. The pair began working together in mid-1992 at a station in Waco, Texas, and "we kept it really secret there, though it was hard to keep it under wraps because we were always together. We thought that management would ultimately frown upon it."

Not so now, however; most married duos allow last night's pork chops to become part of the on-air banter if it fits in. "I think most stations view a married couple as an inviting concept," says Davin, half of Davin and Ana Fesmire, the morning team on rhythmic top 40 KKXX (X96.5) Bakersfield, Calif. "You don't have to hope



JAGGER AND KNIGHT

that a duo will develop good chemistry—it's already there.

"Of course, if your partner sucks," he adds, "you're both out of a job."

"People really seem to love it," says Stephanie of Billy Dee and Stephanie Porter at R&B WAGH Columbus, Ga. "They love to see the positive family image, especially in the black community, where there's so much talk of the disarray of the family. They can see where a man loves his wife and she loves him."

To reinforce their positive message, the two have been known to bring their kids, ages 5 and 7, to the studio for on-air banter. They also offer a program segment called "Dear Stephanie," in which listeners call in with personal and marital problems. "We'll talk about things that work or

don't work for us, things that parents face, things we love," says Stephanie. "They call us on the air and off. We love to share our experiences where it could help somebody else."

AGAINST THE GRAIN

In the modern rock arena, the concept of a husband and wife on the air might appear to go against the determinedly cynical nature of the format. Not so, according to Ernie and Jane Mills, who host "The Morning Edge" on KMYZ (Z104.5) Tulsa, Okla.

"We weren't sure what to expect with the modern rock format. Would I be less appealing because I wasn't a single chick anymore?" says Jane. "But the audience has embraced the whole situation. It's kind of blown us away."

"It's been like a coming of age for all of us," Ernie says. "We came up with the angst-ridden generation, and now we're getting on with life. The generation is growing up."

Their audience has also seen the couple through the birth of their first child, Fritz, and Ernie now works from the studio, while Jane co-hosts over ISDN lines from home.

"I think people have embraced the whole situation. They've heard about Fritz since he was a bean," Ernie says. "Fritz said his first words over the air during our first shift; he said, 'Mommy and Daddy.'"

While Eric Ferguson, half of the morning duo at modern adult WTMX (101.9 the Mix) Chicago, doesn't share mornings with fiancée Dr. Jennifer Moran, a local dentist, his relationship with her has been a regular topic of discussion with his a.m. partner on the "Eric & Kathy Show" for two years. Again, listeners have grown to care about the couple and their business.

"On the first date, I ended up kissing Jen at the end of the night," says Ferguson. The next morning on the

(Continued on next page)

newsline...

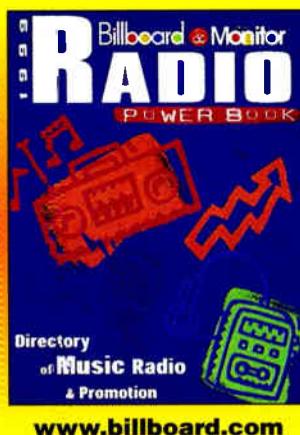
RADIO SEMINAR SETS ATTENDANCE RECORD. The Billboard/Airplay Monitor Radio Seminar and Awards set attendance records Sept. 17-19 in Phoenix. Seminar attendance reached 850, an increase of 10% over 1997. Total radio station registration was up a dramatic 20%.

FCC ENDS EEO REQUIREMENT. Following a U.S. appeals court's refusal to rehear the case that struck down the Federal Communications Commission's (FCC) Equal Employment Opportunity (EEO) rules, the commission has stopped requiring stations to file EEO forms or program statements. Chairman Bill Kennard says the FCC hopes to adopt revised EEO rules "as early as possible in 1999."

WKTU AIDS HURRICANE VICTIMS. Rhythmic top 40 WKTU New York has created a Hurricane Georges Relief Fund, which will raise money for victims of the disastrous storm. Morning-show team Hollywood Hamilton and Goumba Johnny conducted a mini-phone-a-thon Sept. 28, which was to be followed by a Thursday (8) concert featuring Collage, Coro, Cynthia, INOJ, George LaMond, and others. All proceeds from the \$30 tickets will go to the hurricane relief fund.

'YELLOW SUBMARINE' ANNIVERSARY. The creators of the Beatles' 1968 animated film "Yellow Submarine" will gather Oct. 13 for the first time since its production to discuss the making of the classic flick. The reunion will be broadcast live from 1-3 p.m. EDT via satellite (C5 Transponder 3, SCPC) from "The Zoh Hieronimus Show," which airs on BBC London. The show also airs on WCBM Baltimore.

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Seminar Forum Examines British Vs. U.S. Radio

BY CHUCK TAYLOR

PHOENIX—Toto, we're not in Kansas radio anymore.

The first International Programmers Forum at the Billboard/Airplay Monitor Radio Seminar and Awards, held Sept. 17-19 here, made clear that the differences between radio in the U.S. and the U.K. go a lot further than just the music.

"Americans think 100 years is a long time, and the British think 100 miles is a long way," quipped John Rosborough of Scottish Radio Holdings in Ireland. He said that radio in the nation is designed to reflect the proud heritage of the region.

"Geography, history, and politics are all important parts of the way radio is programmed here," said Rosborough, head of programming for the company's Cool FM and Downtown Radio. "Radio affirms identity."



Shown at the International Programmers Forum at the Billboard/Airplay Monitor Radio Seminar and Awards, from left, are moderator Mike McGeever with panelists Hal Rood, Paul Chantler, and John Rosborough.

Paul Chantler, who programs for the Essex Radio Group in England, added that because geographical reach tends to be more limited in the U.K. than in the U.S., demographic reach is typically broader than for American stations.

The company's Galaxy Radio, for example, offers dance music along the lines of a U.S. rhythmic top 40. However, instead of targeting a 15-24 currents-based demographic or a 25-34 classic dance audience, the station works to appeal to a 15-34 segment.

"Either of those two demographics is too small for us, so we go for the middle," Chantler said. "We offer pop/dance, happy house, remixes, covers of rock classics, as well as Motown, Atlantic, Philly, disco, funk, hi-NRG, and soul," blending music from the 1960s through the '90s.

Hal Rood of Broadcast Architecture in New Jersey has worked with former pirate and now privatized Veronica FM in the U.K. He said that while popular programming in the U.S. is often syndicated, such a practice is not particularly feasible in the U.K.

"It's really not something that I see happening in the U.K.," he said, "because of language and cultural differences."

The panel was moderated by Mike McGeever, programming editor of Billboard sister European publication Music & Media.

Concert Presentations Debated

A panel addressing "Who Owns What Acts" at the Billboard/Airplay Monitor Radio Seminar debated the politics of concert presents and related issues.

Although the panelists agreed that their listeners don't often know who "owns" the acts and that the loss of one presents won't irreparably harm a station, "it can have a cumulative effect," KROQ Los Angeles PD Kevin Weatherly warned. "We want our audience to identify top-of-mind with our [core] artists."

MCA Records senior VP Nancy Levin slammed groups that flex chainwide clout. Citing a market in which one station first broke Semi-

sonic and three Jacor stations also played it, she claimed that Jacor threatened to drop MCA product on all its stations if it didn't receive the presents as well as in-studio appearances, etc. "We don't negotiate with terrorists," she declared.

Representing the concert promotion side of the business, Evening Star's Danny Zelisko voiced the familiar complaint that acts who play station shows fail to sell tickets to their own concerts scheduled weeks or months later. Weatherly responded that KROQ works with local promoters and that if promoted well, the station appearances can help give a boost to a new act's career.

WHEN HUSBAND & WIFE GO ON THE AIR

(Continued from preceding page)

air, he expressed second thoughts about the kiss to the greater Chicago area. "I said, 'She's gotta hate me,'" recalls Ferguson, "and then she called in and said, 'No, it wasn't bad.'"

Ferguson's romance soon became a stock subject on the morning show. "It's nothing that's contrived to appeal to the [station's 18-34 target] demo," says Ferguson. "But since Jen and I are both in the demo, our listeners are living the same circumstances that we are. We're just living our life in a public forum. In fact, our relationship is so public, her family finds out how things are going by listening to the show. Our phone bill is really cheap."

PRE-EXISTING BOND

Those who share their professional and personal lives on-air also claim that their pre-existing emotional bond has an impact on how they do their jobs. "Yeah, it can either help or hurt a lot," offers KKXX's Davin. "I think there are instances where some married morning shows are restricted and lame because one partner is afraid they're going to piss off the other, and then they'll take it home."

"We just tend to piss each other off at home," jokes wife Ana.



WADE AND ROMA

"In order to have a really good show with a spouse, you've got to have a really good, solid relationship," Davin adds.

"It helps that we were good friends before we started dating," notes WKXC's Chuck Johnson. "Who doesn't want to spend time with their best friend?"

"There you are sitting in the hot tub at 10 o'clock at night, and you have the advantage of talking about the show right there," says KFMB's Kristi.

Adds her partner, Jagger, "But there are limits, too. When we're home at 7 on a Friday night, we'll say, 'OK, is there anything we need to talk about before the weekend? Then that's it; it becomes just the two of us and not the radio persona.'"

For N/T WLS Chicago morning

duo Don Wade and Roma, "Our lives are show prep," Wade says. "I can't imagine finding anyone willing to be married to me that could live these hours."

The couple wakes at midnight, and Wade begins going through news and entertainment programming that he records through the day and night on a multitude of VCRs. By 2:30 a.m., they're readying for work and hit the street at 3 to catch a bus to the station. ("It keeps life real," Roma says.)

DISADVANTAGES?

And what about disadvantages of sharing both personal and professional lives? There are none, insist each of the couples.

"I highly recommend it," says KFMB's Kristi. "We get to spend time together, and we're really compatible domestically and professionally. We enjoy each other, and that's the basis of it all. It's fun to be together so much."

Chuck Johnson sees a plus even if the personal relationship were to crumble. "What [could be] more compelling radio than to have a marriage fall apart on your radio station?"

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				*** No. 1 ***	
1	1	1	21	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION 8 weeks at No. 1
2	2	3	10	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	◆ BACKSTREET BOYS
3	3	2	35	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
4	5	5	39	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
5	6	8	10	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
6	4	4	19	OOH LA LA WARNER BROS. 17195	◆ ROD STEWART
7	7	6	27	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
8	8	9	14	TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT	◆ GARTH BROOKS
9	11	20	5	FROM THIS MOMENT ON MERCURY ALBUM CUT	SHANIA TWAIN
10	9	7	33	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
11	10	11	25	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
12	12	14	13	AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINOHAM HILL	ANNE COCHRAN & JIM BRICKMAN
13	14	13	38	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
14	18	23	5	MOTHER I MISS YOU GSP ALBUM CUT/MERCURY	JOHN TESH
15	16	18	58	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
16	21	22	8	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
17	15	12	25	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
18	13	10	16	TIME MERCURY ALBUM CUT	◆ LIONEL RICHIE
19	19	16	65	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
20	17	15	54	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
21	22	25	6	ANOTHER DAY GOES BY ELEKTRA ALBUM CUT/EEG	DAKOTA MOON
22	24	27	7	STANDING TOGETHER GRP 3109*	GEORGE BENSON
				*** HOT SHOT DEBUT ***	
23	NEW ▶		1	TRUE COLORS ATLANTIC ALBUM CUT	PHIL COLLINS
24	NEW ▶		1	MY ONE TRUE FRIEND WARNER BROS. ALBUM CUT	BETTE MIDLER
25	28	—	3	I'LL BE ATLANTIC 84191	◆ EDWIN MCCAIN

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				*** No. 1 ***	
1	1	1	24	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS 11 weeks at No. 1
2	2	2	18	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
3	3	3	27	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
4	4	7	16	ONE WEEK REPRISE 17174	◆ BARENAKED LADIES
5	5	5	7	I WILL WAIT ATLANTIC ALBUM CUT	◆ HOOTIE & THE BLOWFISH
6	7	6	31	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
7	6	4	22	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
8	8	9	37	I'LL BE LAVA 84191/ATLANTIC	◆ EDWIN MCCAIN
9	11	12	6	MY FAVORITE MISTAKE A&M ALBUM CUT	◆ SHERYL CROW
10	9	8	35	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
11	10	10	22	KIND & GENEROUS ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
12	12	11	42	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
				*** HOT SHOT DEBUT/AIRPOWER ***	
13	NEW ▶		1	THANK U MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
14	15	17	12	JUMP JIVE AN' WAIL INTERSCOPE ALBUM CUT	◆ THE BRIAN SETZER ORCHESTRA
15	13	13	14	WISHING I WAS THERE RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
16	19	20	12	HOCH BLACKBIRD ALBUM CUT/SIRE	◆ EVERYTHING
17	14	14	26	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
18	18	22	11	SAVE TONIGHT WORK ALBUM CUT	◆ EAGLE-EYE CHERRY
19	21	21	10	CRUSH EDEL AMERICA 164024/HOLLYWOOD	◆ JENNIFER PAIGE
20	16	15	29	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
21	22	25	8	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
				*** AIRPOWER ***	
22	26	29	6	JUMPER ELEKTRA ALBUM CUT/EEG	THIRD EYE BLIND
				*** AIRPOWER ***	
23	29	34	4	LULLABY SMG ALBUM CUT/COLUMBIA	◆ SHAWN MULLINS
24	23	19	15	CAN'T GET ENOUGH OF YOU BABY ELEKTRA ALBUM CUT/EEG	◆ SMASH MOUTH
25	25	27	4	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 79 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

Sweetbox Aims For Top 40 Sweet Spot With The Bach-Backed Hit 'Everything'

BACH SEATS: Ah, the sweet smell of success.

It took one listen for an executive at Lancôme International to select Sweetbox's seductively positive "Everything's Gonna Be Alright" as the sonic backdrop for the \$3 million advertising campaign to introduce the company's new women's fragrance Ô Oui! to the world.

But not before the track, whose melody comes from Bach's "Air On A G String" (from his orchestral Suite No. 3), became a monster hit in Germany, France, Spain, Singapore, and Japan.

Now, as top 40 stations begin spritzing it across the airwaves statewide, the song, released worldwide on RCA/BMG, has begun working its way up the Hot 100. Based on airplay at 63 monitored stations, accompanied by sales of only a 12-inch single, it debuts there this issue at No. 53.

The track is getting its early props from major stations at both mainstream and rhythmic top 40, including WBBM (B-96) Chicago, WHTZ (Z100) New York, KUBE Seattle, WIOQ Philadelphia, WHYI (Y100) Miami, KZQZ (Z-95.7) San Francisco, and WKTU New York.

"For us, it fits right in the pocket of today's rhythmic music. It sounds good between Aaliyah and Lauryn Hill," says WKTU PD Frankie Blue. "It's not a hit for us yet, but it's off to a good start to become huge if you look at the stations it has across the country. It has the upstart. Now it's up to the song to perform."

The orchestral hip-hop-cum-pop journey was masterminded by Sweetbox, comprising German producer Geo and singer/rapper/lyricist Tina Harris, a former dancer for European group Snap!, member of the German sister trio B.O.Y., and a Maryland native who's spent almost 20 years overseas with her military-career family.

"I find it an emotional, goose-bumps-crawling ballad. It's made up of emotional lyrics, classical music from the world's greatest composer, and nice, soft vocals," Harris says.

Adding to its luster, the song was not sampled—it was recorded by the German Symphony Orchestra At Babelsberg, with bass and beat box added by the duo. Altogether, it's an intriguing mix of contemporary rhythms, rap, melodic chorus, and Bach's instantly recognizable melody, linked with a lyric that searches out the promise of good times ahead after a painful breakup.

"It really seems to strike a universal chord," says Hugh Surratt, VP of marketing and artist development for RCA. "It has a really positive message, which I think

programmers are using as a commentary, what with the troubles we've had domestically and politically. And it's a very sing-along kind of song. You can sing this in the shower."



by Chuck Taylor

For John Peake, PD of mainstream top 40 KRBE Houston, "We are attracted to the record because it's got that combination of club elements, but it's for mass-appeal radio. It's cool, it's got that classical instrumentation as a hook, and it sounds good on the radio station. It's just got that KRBE vibe."

It's a vibe that historically has worked well at mainstream radio. "Everything's Gonna Be Alright" is the latest in a string of classical-based songs to fire up the airwaves, including most recently the



SWEETBOX'S TINA HARRIS

top 10 European hit "The Rhapsody" by Warren G & Sissel, featuring a melody from Borodin's "Prince Igor" with an operatic chorus and rap. There's also the just-released "Enjoy Yourself" from New York-based A+, which reprises not Beethoven's Symphony No. 5, but Walter Murphy & the Big Apple Band's 1976 No. 1 disco standard "A Fifth Of Beethoven," which itself borrowed from the Beethoven classic.

Reaching back, there are other radio hits that have borrowed in varying degrees from stalwart and

beloved classical composers, like Barry Manilow's "Could It Be Magic" in 1975 (Chopin), Sting's "Russians" from 1986 (Prokofiev), and Eric Carmen's 1976 and more recently Celine Dion's 1997 hit "All By Myself" (Rachmaninov)—even the 1983 medley "Hooked On Classics" by Louis Clark conducting the Royal Philharmonic Orchestra.

Harris has already dealt with classical purists who find the blending of hip-hop elements with Bach downright blasphemous. "I got an E-mail from this guy who was around 70 years old, asking me how I could destroy such a song," she says. "I told him that music is growing and it changes, and shouldn't it be exposed to all ages? I feel like we're bringing classical music to the attention of 5- to 16-year-olds in a '90s way, giving them a chance to learn. You can't teach these things the same way you did 20 years ago."

The rest of Sweetbox's first album, named for its debut track and released in the U.S. in late September, is driven by contemporary hip-hop construction, with particular care in developing strong instrumental ambience and springy hooks. One other song, "Don't Go Away," revisits the classics, this time "Adagio" from Mahler's Symphony No. 5. On the remake front, Sweetbox takes on a smooth-rolling hip-hop reconstruction of Yvonne Elliman's "If I Can't Have You" and a rap-infused remake of Evelyn "Champagne" King's "Love Come Down," featuring the singer on the chorus.

Otherwise, Harris took on all the rap and vocalized chorus lyrics, most often dealing with the many temperaments of love ("Imagine loving someone so much/Missing your smile, kiss, and touch/To live alone without you I'd die").

"Most producers say, 'Here's the lyrics, here's how you do it, here's what you wear onstage.' I wanted to have some control of this project," Harris says. "I wasn't about to go out onstage in a G-string and high heels."

"This gives me the opportunity to be myself and to create something that is unique to what's going on between Geo and me. I like pop and hip-hop and a little bit of alternative. I wanted to do live music, not dance music," she says.

Meanwhile, Harris is enjoying the ride that the group's international hit has provided. "I've been all over the world and back to the States, where I was born. Whether we sell five or 2 million records, I'm happy and proud of myself. So many things have happened. I'm just taking it one day at a time."

Contact Chuck Taylor at ctaylor@billboard.com.

Zellner Takes KMXV Back To Top With Mainstream Mix

DESPITE WHAT PEOPLE say about the special quality of a first love, PD Jon Zellner says that capturing the 12-plus market crown was more special the second time around, when KMXV (Mix 93.3) Kansas City, Mo., soared 6.3-7.8 in the spring Arbitron survey, tying R&B KPRS for the market lead.

It took a year for KMXV to reclaim the top spot, a slightly shorter length of time than it took Zellner to take Mix from 14th place in February '96 to No. 1 in spring '97, with an 8.3 share. "Radio is a never-ending struggle," he says. "When we hit No. 1 in the spring of '97, the staff was obviously happy but more surprised than ecstatic. In the fall, however, we were served a dose of reality."

KMXV fell 8.2-6.6, dropping to third. "We never had the heritage [that] longtime top 40s such as WFLZ Tampa, Fla., and KKRZ Portland, Ore., enjoy," Zellner says. "When a station has been No. 1 for many years, it develops a loyalty factor. That's not to say our listeners weren't loyal, but people are more prone to try something new."

Specifically, the new entities were a top 40 sign-on, KCHZ, and, ironically enough, its own sister, KOZN (the Zone), which flipped from album rock to modern AC. "Actually, we didn't really see that much of a drop in cume," Zellner says. "People just spent less time with us and more on other options, be that a new radio station or new fall TV shows. People naturally give new things a shot."

He admits that even though the just-flipped Zone took away from Mix's audience, in the long term, he says, "the purpose of that was more to protect us from another modern AC that would sign on and directly attack us. Yet the Zone was designed to specialize in modern music, a big portion of what we play."

So how did KMXV climb back up the mountain? "We adjusted as much as we could, to move away from the Zone. We gave them breathing room by being later on modern records and playing as many dance and rhythm records as we could without sacrificing listeners who didn't like that type of music," Zellner says.

"The problem was, and is, there isn't much appeal for dance and rhythmic music in the market," he adds. "When I first got here, we were playing rhythmic and dance to narrowly focus on women 12-24.

By the time we were No. 1 last year, we were a pretty broad top 40 that played modern and AC yet still had a dance/urban image. Which is another reason why the station is vulnerable: When you do so many things, you're vulnerable when specialists come in.

"Fortunately, the music shifted in the last nine months away from harder modern rock to mainstream pop. The beauty of top 40 is that we can play anything that's popular."

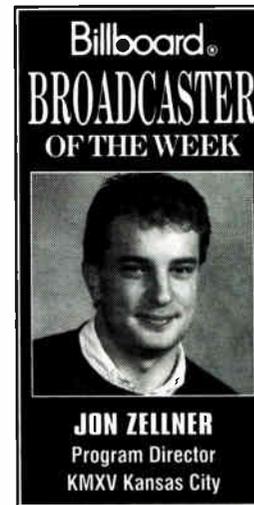
Here's a recent hour on KMXV: matchbox 20, "Real World"; Aerosmith, "I Don't Want To Miss A Thing"; Prince, "When Doves Cry"; Alanis Morissette, "Uninvited"; 'N Sync, "Tearin' Up My Heart"; Goo Goo Dolls, "Iris"; Madonna, "Into The Groove"; Sheryl Crow, "My Favorite Mistake"; Natalie Imbruglia, "Torn"; Backstreet Boys, "I'll Never Break Your Heart"; Fastball, "The Way"; Jennifer Paige, "Crush"; and Semi-sonic, "Closing Time."

So how can Mix stay on top? "It's a matter of staying focused and consistent and matching our listeners' expectations," he says. "Inevitably, we're going to have new competitors, especially when we're a top 40 that's No. 1 25-54."

"The target of KMXV is always women 25-44," Zellner continues. "When we were super-serving 12-24s three years ago, we took the station in a more AC direction to get the adults back. Now that we have the adults back and we kept most of the kids, we can target moms and their daughters."

Mix attracts both generations through "a lot of lifestyle promos," Zellner notes. "We give away circus tickets, Disney videos, and theater tickets on the morning show, but we also brought in Hanson last fall and attracted over 20,000 people to a mall parking lot. Granted, there were a lot of teens, but they all brought their mothers."

KMXV's success is the latest accomplishment in a line of Zellner goals. "My first goal was to be a major-market MD by the time I hit 25, which I did in Phoenix," he says. "My second goal was to be a major-market PD by the time I hit 30, which I did in Kansas City. Now I'd like the opportunity to oversee more than one station with the CBS/Infinity family, be it in Kansas City or elsewhere. But I really enjoy living here; Kansas City is the best-kept secret in America." JEFF SILBERMAN



JON ZELLNER
Program Director
KMXV Kansas City

John McCrea of Cake doesn't like to talk about his personal life much. "My songs aren't usually regurgitations of facts from my life," McCrea says from his home in Sacramento, Calif. "They are more like amalgams of experience, mine and other people's, cannibalized into a story that is far from the truth."

But he will admit that "Never There," at No. 14 on this issue's Modern Rock Tracks, is based on his teen experience with unrequited love.

"I wrote the song eight or 10 years ago. It's pretty self-explanatory. Boy likes girl, and she's never there when he calls," McCrea says. "He thinks he will die without her when actually he needs to be there for himself first. I guess it was

something I was going through at the time. Doesn't everybody, though?"

McCrea thinks that the universal nature of the subject matter is one of the reasons the song has



"I'm a huge fan of traditional country tunes that use a complaining, plaintive voice. George Jones is a badass" —John McCrea, Cake

caught on so quickly. "Everyone can relate to rejection and need. We in Cake like to invite all listeners to our party to empathize."

The song has a particularly old-Nashville fla-

vor. "It's a country song in disguise, and I directed a country-style video to go with it. I'm a huge fan of traditional country tunes that use a complaining, plaintive voice. George Jones is a badass."

But it's the unique extra touches, like a klezmer-sounding melody or trumpet strains, that make "Never There" stand out.

"Is it me, or do a lot of songs sound like Eddie Vedder is singing them? He has that rough lumberjack sound. It's this masculinity caricature that I don't have. Fine if it's actually Eddie, but not so fine if it's a copycat," McCrea says, doing his best impression of the Pearl Jam front man. "We also have sparser arrangements than most modern rock bands. Cake isn't about volume or quantity."

Billboard®

OCTOBER 10, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	1	17	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
2	2	3	6	PSYCHO CIRCUS	KISS MERCURY
3	3	2	19	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
4	5	5	12	WHAT KIND OF LOVE ARE YOU ON ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
5	9	11	13	FLY AWAY	LENNY KRAVITZ VIRGIN
6	4	4	13	SOMEHOW, SOMEWHERE, SOMEWAY TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
7	6	6	20	SPACE LORD	MONSTER MAGNET A&M
8	8	8	11	INSIDE OUT	EVE 6 RCA
9	10	10	5	CELEBRITY SKIN	HOLE DGC/GEFFEN
10	7	7	11	BETTER THAN YOU	METALLICA ELEKTRA/VEEG
11	11	14	8	DRAGULA	ROB ZOMBIE GEFFEN
				★★★ AIRPOWER ★★★	
12	17	32	3	SLIDE DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS.
13	13	17	7	THE DOPE SHOW MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE
14	12	13	10	MACHETE	BROTHER CANE VIRGIN
15	14	15	38	BLUE ON BLACK	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
16	18	23	4	YOUR LIFE IS NOW	JOHN MELLENCAMP COLUMBIA
17	19	24	8	GOT THE LIFE FOLLOW THE LEADER	KORN IMMORTAL/EPIC
18	16	12	20	MY SONG	JERRY CANTRELL COLUMBIA
19	24	25	7	ALL THE KIDS ARE RIGHT	LOCAL H ISLAND
20	15	9	16	IT'S ALRIGHT	CANDLEBOX MAVERICK/WARNER BROS.
21	27	29	5	GOT YOU (WHERE I WANT YOU)	THE FLYS DELICIOUS VINYL/TRAUMA
22	29	30	4	SOFT	SECOND COMING CAPITOL
23	30	28	5	SOMETIMES IT HURTS	STABBING WESTWARD COLUMBIA
24	28	26	6	BOOGIE KING	THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY
25	23	18	24	IRIS	GOO GOO DOLLS WARNER SUNSET/REPRISE
26	33	—	2	STILL RAININ'	JONNY LANG A&M
27	21	19	20	I DON'T WANT TO MISS A THING	AEROSMITH COLUMBIA
28	22	22	10	ONCE IN A WHILE	DISHWALLA A&M
29	32	31	6	FIRE ESCAPE	FASTBALL HOLLYWOOD
30	20	16	14	OVER YOUR SHOULDER	SEVEN MARY THREE MAMMOTH/ATLANTIC
31	31	33	4	ROCKS	ROD STEWART WARNER BROS.
32	35	37	3	QUICKSAND	FINGER ELEVEN WIND-UP
33	34	27	16	DU HAST	RAMMSTEIN SLASH/LONDON/ISLAND
34	26	21	22	IN HIDING	PEARL JAM EPIC
35	39	36	3	SINGING IN MY SLEEP	SEMISONIC MCA
36	NEW ▶	1		WE'RE AN AMERICAN BAND	JACKYL GEFFEN
37	40	—	2	SUREFIRE (NEVER ENOUGH)	ECONOLINE CRUSH RESTLESS
38	NEW ▶	1		BITTERSWEET	FUEL 550 MUSIC
39	36	34	8	FATHER OF MINE	EVERCLEAR CAPITOL
40	NEW ▶	1		DO THE EVOLUTION	PEARL JAM EPIC

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 10, 1998

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	3	4	6	CELEBRITY SKIN	HOLE DGC/GEFFEN
2	1	2	24	INSIDE OUT	EVE 6 RCA
3	2	1	17	ONE WEEK	BARENAKED LADIES REPRISE
4	7	7	12	FATHER OF MINE	EVERCLEAR CAPITOL
5	8	17	4	SLIDE	GOO GOO DOLLS WARNER BROS.
6	5	5	18	INTERGALACTIC	BEASTIE BOYS GRAND ROYAL/CAPITOL
7	6	6	13	I THINK I'M PARANOID	GARBAGE ALMO SOUNDS/INTERSCOPE
8	4	3	16	PERFECT	THE SMASHING PUMPKINS VIRGIN
9	14	19	6	FLY AWAY	LENNY KRAVITZ VIRGIN
10	9	9	12	JUMPER	THIRD EYE BLIND ELEKTRA/VEEG
11	11	12	6	SINGING IN MY SLEEP	SEMISONIC MCA
12	12	11	12	SAVE TONIGHT	EAGLE-EYE CHERRY WORK
13	10	8	27	FLAGPOLE SITTA	HARVEY DANGER SLASH/LONDON/ISLAND
14	20	28	3	NEVER THERE	CAKE CAPRICORN
15	16	15	8	GOT YOU (WHERE I WANT YOU)	THE FLYS DELICIOUS VINYL/TRAUMA
16	15	14	9	FIRE ESCAPE	FASTBALL HOLLYWOOD
17	13	10	16	WHAT'S THIS LIFE FOR	CREED WIND-UP
18	17	18	6	LULLABY	SHAWN MULLINS SMG/COLUMBIA
				★★★ AIRPOWER ★★★	
19	NEW ▶	1		THANK U	ALANIS MORISSETTE MAVERICK/REPRISE
20	19	13	31	SHIMMER	FUEL 550 MUSIC
21	18	16	12	JUMP JIVE AN' WAIL	THE BRIAN SETZER ORCHESTRA INTERSCOPE
22	21	21	7	THE DOPE SHOW	MARILYN MANSON NOTHING/INTERSCOPE
23	22	20	7	ALL THE KIDS ARE RIGHT	LOCAL H ISLAND
24	25	31	4	CIRCLES	SOUL COUGHING SLASH/WARNER BROS.
25	24	27	8	GOT THE LIFE	KORN IMMORTAL/EPIC
26	29	30	5	MY FAVORITE MISTAKE	SHERYL CROW A&M
27	31	—	2	BITTERSWEET	FUEL 550 MUSIC
28	28	25	13	THE DOWN TOWN	DAYS OF THE NEW OUTPOST/GEFFEN
29	26	23	11	ONCE IN A WHILE	DISHWALLA A&M
30	27	24	14	STAY (WASTING TIME)	DAVE MATTHEWS BAND RCA
31	30	29	10	SPACE LORD	MONSTER MAGNET A&M
32	32	35	5	ONE MORE MURDER	BETTER THAN EZRA ELEKTRA/VEEG
33	35	37	3	A PERFECT DAY ELISE	PJ HARVEY ISLAND
34	NEW ▶	1		DO THE EVOLUTION	PEARL JAM EPIC
35	34	32	15	HOOSH	EVERYTHING BLACKBIRD/SIRE
36	NEW ▶	1		WHAT IT'S LIKE	EVERLAST TOMMY BOY
37	39	38	21	AVA ADORE	THE SMASHING PUMPKINS VIRGIN
38	37	—	2	ONLY WHEN I LOSE MYSELF	DEPECHE MODE MUTE/REPRISE
39	33	26	11	IN HIDING	PEARL JAM EPIC
40	NEW ▶	1		DRAGULA	ROB ZOMBIE GEFFEN



HITS! IN TOKIO

Week of September 13, 1998

- ① Dno Wop / Lauryn Hill
- ② Life Is A Flower / Ace Of Base
- ③ Life / Des'ree
- ④ My Favorite Mistake / Sheryl Crow
- ⑤ I Love You / Debelah Morgan
- ⑥ Can't Take My Eyes Off Of You / Lauryn Hill
- ⑦ Kind And Generous / Natalie Merchant
- ⑧ Too Much, Too Little, Too Late / Silver Sun
- ⑨ Hinoatarubasho / Misia
- ⑩ Kokoronishimaimashou / Thoko Furuuchi
- ⑪ I Will Wait / Hootie And The Blowfish
- ⑫ Boy You Knock Me Out / Tatyana Ali
- ⑬ The Boy Is Mine / Brandy & Monica
- ⑭ Circle / Swan Dive
- ⑮ Dye / Gloria Estefan
- ⑯ The Knock / U.N.K.L.E.
- ⑰ Love Letters / Ali
- ⑱ The Way / Fastball
- ⑲ History Repeating / Propellerheads
- Featuring Miss Shirley Bassey
- ⑳ Silly Man / The Tony Rich Project
- ㉑ Hey Now Now / Swirl 360
- ㉒ Ruffneck / Freestylers
- ㉓ Dgijodiora / Lee-Tzsche
- ㉔ Come To Me / Satoshi Tomiie
- ㉕ Got The Life / Korn
- ㉖ Lady Marmalade / All Saints
- ㉗ Intergalactic / Beastie Boys
- ㉘ World Without You / Trine Rein
- ㉙ The Air That I Breathe / Simply Red
- ㉚ Celebrity Skin / Hole
- ㉛ Day After Day / Julian Lennon
- ㉜ The First Night / Monica
- ㉝ Save Tonight / Eagle-Eye Cherry
- ㉞ My Heart Will Go On / Celine Dion
- ㉟ Tumetai Hana / The Brilliant Green
- ㊱ Another Day Goes By / Dakota Moon
- ㊲ Making History / Janet Kay
- ㊳ Priye-A (The Player) / Jephthe Guillaume
- ㊴ Happy Ever After '98 / Julia Fordham
- ㊵ Rock With You / D'influence
- ㊶ I Wanna Hold You Tonight /
Ralph MacDonald
- ㊷ Soul Glow / Great 3
- ㊸ Star Chasers / 4 Hero
- ㊹ Hey Jude / Bob Belden Project
- Featuring Jhelisa
- ㊺ Until It's Alright / C.J. Lewis Featuring
Koumi Hirose
- ㊻ Live / Lenny Kravitz
- ㊼ Viva Forever / Spice Girls
- ㊽ So Far Away / Soraya
- ㊾ Troubled Girl / Karen Ramirez
- ㊿ Pilgrim / Eric Clapton

Selections can be heard on
"Sapporo Beer Tokyo Hot 100"
every Sunday 1 PM-5 PM on
J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

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<http://www.j-wave.co.jp>

MuchMusic Awards Scores, Unorthodox Presentation & All

MUCHMUSIC AWARDS: Throw on an awards show, ignore the traditional setting, and televise everything live to about 18 million households in the U.S. and Canada, and what do you have? The 1998 MuchMusic Video Awards, held Sept. 24 at MuchMusic's headquarters in Toronto.

Unlike most awards shows, the MuchMusic Video Awards doesn't use podiums or TelePrompTers; awards and performances are staged in various places in and outside of the building. This year's performers included Smashing Pumpkins, Goo Goo Dolls, Barenaked Ladies, and Philosopher Kings from a main stage in MuchMusic's parking lot. On other

stages within the MuchMusic compound, there were performances by Canada's Rascalz, Love Inc., and Big Wreck and a farewell Canadian performance by A Tribe Called Quest.

The Backstreet Boys' Howie Dorough, who presented an award with fellow group member A.J. McLean, said, "I've never seen anything like this. Can you imagine MTV doing this?"

"Beverly Hills, 90210" star Jason Priestley,

another presenter, also spent his time in Toronto directing a Barenaked Ladies documentary.

The overwhelming opinion of several Canadian music industry figures attending this year's show was that it was bigger and better than previous MuchMusic Awards ceremonies.

"Of all the [Canadian] industry parties, this is my favorite," said Universal Music Canada director of national promotion Paul Eastwood. "There's just so much going on, and so many people you can meet here."

Following is the complete list of winners:

Best video: Love Inc., "Broken Bones."

Best rap video: The Rascalz Featuring Checkmate, Choclair, Kardinal Offishall & Thrust, "Northern Touch."

Best soul/R&B video: Kaybe, "Natural High."

Best international video: Madonna, "Ray Of Light."

MuchMoreMusic Award: Jann Arden, "The Sound Of."

Best performance in a video: The Tragically Hip, "Poets."

Best editing: Sarah McLachlan, "Sweet Surrender," Alex Bigham, editor.

Best cinematography: The Tea Party, "Release," Anghel Decca, director of photography.

Best director: Matthew Good

Band, "Apparitions," William Morrison, director.

Best independent video: Serial Joe, "Skidrow."

Best dance video: Love Inc., "Broken Bones."

Best French video: Dubmatique, "La Force De Comprendre."

VideoFACT Award: Michie Mee, "Covergirl (DJX Propane Remix)."

Eye Popper Award: David Bowie.

New Technology Award: The Watchmen.

And in the "people's choice" categories:

Favorite Canadian video: Sarah McLachlan, "Sweet Surrender."

Favorite Canadian artist: Celine Dion, "My Heart Will Go On."

Favorite Canadian group: Our Lady Peace, "4 AM."

Favorite international artist: Will Smith, "Gettin' Jiggy Wit It."

Favorite international group: Backstreet Boys, "I'll Never Break Your Heart."

In other MuchMusic news, Alanis Morissette will give a rare live performance and interview on TV when she

appears Nov. 1 on the MuchMusic series "Intimate & Interactive." The show will include Morissette answering questions from fans in the studio, by phone, by E-mail, and by fax.

VH1 FASHION AWARDS: And if you're not sick of awards shows this season, get ready for more. The 1998 VH1 Fashion Awards, slated for Oct. 23 in New York, will once again honor the stars of the entertainment and fashion industries.

As expected, Janet Jackson, Smashing Pumpkins, Lenny Kravitz, and Iggy Pop will perform at the awards show, which will premiere Oct. 27 on VH1 (Billboard Bulletin, Aug. 20). Comedian Ellen DeGeneres will host.

Following are the nominees in the music-related categories:

Most stylish music video: Brian Setzer Orchestra, "Jump Jive An' Wail"; Janet Jackson, "Got 'Til It's Gone"; Lenny Kravitz, "If You Can't Say No"; Madonna, "Ray Of Light"; Smashing Pumpkins, "Ava Adore."

Most fashionable artist: Madonna, Marilyn Manson, Sarah McLachlan, Sheryl Crow, and Stevie Nicks.

Assistance in preparing this column was provided by Larry LeBlanc in Toronto.

THE EYE



by Carla Hay

FOR WEEK ENDING SEPTEMBER 27, 1998

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Lauryn Hill, Doo Wop (That Thing)
- 2 Kelly Price, Friend Of Mine
- 3 Brandy (Feat. Mase), Top Of The World
- 4 Gerald Levert, Thinkin' Bout It
- 5 R. Kelly, Half On A Baby
- 6 Monifah, Touch It
- 7 JD & Mariah Carey, Sweetheart
- 8 Next, I Still Love You
- 9 Monica, The First Night
- 10 Noreaga, SuperThug
- 11 Silk The Shocker, It Ain't My Fault
- 12 Dru Hill Feat. Redman, How Deep Is Your Love
- 13 Aaliyah, Are You That Somebody?
- 14 Kurupt, We Can Freak It
- 15 Aaron Hall, All The Places
- 16 Keith Sweat Feat. Snoop Dogg, Come Get With It
- 17 Imaigen, No Doubt
- 18 Montell Jordan, I Can Do That
- 19 Tyrese, Nobody Else
- 20 Canibus, I Honor U
- 21 Nicole, I Can't See
- 22 Divine, Lately
- 23 Mya, Movin' On
- 24 Xzibit, What U See Is What U Get
- 25 Melanie B Feat. Missy Elliott, I Want You Back
- 26 Jay-Z Feat. Amil & Ja, Can I Get A...
- 27 Snoop Dogg, Still A G Thang
- 28 Janet, Go Deep
- 29 JD Feat. Jay-Z, Money Ain't A Thang
- 30 Tamia, So Into You

★ ★ NEW ONS ★ ★

- Cam'ron, Horse & Carriage (Remix)
Tatyana Ali, Boy You Knock Me Out
All City, The Hot Joint
Innocent Crew, Impossible Train
DMX, Ruff Ryders' Anthem
B.B.J., Pentecostal Poppa
Karen McSwain, The Real Thing
Maxwell, Matrimony: Maybe You
Willie Max, Can't Get Enough
Pras, Blue Angels
Missjones, Two Way Street (Remix)
Mack 10, Money's Just A Touch Away



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Vince Gill, If You Ever Have Forever In Mind
- 2 Alabama, How Do You Fall In Love
- 3 Faith Hill W/Tim McGraw, Just To Hear You...

- 4 Shania Twain, Honey, I'm Home
- 5 Alan Jackson, I'll Go On Loving You
- 6 Dwight Yoakam, These Arms
- 7 Mark Wills, Don't Laugh At Me
- 8 Sammy Kershaw, One Day Left To Live
- 9 The Wilkinsons, 26 Cents
- 10 Diamond Rio, You're Gone
- 11 Reba McEntire, Forever Love
- 12 Noreaga, Everything's Changed
- 13 Tracy Byrd, I Wanna Feel That Way Again
- 14 Brooks & Dunn, How Long Gone
- 15 Trisha Yearwood, That Ain't The Way I Heard It
- 16 Bill Engvall, I'm A Cowboy
- 17 Lee Ann Womack, A Little Past Little Rock
- 18 The Warren Brothers, Gully *
- 19 Chris LeDoux, Bang A Drum *
- 20 John Michael Montgomery, Hold On To Me *
- 21 Aaron Tippin, For You I Will *
- 22 Blackhawk, There You Have It *
- 23 Toby Keith, Getcha Some *
- 24 Mark Nesler, Slow Down *
- 25 Patty Loveless, Like Water Into Wine *
- 26 Travis Tritt, If I Lost You *
- 27 Wynonna, Woman To Woman *
- 28 Jo Dee Messina, I'm Alright
- 29 Randy Travis, The Hole
- 30 T. Graham Brown, Wine Into Water
- 31 Suzy Boggus, Nobody Love, Nobody Gets Hurt *
- 32 Tracy Lawrence, While You Sleep
- 33 Dixie Chicks, Wide Open Spaces
- 34 Garth Brooks, To Make You Feel My Love
- 35 Terri Clark, You're Easy On The Eyes
- 36 Michael Peterson, When The Bartender Cries
- 37 Mark Chesnutt, Wherever You Are
- 38 Chris Knight, It Ain't Easy Being Me
- 39 Keith Harling, Coming Back For You
- 40 Great Divide, Pour Me A Vacation
- 41 Pam Tillis, I Said A Prayer
- 42 Cledus T. Judd, First Redneck On The Internet
- 43 Lila McCann, To Get Me To You
- 44 Danni Leigh, If The Jukebox Took Teardrops
- 45 Billy Dean, Real Man
- 46 Trini Triggs, Straight Tequila
- 47 BR5-49, Wild One
- 48 Dolly Parton, Honky Tonk Songs
- 49 Heather Myles, True Love
- 50 Monty Holmes, Alone

★ ★ NEW ONS ★ ★

- Clint Daniels, When I Grow Up
Deana Carter, Absence Of The Heart



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Aaliyah, Are You That Somebody?
- 2 Beastie Boys, Intergalactic
- 3 Barenaked Ladies, One Week
- 4 Lauryn Hill, Doo Wop (That Thing)
- 5 Korn, Got The Life
- 6 Aerosmith, I Don't Want To Miss A Thing
- 7 Monica, The First Night
- 8 Marilyn Manson, The Dope Show
- 9 Backstreet Boys, I'll Never Break Your Heart
- 10 Eagle-Eye Cherry, Save Tonight
- 11 Everclear, Father Of Mine
- 12 Madonna, The Power Of Good-Bye
- 13 Janet, Go Deep
- 14 JD Feat. Jay-Z, Money Ain't A Thang
- 15 Brandy (Feat. Mase), Top Of The World
- 16 DMX, Ruff Ryders' Anthem
- 17 Eve 6, Inside Out
- 18 Brian Setzer Orchestra, Jump Jive An' Wail
- 19 All Saints, Never Ever
- 20 Monster Magnet, Space Lord
- 21 Hole, Celebrity Skin
- 22 'N Sync, Tearin' Up My Heart
- 23 Mya, Movin' On
- 24 Shawn Mullins, Lullaby
- 25 Pearl Jam, Do The Evolution
- 26 Black Eyed Peas, Joints & Jams
- 27 Five, When The Lights Go Out
- 28 Hootie & The Blowfish, I Will Wait
- 29 Sheryl Crow, My Favorite Mistake
- 30 JD & Mariah Carey, Sweetheart
- 31 Creed, What's This Life For
- 32 R. Kelly, Half On A Baby
- 33 Goo Goo Dolls, Iris
- 34 Brandy & Monica, The Boy Is Mine
- 35 Rob Zombie, Dragula
- 36 Dru Hill Feat. Redman, How Deep Is Your Love
- 37 Will Smith, Just The Two Of Us
- 38 Natalie Imbruglia, Wishing I Was There
- 39 Master P, Thug Girl
- 40 K-Ci & JoJo, All My Life
- 41 Semisonic, Closing Time
- 42 Jennifer Paige, Crush
- 43 Snoop Dogg, Still A G Thang
- 44 Pras Michel Feat. Dirty Bastard, Ghetto Supastar
- 45 The Notorious B.I.G., My Adidas Problems
- 46 Tatyana Ali, Daydreamin'
- 47 Beastie Boys, (You Gotta) Fight For Your Right...
- 48 Mariah Carey, Honey
- 49 Next, I Still Love You
- 50 The Smashing Pumpkins, Perfect

★ ★ NEW ONS ★ ★

- Brandy, Have You Ever?
Everlast, What It's Like
Big Punisher, You Came Up
Cake, Never There
Flipmode Squad, Cha Cha Cha
Monifah, Touch It
Outkast, Rosa Parks
U2, Sweetest Thing



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Barenaked Ladies, One Week
- 2 Goo Goo Dolls, Iris
- 3 Aerosmith, I Don't Want To Miss A Thing
- 4 Matchbox 20, Real World
- 5 John Mellencamp, Your Life Is Now
- 6 Madonna, The Power Of Good-Bye
- 7 Natalie Imbruglia, Torn
- 8 Hootie & The Blowfish, I Will Wait
- 9 The Smashing Pumpkins, Perfect
- 10 Brian Setzer Orchestra, Jump Jive An' Wail
- 11 Shawn Mullins, Lullaby
- 12 Sheryl Crow, My Favorite Mistake
- 13 Semisonic, Closing Time
- 14 Fastball, The Way
- 15 Natalie Imbruglia, Wishing I Was There
- 16 Eagle Eye Cherry, Save Tonight
- 17 Janet, Go Deep
- 18 Brian Setzer Orchestra, Jump Jive An' Wail
- 19 Edwyn McCain, I'll Be
- 20 Shania Twain, You're Still The One
- 21 Paula Cole, I Don't Want To Wait
- 22 Marcory Playground, Sex & Candy
- 23 Smash Mouth, Walkin' On The Sun
- 24 Green Day, Time Of Your Life
- 25 Babyface, You Were There
- 26 Celine Dion, My Heart Will Go On
- 27 The Wallflowers, One Headlight
- 28 Third Eye Blind, How's It Going To Be
- 29 Dine Straits, Money For Nothing
- 30 Jewel, Who Will Save Your Soul
- 31 Jennifer Paige, Crush
- 32 Culture Club, Miss Me Blind
- 33 Jewel, You Were Meant For Me
- 34 Matchbox 20, 3 AM
- 35 Janet, Together Again
- 36 Anggun, Snow On The Sahara
- 37 Alanis Morissette, You Learn
- 38 Alanis Morissette, Head Over Feet
- 39 Sugar Ray, Fly
- 40 Sarah McLachlan, Acia
- 41 Mariah Carey, Honey
- 42 Tom Petty & The Heartbreakers, Free Fallin'
- 43 Robert Palmer, Addicted To Love
- 44 Tina Turner, What's Love Got To Do With It
- 45 Bonnie Raitt, Something To Talk About
- 46 Red Hot Chili Peppers, Under The Bridge
- 47 David Bowie, China Girl
- 48 Blind Melon, No Rain
- 49 Melissa Etheridge, I'm The Only One
- 50 Sheryl Crow, All I Wanna Do

★ ★ NEW ONS ★ ★

- U2, Sweetest Thing
Stevie Nicks, If You Ever Did Believe
Brandy, Have You Ever?

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 10, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Shaggy Feat. Janet, Luv Me, Luv Me

BOX TOPS

- Aaron Hall, All The Places I Will Kiss You
Five, When The Lights Go Out
Kirk Franklin, Lean On Me
98 Degrees, Because Of You
Monica, The First Night
Next, I Still Love You
Big Punisher, You Came Up
Xzibit, What U See Is What U Get
Xscape, My Little Secret
Mya, Movin' On
Kelly Price, Friend Of Mine (Remix)
Master P Feat. Snoop Dogg, Thug Girl
Aaliyah, Are You That Somebody?
JD & Mariah Carey, Sweetheart
Master P, Goodbye To My Homies
Silkk The Shocker, It Ain't My Fault
Snoop Dogg, Still A G Thang
Black Eyed Peas, Joints & Jams
Fat Joe, Don Cartagena
Dru Hill, How Deep Is Your Love
R. Kelly, 1/2 On A Baby
Backstreet Boys, I'll Never Break Your Heart
JD Feat. Jay-Z, Money Ain't A Thang

NEW

- Brand Nubian, Don't Let It Go To Your Head
Cake, Never There
Cam'ron, Horse & Carriage (Remix)
Cleopatra, Life Ain't Easy
Corey Glover, April Rain
Daneshia Starr F/Rome, As Long As I Live
Fionna Apple, Across The Universe
Gomez, '78 Stone Wabble
Goo Goo Dolls, Slide
Johnny Lang, Still Rainin'
Liz Phair, Polyesterday Bride
Luther Vandross, I Know
Mack 10, Money's Just A Touch Away
Melky Sedek, Raw



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

NEW

- Fionna Apple, Across The Universe
Big Punisher, You Came Up
Cake, Never There
Cat Power, Cross Bones Style
Depeche Mode, Only When I Lose Myself
DMX, Ruff Ryders' Anthem
Everlast, What It's Like
Flipmode Squad, Everybody On The Line Outside 2
Chris Isaak, Please
Maxwell, Matrimony: Maybe You
Liz Phair, Polyesterday Bride
Shaggy Feat. Janet, Luv Me, Luv Me
Duncan Sheik, Bite Your Tongue



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- 98 Degrees, Because Of You (new)
Dru Hill, How Deep Is Your Love (new)
Front To Back, Different Love (new)
Monolith, At The T.O.P. (new)
Noreaga, SuperThug (new)
Placebo, Pure Morning (new)
Savage Garden, Tears Of Pearls (new)
Bryan Adams, On A Day Like Today
Beastie Boys, Intergalactic
Jennifer Paige, Crush
Monica, The First Night
Janet, Go Deep
Matthew Good Band, Apparitions
Love Inc., You're A Superstar
The Smashing Pumpkins, Perfect
Big Wreck, Blown Wide Open
Marilyn Manson, The Dope Show
Big Sugar, The Scene
Barenaked Ladies, One Week
Snoop Dogg, Still A G Thang



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Aterciopelados, El Estuche (Heavy)
Dave Matthews Band, Stay (Heavy)
Manu Chao, Clandestina (Heavy)
Marilyn Manson, The Dope Show (Heavy)
Monster Magnet, Space Lord (Heavy)
Natalie Imbruglia, Wishing I Was There (Heavy)
Plastilina Mosh, Monster Truck (Heavy)
The Cors, I Never Loved You Anyway (Heavy)
Tiro De Gracia, El Juego Verdadero (Heavy)
Cecilia Toussaint, Como La Nada (Medium)
El Tri, Nostalgia (Medium)
Fatboy Slim, The Rockafeller Skank (Medium)
Fun Lovin' Criminals, Love Unlimited (Medium)
Imani Coppola, I'm A Tree (Medium)
Jimmy Ray, Going To Vegas (Medium)
Korn, I Got A Life (Medium)
La Gusana Ciega, Invasion Estelar (Medium)
Lenny Kravitz, I Belong To You (Medium)
Madonna, The Power Of Good-Bye (Medium)
Pras Michel Feat. Dirty Bastard & Mya, Ghetto Supastar (Medium)



2 hours weekly
3900 Main St.
Philadelphia, PA 19127

- Lauryn Hill, Doo Wop (That Thing)
Noreaga, SuperThug
Kelly Price, Friend Of Mine
Dru Hill, How Deep Is Your Love
Silkk The Shocker, It Ain't My Fault
JD & Mariah Carey, Sweetheart
R. Kelly, 1/2 On A Baby
Big Punisher, You Came Up
Monica, The First Night
Fat Joe, Don Cartagena
Xzibit, What U See Is What U Get
Most Def & Qualli, Definition
Jay-Z Feat. Amil & Ja, Can I Get A...
Cannibus, I Honor U
Chico DeBarge, Virgin



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Madonna, The Power Of Good-Bye
Chris Isaak, Please
Marcy Playground, Sherry Fraser
Hootie And The Blowfish, I Will Wait
Sheryl Crow, My Favorite Mistake
Clutch, The Soapmakers
Lenny Kravitz, Thinking Of You
P.M. Dawn, I Had No Right
Hole, Celebrity Skin
Korn, Got The Life
Natalie Imbruglia, Wishing I Was There
R. Kelly, 1/2 On A Baby
Marilyn Manson, The Dope Show
Des'ree, Life
Ace Of Base, Cruel Summer
Plastilina Mosh, Monster Truck
Semisonic, Singing In My Sleep
They Might Be Giants, Doctor Worm
Reel Big Fish, Take On Me
Local H, All The Kids Are Right



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Lauryn Hill, Doo Wop (That Thing)
Silkk The Shocker, It Ain't My Fault
Ginuwine, Same Ol' G
JD & Mariah Carey, Sweetheart
Monica, The First Night
Jay-Z Feat. Amil & Ja, Can I Get A...
Brandy (Feat. Mase), Top Of The World
Dru Hill, How Deep Is Your Love
Aaliyah, Are You That Somebody?
E-40, I Hope I Don't Go Back

VANGUARD OWNER WELK MUSIC GROUP BUYS SUGAR HILL RECORDS

(Continued from page 8)

Larry Welk, chairman of the board/CEO of the Santa Monica, Calif.-based Welk Music Group, says he, too, was highly selective in choosing a label to grow with.

"We made a conscious decision a year or two ago that we wanted to build the music division of Welk," he says. "I felt like there was real opportunity there to grow in certain niches of music—the niches that Vanguard has specialized in: folk, singer/songwriter, blues . . . At that point, we started beefing up our staff"—including the May arrival of former Columbia VP of A&R Steve Buckingham as a senior VP, among several recent executive additions.

"Of course, another way to grow is if you can find companies that match what you are trying to do and bring them in—which certainly narrows the field of contenders," Welk adds. "I had known Barry Poss for several years, and we started talking informally a year ago. The more we talked, the more we felt that our two companies were a good fit. We could free him up of a lot of the day-to-day

business issues and allow him to concentrate on the music side, and he would bring his expertise to us."

Poss will continue to head Sugar Hill, and no changes are anticipated in the day-to-day operations of the label, which will remain in its Durham offices, Poss says. The label, which has won eight Grammy Awards, boasts a deep catalog that includes Doc Watson, Sam Bush, Doyle Lawson & Quicksilver, James McMurtry, Bad Livers, Robert Earl Keen, and new signees Donna The Buffalo and Nickel Creek.

Sugar Hill is distributed by Koch, and "there are no immediate plans" to change that, according to a Welk Music Group spokeswoman. Welk

uses a variety of indie distributors but also sells directly to a large number of retail accounts.

Welk says he has given Poss no immediate mandate other than to continue doing what he has done well. "I think the most important thing is that we don't take on too much," he says. "Part of what we have to offer at Vanguard and Sugar Hill is attention to individual acts and support for them in the marketplace, and we don't want to change that by setting any formal goals of doubling our release slate or adding 'X' amount of new signings, for example."

Welk says that Vanguard "has perhaps been known more as a catalog label, but that is something we are in

the process of changing with a number of exciting signings," including singer/songwriter David Wilcox and three "young lion" blues acts currently being courted.

Poss will work "in an informal capacity" with Vanguard, Welk says, "giving his ears and experience."

Welk notes that artists Poss finds who might not be right for Sugar Hill will be steered to Vanguard, which is overseen by VP/GM Kevin Welk, and vice versa.

"We have similarities, but we are also different," says Poss of the relationship between Vanguard and Sugar Hill. "That makes us complementary, rather than duplicating efforts."

Welk allows that there may be

some friendly competition. "When we sat down and were first talking [with Poss], there were one or two acts that we realized we were both interested in," he says, laughing. "But for me, I don't care what label they end up on—we own 100% of Vanguard and 100% of Sugar Hill, so I just want the act to do well wherever it ends up."

Welk does not rule out other label acquisitions, noting that it will not be another 12 years before it next adds to its music holdings. "We are actively looking to expand the Welk Music Group," he says. "If the right thing came along tomorrow and I felt it fit with what we are doing, then we would definitely pursue it."

COPYRIGHT DIRECTIVE TO HIT HOME STRETCH

(Continued from page 8)

says, "generally in favor of rights holders." Its most significant amendment, she feels, was one reinforcing the concept of technical measures to protect music online.

IFPI has been pressing for the directive to outlaw equipment designed to circumvent the technology used to stop unlicensed downloading of music.

The directive's first draft outlawed only equipment that had as its primary purpose the ability to bypass technical protections. As Regnier noted, "If its primary purpose is to make coffee or turn the lights on and off in the office, then at the moment that makes it legal."

The amendment now approved by the Culture Committee "shows that the technical measures are important and accepts IFPI arguments over what is illegal equipment," says Regnier.

She adds that the Culture Committee also showed its awareness over the differing levels of danger presented by analog home copying and its digital successor.

When the Legal Affairs Committee meets Oct. 14, it will also consider a report on the draft Copyright Directive written by one of its own members. This report, a document regarded as influential in the committee members' deliberations, is seen as generally favorable to the record industry in that it narrows the definition of ephemeral copies, accepts the difference between analog and digital home copying, and underscores the legitimacy of technical protections for online music.

Frances Moore, head of IFPI's Brussels offices, comments, "When the draft directive was first issued, it was something we could not support. There have definitely been some improvements as it has passed through the Parliament. Even the worst committees have given us some improvements."

But, she warns, "there are still

some amendments on the table that we need to get off the table."

Prime among them is one introduced by the Consumer Committee that brings into Europe the American legal concept of "fair use."

Under this, consumers are allowed to do anything that is not demonstrably harming the rights holder. Moore says it works in the U.S.

BMG SETS GLOBAL PLAN FOR MUSIC ON INTERNET

(Continued from page 10)

Marcia Appel, senior VP of advertising and partnership marketing for Musicland—which has 934 stores worldwide that sell music, the most of any chain—says, "We continue to believe that the primary music consumer and the most influential one will continue to prefer the store shopping experience because they're not interested in just one label group or just one artist."

Conroy says BMG's online presence is "more about awareness generation" than direct selling. "The impact on sales we expect to be modest. We expect to be learning about consumer buying behavior."

He says that details of the E-commerce plan, such as the number of titles available, have not been worked out yet. Pricing, he says, will be "consistent with retail." The product will be from BMG's major-label groups, such as Arista, RCA, and Windham Hill, and from affiliated labels like Loud and Jive.

The existing Web sites, which have been widely advertised, are Bug Juice, for alternative rock; Twang This, for country; and Peeps Republic, for R&B. Peeps was the first genre site launched, in February 1996.

BMG will be rolling out three more genre Web sites later this year. One will be for Latin music; another for adult contemporary, which will include jazz, classical, and new age and primarily use the repertoire of BMG Classics and Windham Hill; and the third for classic rock.

The company is also expanding and forming partnerships with Internet companies. It has made a deal with the New York-based Internet advertising company Doubleclick to seek worldwide marketing deals with major advertisers of consumer goods and services. And it is expanding relationships it has already with

online companies like Liquid Audio, which has technology allowing the downloading of music; RealNetworks, which provides for the streaming of music and video; a2b Music, which also handles digital downloading; and America Online, whose technology allows consumers to navigate from a computer-played CD directly to a BMG Web site.

BMG says it hopes to build "bridges" between online and offline retail through promotions involving its technology partners. It cites a promotion last year that featured an a2b-downloaded single from the Verve Pipe's latest album and opportunities to buy the recording from N2K's Music Boulevard online store and Trans World Entertainment stores.

BMG says that expansion of the Internet strategy worldwide will allow the creation of similar promotions in other countries involving local artists and local retailers. But Conroy says that Web sites in other countries will not be genre-specific, as they are here. The areas outside

the U.S. where BMG has built an Internet presence include Europe, Japan, and Australia.

Conroy says BMG will be creating in the next two months a worldwide home page on the Internet that will direct consumers to the company's more than 100 music Web sites.

In July, BMG created a division, BMG Online, to coordinate all Internet activities within the company. Elizabeth Schimel is GM of the unit, which employs "about a dozen" people, according to Conroy. He declines to say how much BMG is investing in the Internet but asserts that the effort is "cost-efficient" because it is "leveraging assets we already have."

What the new program will not be about at present, executives say, is the digital delivery of music. But they make it clear that they are preparing for it. "Our hope and expectation is to be able to develop a standard to securely provide digital distribution in the near future," says Conroy. "But it's not here."

KINGFISHER'S VCI BID

(Continued from page 8)

Although many industry insiders regard SMG as the better fit for VCI, Kingfisher has signaled its commitment to the deal, saying it has identified video as a driving force in the entertainment sector. It also revealed that it is intent on expanding its own entertainment product range through its stores, particularly in the area of own-label product, for which it has set up a video production company called Pathway. It also owns the specialist music and video chain MVC and Demon Records.

VCI's chairman, Michael Grade, is the former head of the commercial TV station Channel 4. VCI has rights to a variety of children's product, including Thomas the Tank Engine, through its relationship with children's rights holder Britt Allcroft.

It also has rights for 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, distributor Disc, and music publisher MCI Music.

TOWER PARENT MTS FILES 'TITANIC' ACTION

(Continued from page 8)

attract new customers to their World Wide Web sites. Fry's advertised "Titanic" for \$12.97 to draw people to its consumer electronics products, according to the MTS filing.

The chain "has the ability to offset losses from sales of the 'Titanic' videotape against profits from sales of its wide range of other merchandise," says the MTS complaint. "Since MTS and other competitors rely on the sale of videotapes, among other products, to achieve a profit, they cannot compete with Fry's below-cost prices."

Reel.com maintains that the suit is without merit, with a spokesman

calling Tower a "giant brand" that industry sources indicate will have music, video, and book sales in excess of \$1 billion this year. The online service should gross about \$12 million in 1998.

However, an entertainment industry lawyer believes the California statutes are clear—and clearly in MTS' favor. MTS lost its bid for a temporary restraining order because it was "dilatatory" in filing the suit, he says.

The online services had posted their prices well before the Sept. 1 street date of "Titanic."

"I'm surprised Tower waited as long as it did," the lawyer adds.

TOP MANAGERS MULL THE STATE OF THE 'UNIGRAM' UNION

(Continued from page 1)

"No, it's not," says Miles Copeland, whose Firststars Artist Management handles the careers of such blue-chip PolyGram acts as Sting and Zucchero. "There are a number of people who are wondering about their future. There is a certain amount of dislocation. Everybody is in a 'wait and see' mode."

Yet Copeland, one of a dozen talent managers polled by Billboard about the current state of the "UniGram" union, is confident about the deal's eventual benefits.

"Edgar Bronfman is obviously committed to the prospect that the record business is a good bet for the future," he says. "He's staking his reputation on music." As a result, in Copeland's opinion, PolyGram people should feel more comfortable under the new ownership than under Philips.

"I am quite pleased that Bronfman is taking the helm," says Paul McGuinness of Principle Management, the Dublin-based firm responsible for the careers of U2 and PJ Harvey. "He's a little bit star-struck. But then, having someone interested in music at the top is better than someone interested in light bulbs."

Damage Management's Ed Bicknell concurs. Philips inhabits "a different planet" than PolyGram, he says, which became evident when the consumer electronics firm sponsored Dire Straits' 1991 world tour. "A Philips person would say, 'I can only get you a check in 90 days,' while at PolyGram, they'd say, 'We'll bike a check over.'"

Music will be "Seagram's and Universal's most important business," Bronfman declared in his July 27 epistle. "We believe in the people who make the music and the people who find the people who make the music."

But—as Bronfman's goal of saving \$300 million from the combined companies' operating costs is certain to mean layoffs—which people?

"I've put forward my views [to Universal executives] about those PolyGram people I would not like to see go," says Copeland. "That is, those with whom we've had the best relationships." He cites senior VP of worldwide pop marketing David Munns ("a close friend"), Continental Europe president Rick Dobbis ("obviously key"), and Latin American division president Manolo Diaz ("very supportive").

In the U.S., Copeland says, he has been assured about the future of A&M Records, "from [chairman/CEO] Al Cafaro on down." He says that in the U.K., where A&M was closed as a stand-alone label in June, he's embarked upon "new alliances, so I've no way to judge yet." And in Italy, he endorses the talents of PolyGram president Stefano Senardi.

Italian star Zucchero, signed to PolyGram Italy, is one of the major's top-selling artists in Europe and has delivered a new album, "Blue Sugar," for the fourth quarter. Industry sources suggest Copeland demanded to know who would be running PolyGram in Italy—and the European region as a whole—for Universal/PolyGram before he would allow the album's release.

ASSURANCES SOUGHT

"We sought assurances," says Copeland, "and we got them." The pledge, according to one insider, was that there would be no changes at Zucchero's record company before next year.

Also caught in the "UniGram" zone is Andrea Bocelli, the Italian tenor whose 1997 album, "Romanza," sold more than 10 million copies worldwide, including 1 million in the U.S. He is signed to Milan-based Sugar Records for Italy, where the label has distribution ties with Universal. For his "popular" repertoire, he's signed to Polydor Records in the Netherlands for the rest of the world. (Bocelli has a separate deal with Philips Classics.)

Bocelli is thought to have completed a new pop album, due for the fourth quarter. However, Sugar press spokeswoman Stefania Cubello says its release is "blocked" and will not comment further.

A PolyGram executive close to the situation contends that the delay is attributable to contractual matters between the artist and Sugar rather than to the merger. Bocelli manager Michele Torpedine could not be reached for comment.

Five days before Bronfman spelled out his vision for present and future Seagram employees, PolyGram reported its second-quarter financials and identified those artists expected to deliver albums before the year's end. Many of those titles have now been released, but not all have been. Among the missing: Joan Osborne and the Cranberries. One PolyGram president attributes the latter's no-show to the merger, but the band's management at the Left Bank Organization couldn't be reached for comment.

Meanwhile, Bryan Adams' manager, Bruce Allen, says he opted for

a PolyGram worldwide team that he knew was in place here and now.

"I could have held on to the record until next year," says Allen of Adams' new album, "On A Day Like Today." "I was offered that option. I figured I'd rather work with the executives in place now than wait and work with people I might not know." A&M's Cafaro, PolyGram Group Canada CEO John Reid, and Mercury Records U.K. managing director Howard Berman are among those he knows.

Allen says he's concerned about the future shape of PolyGram/Universal. "Everybody thinks this is a merger," he says. "It's a takeover. I was stunned when [Universal Music International president] Jorgen Larsen was made head of international [of the combined companies]."

Another leading manager says Larsen's early appointment by Universal Music Group chairman/CEO Doug Morris—the month after the deal was announced—was "foolish."

'I figured I'd rather work with the execs in place now than wait and work with people I might not know'

However, at least one top-ranking PolyGram official acknowledges Larsen's experience and thorough understanding of the worldwide record business. "Jorgen conducts himself very well, listens, and asks all the right questions."

Moreover, according to this executive, Larsen has largely kept the Boston Consulting teams, which are working on identifying ways to achieve the \$300 million savings, away from PolyGram's international companies.

McGuinness says, "I hope the consultants that Universal is bringing in appreciate that it was not easy making PolyGram the No. 1 company worldwide."

For his part, the Principle principal wants to see Munns, Diaz, Reid, and Dobbis retained, alongside Island Records president John Barbis, PolyGram Far East president Norman Cheng, and PolyGram U.K. chairman John Kennedy.

PolyGram's U.K. operations represent a vital A&R source, and Oliver Smallman, managing director of London-based 1st Avenue Records and 1st Avenue Management, has four acts with the company's labels there, including Dina Carroll and the Honeyz. "The merger has only a positive effect [for us]," he says. "It means I've got a larger range of labels to release through in the U.S."

Smallman says he's been disappointed with American sales for previous 1st Avenue releases, citing Carroll (through A&M) as one example. At home, he says, there appear to have been no ill effects at PolyGram so far.

"I've seen nothing but enthusiasm," he says. "The people working on [our] acts are incredibly focused."

Another manager with important U.K. connections is Louis Walsh of Dublin-based War Management, who

steers the career of Irish pop quintet Boyzone. He concedes that information about the future shape of the combined companies is thin on the ground, "but I don't think it's going to affect us at all. I still speak to John Kennedy every day, and I still call him if I've got a problem." Nevertheless, Walsh says that in the current climate he wouldn't want to be a new act or one in early stages of development.

Yet Australia's Powderfinger, for instance, didn't want for PolyGram's support, according to manager Paul Pitticco of Valhalla Artists.

"We never questioned their commitment," he says. "They made us their top priority, and quite clearly they delivered." The band's Polydor album, "Internationalist," recently topped the Australian charts. However, Pitticco says, he wants to wait until the new year before deciding on international activity.

"Basically," he says, "we want to see that the people who want to commit are still there three months later."

Lasse Karlsson at Stockholm-based Basic Music Management, representing Ace Of Base (signed to PolyGram outside North America, Japan, and Sweden), expresses similar sentiments.

"Hopefully, the PolyGram people we work with will stay in their positions," says Karlsson, who adds that the group's interests haven't yet been affected. "I have had meetings with Rick Dobbis, and although there's an element of uncertainty, we believe that most changes will be positive."

Karlsson also says the merger of PolyGram's and Universal's music publishing divisions holds promise for getting Ace Of Base's songs onto soundtracks and compilations.

THE LABEL VIEW

While managers are making their feelings known, label executives at both PolyGram and Universal are shy in public.

"Naturally, we've got artists and employees who are apprehensive about change," notes one U.S. label chief who says he can't speak on the record about this subject. "But mainly, [the current situation] is about fighting off rumors."

Kei Ishizaka, president of PolyGram K.K. in Japan, will speak for attribution. "Needless to say, I do not know how the artists have been thinking about the takeover," he tells Billboard. "They may have concerns and feel uncertainty about what PolyGram will be after the takeover. Some artists have even asked me directly about it. And I am answering the questions in the same way I respond to employees. Some may understand the situation; some may not. So far, we have not really had any critical problems with the artists caused by the takeover."

One PolyGram managing director in a top 10 world market says the company's global headquarters in London have been described to him as the "Marie Celeste of the music business." Inside the metaphorical ghost ship, one of the most senior executives agrees that the atmosphere is bizarre—and says the anxiety is also evident in unexpected weight gains and losses among his colleagues. Other executives are traveling more than usual, he adds, or at

least are frequently out of the office.

Among those headquartered in London is Chris Roberts, president of PolyGram Classics & Jazz.

Says manager Jack Mastroianni, "Even with the changes, I have no qualms whatsoever about PolyGram's work on behalf of Cecilia's record," referring to star Decca/London mezzo-soprano Cecilia Bartoli, whose "Live In Italy" album is due for U.S. release Oct. 20.

Mastroianni adds, "Certainly, Cecilia might be in a better position than many classical artists, since she has sold a lot of records. But also, we have never been in a situation with PolyGram where we've had to remind them of that."

Nevertheless, Bartoli's label is experiencing change: Roger Lewis, Decca's London-based president, is vacating the job—after only 20 months—for a senior post in classical music radio (Billboard, Oct. 3).

An important November release from Mercury Nashville is by Billy Ray Cyrus, represented by As Is Management. The firm's Al Schlitz says, "I don't think if a merger takes place—or however it comes together—[the companies] are going to mess with it if you've got a good album going up the charts and you're selling product."

"I know that [Mercury Nashville president] Luke Lewis believes in this project and that we'll get the effort behind it," he adds. "I don't want to wait to see if there is a change or wait for other decisionmakers to come in. We've got a decisionmaker in our camp—and one who believes in us—so why wait? You've got to have a positive mental attitude."

Indeed, a positive attitude may be the best treatment for "UniGram" fever—the overheated spreading of rumors and speculation not seen in the music industry since the Warner Music Group's 1994 shock waves.

"Look, nothing has really happened yet," says Copeland. "There have been no big problems, even though every conversation is prefaced by, 'Have you heard any new developments?'"

Most of the managers surveyed agree that the entire record industry is going through a state of flux.

"Edgar Bronfman has put a figure on the savings he expects," says Copeland. "That can only mean fewer jobs. But how many other record companies are insulated from that these days?"

Bicknell comments, "I don't think I would ever consider changes at a record company a good enough reason not to release a record. There are too many other factors. And within all the majors, the turnover in personnel has reached a staggering level."

"For artists generally, the way the business is going, the corporate thing is really dominant," he adds. "If someone at a label were to talk to me about the music, I'd have to go and lie down."

This story was prepared by Adam White in London from reports by Dominic Pride and Paul Sexton in London; Mark Dezzani in Milan; Steve McClure in Tokyo; Larry LeBlanc in Toronto; Deborah Evans Price in Nashville; and Bradley Bambarger in New York.

A CHART CHECK

The following is a roundup of the current top 10 album chart placings for PolyGram labels in the five largest global markets. Universal Music has one top 10 album in these territories—Marilyn Manson's "Mechanical Animals," No. 5 in the U.S. on Nothing/Interscope.

U.S.

- No. 3: Kiss, "Psycho-Circus"
- No. 8: Soundtrack, "Rush Hour"
- No. 10: Shania Twain, "Come On Over"

JAPAN

None

GERMANY

- No. 4: Sheryl Crow, "The Globe Sessions"
- No. 5: Kiss, "Psycho-Circus"
- No. 7: The Bee Gees, "One Night Only"

U.K.

- No. 2: Sheryl Crow, "The Globe Sessions"
- No. 5: Boyzone, "Where We Belong"
- No. 7: Ladysmith Black Mambazo, "The Best Of"
- No. 8: Bee Gees, "One Night Only"

FRANCE

- No. 4: Fabian Lara, "Carpe Diem"
- No. 6: Manau, "Panique Celtique"
- No. 8: Fabian Lara, "Pure"

Chart sources: Billboard, Dempa, Media Control, CIN, and SNEP/FOP/The-Live.

TRACK LISTING

Following is a track listing for Deana Carter's "Everything's Gonna Be Alright."

"You Still Shake Me": "I love it for the ZZ Top flair," says Carter. "Leslie Satcher and Tim Ryan Roillier wrote that. I love ZZ Top. I wish I had played that guitar lick. Brent Rowan plays that."

"Ruby Brown": A Southern gothic tale. "That's Matraca Berg. And Tim Krekl. I love that. That was the first song we found for this album. I found it, and I fought hard as hell for that song. I love it."

"Absence Of The Heart": The album's current single. "That was the last song we chose. I wrote that with [producer] Chris [Farren] and Chuck Jones. Definitely an autobiographical song. That's about my life right now. It's so hard to maintain your relationship. Not that we don't. We love each other. But the song is just talking about the truths in how not everything always has a happy ending. But it's worth it to hang on with your buddy, you know."

"Brand New Key": Melanie Safka's old hit gets a sexy, spirited reading by Carter. KKBQ Houston VP of programming Dene Hallam has been calling Carter "Melanie" for years—"because she reminds me so much of Melanie," he says—and suggested that she cut some of Safka's songs. "I presented the album to the label without 'Brand New Key,'" Carter says. "And I think everybody, because of the success of 'Strawberry Wine' early on, was really concerned about going the extra mile and trying to find a song that would take us one more leg of the race. And I said, 'You know what guys? Before we try to contrive something, let me think about it.'"

"Because I was disappointed. I thought the record was ready to go. I started thinking back to when I started doing radio promotion three years ago, before anybody knew who I was, back to the basics, and I wanted to tap into a little realism. The most common thing I heard was that people said I reminded them of Melanie. Which I found very interesting. I thought, 'Oh my God! This is it! Let's try "Brand New Key," because I feel like it can reach the demographic that the grand poo-bahs in the corporate world want to reach and in my opinion would reach everybody.' I thought it would be great to bring it back. Normally, I have an aversion to covers, but on the next record I think I'm gonna pull another one out of the hat from my childhood. That stuff kicks, man."

"Michelangelo Sky": "I co-wrote that with Chuck and Chris. It's about Chuck and his wife, Becky. They ride their Harleys out in the country. One evening when the sun was going down, she dubbed it a Michelangelo sky."

"People Miss Planes": "I did-

n't write that. Deanna Bryant and Liz Hengber did. A great song."

"Never Comin' Down": "I co-wrote that with Chuck and Chris. That's like our '90s Bobbie Gentry song."

"Make Up Your Mind": "That was written by Aimee Mayo and Chris Lindsey. Another great song."

"Colour Everywhere": "This was brought to us by CBS for the show 'Touched By An Angel.' It replaces a song I wrote with Dean Dillon, 'I Can't Shake You,' which I love. It didn't make the first album, and it came back for this record, so I'm gonna start pitchin' it. Somebody needs to do that song."

"Angels Working Overtime": "I love that. It's a great song. Michael Dulaney and Michael Lunn wrote that."

"Dickson County": An adolescent love/revenge story reminiscent of 'Strawberry Wine'—for good reason. "I wrote that with Matraca [a co-writer of "Strawberry Wine"] before 'Strawberry Wine'—I think it was like '93. It was the first time I wrote with Matraca. We were talking about going to the same school, and my boyfriend in high school, she knew him, and he was kinda like the guy everyone had a crush on. We started talking about him, and that's how 'Dickson County' came about."

"The Train Song": "I wanted to write a song that kind of melded Lynyrd Skynyrd and Led Zepelin with a country vibe, because I grew up with all that stuff. Right now, I feel there's a big, fat hole where that used to be. Nobody's doing that anymore. It's all angst or alternative. Nobody rocks out or jams in concert anymore. Nobody has two-minute solos anymore. The Pink Floyd kind of thing. I miss that."

"The title I had written down was 'I Want To Love You Like A Freight Train.' As a woman, we feel that way about our men. We have those feelings, and I want to make that statement. I got with Chris [Farren] and Chuck and told them this, and they thought I was crazy. They thought I had lost my mind. We wrote it and went into the studio. Lynyrd Skynyrd was recording upstairs, and I freaked out. I said, 'We've got to get them to play on this.' So, they came down to get my autograph for their kids, and I'm getting their autographs and they played and sang on it. So, I'm just over the moon about it."

"Everything's Gonna Be Alright": It was written by her father, Nashville session guitarist Fred Carter Jr., in 1971 and was recorded by the Rambos. "I was a little-bitty girl. It's probably the only really reverent song my dad's ever written. It helped my aunt get through years of cancer. It became the anthem for my family. When I was a little girl, I would say I'm gonna record that song. It didn't get on the first album, but it's here now and it's special for me."

CHET FLIPPO

CAPITOL'S DEANA CARTER IS 'ALRIGHT' WITH SECOND SET

(Continued from page 1)

was just very, very consistent. The record's still selling."

"It's the quietest 5 million-selling album I can remember," says Phil Kovac, president of the Nashville office of Carter's management firm, the Left Bank Organization, pointing to total international sales.

Industry speculation about sophomore follow-ups to phenomenal debut albums is always rife in Nashville, and Carter's fate is no exception. Carter, however, refused to succumb to dwelling on the sophomore jinx when working on her second album, which is already the subject of strong retail and radio anticipation.

"Making an album is a privilege," she says. "It's something that's special. And to just crank it out like it's a piece of meat is so irreverent and just pisses me off. People do do that. I'm so proud to be able to do it the way I wanted to. It was challenging to do this. It wasn't challenging musically. I was just stressed out from what everybody had been planting in my head."

"My dad told me, 'Look at it this way: You're two years older. You've been through two years of more stuff. The people who bought your first record are two years older. Say they were 14. Now, they're driving. If they were 17 then, now they're in college. Maybe some of them are now parents. It's a big leap. A lot of people have gone through a lot of things just like you have. And that's what you have to put on the record.'"

Indeed, the songs on "Everything's Gonna Be Alright" are reality-based story songs (see track listing, this page). Blessed with a unique voice combining a winsome little-girl quality with a husky adult sensuality, Carter travels an image-drenched back road through a Southern gothic landscape in such dark tales as "Ruby Brown" and "Dickson County."

The song search for the follow-up to "Did I Shave My Legs For This?" was, Carter says, a lengthy one. "I followed my dad's advice and did the right thing," she says, "instead of what other people were telling me to do, which was to freak out and worry and be fearful and make it a big deal. I have more faith in myself than that. People were saying I had to concentrate on commercial songs. I said, 'Well, "Straw-

berry Wine" wasn't commercial. You guys said it'd never be a single! Look what happened! Let's follow our hearts again.'"

Although Carter has demonstrated an across-the-board appeal outside country music's boundaries, both she and Capitol Nashville president Pat Quigley say crossover is not something they're wooing.

"I think it's wonderful that some country artists are crossing over," she says. "Nobody deserves to be held back, and no consumer should not be exposed to my music. As long as we always include the people who were there first, first. As long as we always include country radio, as long as we don't get bigger than our britches."

Quigley concurs, saying, "I think we make a mistake when we try to take country pop. I think we do the right thing if we try to make pop country."

SINGLE STRIDES

The album's current single, "Absence Of The Heart," is at No. 41 with a bullet in its third week on Hot Country Singles & Tracks. Carter wrote the song (with producer Chris Farren and Chuck Jones), and it is, she says, autobiographical and chronicles what has happened to her personal life since fame struck. She debuted the song on the last Academy of Country Music Awards show, and radio has embraced it.

"I think it's wonderful," says KKBQ Houston VP of programming Dene Hallam. "I'm also proud she took my advice and finally cut a Melanie [Safka] song"—the album's "Brand New Key."

One last-minute switch for the album involved the TV show "Touched By An Angel." "CBS approached us with the song 'Colour Everywhere' and asked if Deana were available" to perform the song for use on a future episode, says Quigley. The decision was then made to also record it for the album.

"It's a wonderful song, and Deana was perfect for it," Quigley says. "There are plans to write her into the script now for a special guest performance. That will probably be the second single off the album."

Carter has been on tour with Alan Jackson for the last year and

will leave the tour Saturday (3) to begin a retail and radio campaign to promote the album.

Kovac says the campaign will be intensive. "Through the end of the year," he says, "we'll be connecting Deana with her audience through television and radio and print. Our strategy is to stick with country radio, which has been very good to her, and to look for other formats outside the box. There's some talk about a UNICEF show and other special programming events. Deana is an artist who has proven herself that way."

Tour plans, he says, are on the table and will probably involve a fall 1999 trek.

Catino says Capitol Nashville will have 4,000 Deana displays in retail for the album release date. "We'll also have 'pre-sale, pre-in-store campaigns,'" he says. "We've chosen her top two markets, Atlanta and Dallas, and we'll have her in the market before the record comes out, working with retail and radio, and will do in-stores with an acoustic performance, sign the CD booklet, and people can prepay for the CD and come back and pick it up on street date."

"We're looking at a number of cross-promotion partners. Nothing I can tell you yet, but we're looking at everything from cosmetics companies to soft drink companies. They'll be long-term projects. We're very excited. The first one did 4 million. We feel there's 4 million to 6 million in this one."

Capitol Nashville VP of sales Bill Kennedy agrees, saying, "There's 4 million-plus who bought the first one, and they're aged 13 to 65. They're waiting for this one. Our marketing plan makes sure we hit everything from radio syndication to TV talk shows, plus specials. On Oct. 19, she'll perform live from Planet Hollywood here with a satellite feed. It'll be a free-to-radio show, probably 90 minutes. We'll also have her do the Disney Big Bang Concert in Orlando [Fla.], which will be syndicated. In select markets, we'll have giveaways for people to come to the show."

RETAIL EXPECTATION

At Tower Records Nashville, GM Jon Kerlikowske says retail expectations are high. "Her first album sold really fast right out of the box," he says. "And it's still selling. I think she'll do really well. Personally, I hope so, because she's a breath of fresh air for country music."

An extensive media campaign will parallel retail efforts, says Left Bank's Ed Thomas. She will appear on "The Tonight Show With Jay Leno" on Oct. 26 and will be in two TNN specials: a "Prime Time Country" special in late October and a "Front & Center" special with guest Brian Wilson on Nov. 7. She will be CMT's Showcase Artist of the Month in December. A 20-city satellite tour is being planned, and other TV appearances are in the works.

Carter is booked by the Creative Artists Agency, and her songs are published by EMI April Music Inc. (ASCAP).

PRESTON TO BE HONORED BY MIDEM

(Continued from page 8)

who joined BMI in 1958, has been a leading international rights figure.

According to Roy, Preston has "not only achieved excellence and success in the field of performing rights with a savvy business flair and a true love of music, she has also been then a trusted and steadfast champion of thousands of songwriters and music publishers and has enriched both the creative and business sides of the music community."

Says Preston, "I have always striven to focus the spotlight on the crucial role of the musical creator, and in honoring me, the MIDEM Organisation honors them."

The late Nesuhi Ertegun, one of

the key figures in the international music community, was the first to receive the award, when he was president of the International Federation of the Phonographic Industry. He was followed by producer Quincy Jones, former Philips president Jan Timmer, SACEM president Jean-Loup Tournier, Arista president Clive Davis, and Nesuhi's brother and longtime associate at Atlantic Records, Ahmet Ertegun.

Similar awards have been given to Music Publishers Assn. of Japan chairman Misa Watanabe (at MIDEM Asia) and SGAE president Eduardo Bautista (MIDEM Miami).

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 364 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★						
1	2	26	IRIS	GOO GOO DOLLS (WARNER SUNSET/REPRISE) 10 wks at No. 1	38	46	8	MOVIN' ON	MYA FEAT. SILK (THE SHOCKER (UNIVERSITY/INTERSCOPE)
2	1	19	I DON'T WANT TO MISS A THING	AEROSMITH (COLUMBIA)	39	47	18	INSIDE OUT	EVE 6 (RCA)
3	3	17	ONE WEEK	BARENAKED LADIES (REPRISE)	40	32	15	WISHING I WAS THERE	NATALIE IMBRUGLIA (RCA)
4	5	15	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)	41	56	6	TOUCH IT	MONIFAH (UPTOWN/UNIVERSAL)
5	4	13	I'LL NEVER BREAK YOUR HEART	BACKSTREET BOYS (JIVE)	42	40	11	MAKE IT HOT	NICOLE (THE GOLD MIND/EASTWEST/EEG)
6	6	14	CRUSH	JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)	43	51	5	FROM THIS MOMENT ON	SHANIA TWAIN (MERCURY)
7	7	35	TORN	NATALIE IMBRUGLIA (RCA)	44	39	22	MY WAY	USHER (LAFACE/ARISTA)
8	10	33	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)	45	41	23	KIND & GENEROUS	NATALIE MERCHANT (ELEKTRA/EEG)
9	9	27	REAL WORLD	MATCHBOX 20 (LAVA/ATLANTIC)	46	37	29	UNINVITED	ALANIS MORISSETTE (WARNER SUNSET/REPRISE)
10	8	34	TOO CLOSE	NEXT (ARISTA)	47	43	50	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)
11	42	2	THANK U	ALANIS MORISSETTE (MAVERICK/REPRISE)	48	55	3	SLIDE	GOO GOO DOLLS (WARNER BROS.)
12	12	31	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY)	49	38	22	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	FRAS MICHEL FEAT. OL' DIRTY BASTARD & MYA (INTERSCOPE)
13	11	30	CLOSING TIME	SEMISONIC (MCA)	50	44	22	FLAGPOLE SITTA	HARVEY DANGER (SLASH/LONDON/ISLAND)
14	14	36	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)	51	50	17	INTERGALACTIC	BEASTIE BOYS (GRAND ROYAL/CAPITOL)
15	16	14	TEARIN' UP MY HEART	N SYNC (RCA)	52	54	11	HOCH	EVERYTHING (BLACKBIRD/SIRE)
16	13	32	THE WAY	FASTBALL (HOLLYWOOD)	53	48	24	STILL NOT A PLAYER	BIG PUNISHER FEAT. JOE (LOUD/RCA)
17	15	22	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)	54	49	12	DAYDREAMIN'	TATYANA ALI (MJJ/WORK)
18	17	19	NEVER EVER	ALL SAINTS (LONDON/ISLAND)	55	53	63	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)
19	19	10	THIS KISS	FAITH HILL (WARNER BROS.)	56	52	15	WHEN THE LIGHTS GO OUT	FIVE (ARISTA)
20	21	6	MY FAVORITE MISTAKE	SHERYL CROW (&M)	57	57	48	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/EEG)
21	18	7	I WILL WAIT	HOOTIE & THE BLOWFISH (ATLANTIC)	58	69	2	THE POWER OF GOOD-BYE	MADONNA (MAVERICK/WARNER BROS.)
22	23	12	THE FIRST NIGHT	MONICA (ARISTA)	59	58	15	TOP OF THE WORLD	BRANDY (FEATURING MASE) (ATLANTIC)
23	20	19	JUST THE TWO OF US	WILL SMITH (COLUMBIA)	60	66	2	MY LITTLE SECRET	XSCAPE (SO SO DEF/COLUMBIA)
24	22	48	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)	61	62	48	SEX AND CANDY	MARCY PLAYGROUND (CAPITOL)
25	24	11	JUMP JIVE AN' WAIL	THE BRIAN SETZER ORCHESTRA (INTERSCOPE)	62	63	4	YOUR LIFE IS NOW	JOHN MELLENCAMP (COLUMBIA)
26	26	11	SAVE TONIGHT	EAGLE-EYE CHERRY (WORK)	63	60	50	TOGETHER AGAIN	JANET (VIRGIN)
27	34	8	JUMPER	THIRD EYE BLIND (ELEKTRA/EEG)	64	70	5	CELEBRITY SKIN	HOLE (DGC/GEFFEN)
28	30	16	GO DEEP	JANET (VIRGIN)	65	68	3	EVERYTHING'S GONNA BE ALRIGHT	SWEETBOX (RCA)
29	28	51	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)	66	71	2	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
30	35	6	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)	67	67	7	SAME OL' G	GINUWINE (BLACKGROUND/ATLANTIC)
31	25	20	TO LOVE YOU MORE	CELINE DION (550 MUSIC)	68	65	12	PERFECT	THE SMASHING PUMPKINS (VIRGIN)
32	29	11	TIME AFTER TIME	INOJ (SO SO DEF/COLUMBIA)	69	61	21	SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)
33	27	43	ALL MY LIFE	K-CI & JOJO (MCA)	70	—	6	FATHER OF MINE	EVERCLEAR (CAPITOL)
34	45	4	LULLABY	SHAWN MULLINS (SMG/COLUMBIA)	71	—	1	I STILL LOVE YOU	NEXT (ARISTA)
35	33	26	ADIA	SARAH MCLACHLAN (ARISTA)	72	—	1	FIRE ESCAPE	FASTBALL (HOLLYWOOD)
36	36	18	CAN'T TAKE MY EYES OFF OF YOU	LAURYN HILL (RUFFHOUSE/COLUMBIA)	73	—	1	LATELY	DIVINE (PENDULUM/RED ANT)
37	31	36	ANYTIME	BRIAN MCKNIGHT (MOTOWN)	74	72	2	FLY AWAY	LENNY KRAVITZ (VIRGIN)
					75	74	63	HOW DO I LIVE	LEANN RIMES (CURB)

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

HOT 100 RECURRENT AIRPLAY

1	1	24	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/EEG)	14	8	13	MY HEART WILL GO ON	CELINE DION (550 MUSIC)
2	2	4	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)	15	13	33	YOU WERE MEANT FOR ME	JEWEL (ATLANTIC)
3	3	8	FLY	SUGAR RAY (LAVA/ATLANTIC)	16	20	43	BARELY BREATHING	DUNCAN SHEIK (ATLANTIC)
4	4	25	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)	17	12	33	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
5	6	12	MY FATHER'S EYES	ERIC CLAPTON (REPRISE)	18	17	26	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
6	7	12	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)	19	18	24	SHOW ME LOVE	ROBYN (RCA)
7	—	1	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)	20	—	2	TO THE MOON AND BACK	SAVAGE GARDEN (COLUMBIA)
8	10	41	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)	21	19	34	SUNNY CAME HOME	SHAWN COLVIN (COLUMBIA)
9	11	23	ONE HEADLIGHT	THE WALLFLOWERS (INTERSCOPE)	22	21	11	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN (ROCKET/A&M)
10	9	25	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)	23	14	12	IN A DREAM	ROCKELL (ROBBINS)
11	15	13	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)	24	23	8	I WANT YOU BACK	'N SYNC (RCA)
12	5	7	I WILL BUY YOU A NEW LIFE	EVERCLEAR (CAPITOL)	25	24	28	CRASH INTO ME	DAVE MATTHEWS BAND (RCA)
13	16	19	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)					

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

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

57	26	CENTS	(Golden Phoenix, SOCAN/Kiayasons, SOCAN)
58	91	THUG PARADISE	(Michael Moody's Universe, BMI/Jumping Bean, BMI/Longitude, BMI) WBM
59	25	ADIA	(Sony/ATV, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL
60	29	ALL MY LIFE	(EMI April, ASCAP/Cord Kayla, ASCAP/Hoe Bee Doinit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
61	88	AVA ADORE	(Chrysalis, BMI/Cinderful, BMI) WBM
62	19	BECAUSE OF YOU	(Air Chrysalis Scandinavia, ASCAP/Marilyn, ASCAP) WBM
63	11	THE BOY IS MINE	(EMI Blackwood, BMI/Bran-Bran, BMI/EMI Blackwood, SESAC/Famous, BMI/Henchi, BMI/EMI, BMI) HL
64	65	CAN I GET A...	(Lit Lu Lu, BMI/DJ Irv, BMI/Ja, BMI)
65	61	CAN'T WE TRY	(EMI April, ASCAP) HL
66	67	CLEOPATRA'S THEME	(EMI/EMI Blackwood, BMI) HL
67	48	COME WITH ME	(Flames Of Albion, ASCAP/Warner Chappell, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Remarkable, ASCAP) HL/WBM
68	33	CRUEL SUMMER	(In A Bunch, PRS/WB, ASCAP/PolyGram International, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM
69	4	CRUSH	(New Nonpareil, BMI/Warner-Tamerlane, ASCAP/Be Le, ASCAP/About Time, PRS/Moo Maison, ASCAP/Almo, ASCAP) WBM
70	99	THE CUP OF LIFE	(THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (Draco Cornelius, BMI/DESMOPHOBIA, ASCAP/Polygram Calaca S.L./Copyright Control) HL/WBM
71	12	DAYDREAMIN'	(Rodney Jerkins, BMI/EMI Blackwood, BMI/Ensign, BMI/Bow Down, BMI/Gunz, BMI/LeShawn Daniels, ASCAP/EMI April, ASCAP/MCA, ASCAP) HL
72	93	DEADLY ZONE	(TVT, ASCAP/Nash Mack, ASCAP/BMG, ASCAP/Careers-BMG, ASCAP/Honeycomb Hitout, ASCAP)
73	73	DEFINITION	(Medina Sound, BMI/Pen Skills, BMI/DJ Hi-Tek, BMI/EMI Blackwood, BMI)
74	87	DELICIOUS	(Just Pass Us A Cold One, ASCAP/EMI April, ASCAP/Spirit One, BMI/Conductive, BMI/On Time, BMI/Chunky Style, ASCAP/Seven Peaks, ASCAP) HL
75	95	DESTINY	(M Double, BMI/N Key, BMI/Recoupable, BMI/Hancock, BMI/Irving, BMI) WBM
76	53	EVERYTHING'S GONNA BE ALRIGHT	(Edition Parasongs/EMI)
77	86	FIND A WAY	(Zomba, ASCAP/Jazz Merchant, ASCAP/Ephcey, ASCAP/PolyGram International, ASCAP/MCA, ASCAP/Universal, ASCAP/Towa Tei, ASCAP/Babel Gilberto, ASCAP) HL/WBM
78	1	THE FIRST NIGHT	(So So Def, ASCAP/EMI April, ASCAP/Marshai, ASCAP/Jobete, ASCAP) HL
79	76	FOR YOU I WILL	(Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
80	32	FRIEND OF MINE	(The Price Is Right, BMI/Music Corp. Of America, BMI/Steven A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Dub's World, ASCAP/HGL, ASCAP/For Chase, ASCAP/Hil Co. South, ASCAP) HL
81	37	GHETTO SUPASTAR	(THAT IS WHAT YOU ARE) (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP/TCF, ASCAP/Wu-Tang, BMI/Warner-Tamerlane, BMI/Gibb Brothers, BMI/Careers-BMG, BMI/Unichappell, BMI) HL/WBM
82	43	GOODBYE TO MY HOMIES	(Big P, BMI/Burrin Ave., BMI/Jobete, ASCAP/EMI April, ASCAP) HL
83	70	GOTTA BE	(So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
84	75	HERE WE GO	(Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP) HL
85	64	HORSE & CARRIAGE	(Killer Cam, ASCAP/Entertainment, ASCAP/Warner Chappell, ASCAP/12 And Under, BMI/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI) WBM
86	6	HOW DEEP IS YOUR LOVE	(Sony/ATV Songs, BMI/Everyone Craves, BMI/North Avenue, ASCAP/EMI April, ASCAP/Nyrraw, ASCAP/Da Ish, ASCAP/Funky Noble, ASCAP/Famous, ASCAP)
87	45	HOW DO I LIVE	(Realsongs, ASCAP) WBM
88	72	HOW'S IT GOIN' DOWN	(Boomer X, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP)
89	46	HOW'S IT GOING TO BE	(3EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL
90	98	I AIN'T HAVIN' THAT	(Disagreeable, ASCAP/Mr. Maldu, ASCAP/The Boy Toy, ASCAP/Ron Real Muzack, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP/Famous, ASCAP) HL/WBM
91	22	I CAN DO THAT	(Hudson Jordan, ASCAP/Wixen, ASCAP/Famous, ASCAP/Mood Swing, BMI)
92	3	I DON'T WANT TO MISS A THING	(Realsongs, ASCAP) WBM
93	42	I DON'T WANT TO WAIT	(Hingface, BMI/Ensign, BMI) HL
94	62	IF YOU COULD READ MY MIND	(Early Morning, SOCAN)
95	4	I HAD NO RIGHT	(MCA, ASCAP/Chotre, ASCAP) HL
96	5	I'LL BE	(EMI April, ASCAP/Harrington, ASCAP) HL
97	31	INTERGALACTIC	(Brooklyn Dust, ASCAP/PolyGram International, ASCAP) HL
98	58	INVASION OF THE FLAT BOOTY B*****S	(Zomba, BMI/Srand, BMI/Erick Serman, ASCAP/Zomba, ASCAP/Neutral Gray, BMI/Original JB, BMI) WBM
99	82	I SHOULD CHEAT ON YOU	(EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI) HL
100	14	I STILL LOVE YOU	(Ur, Oh, ASCAP/Lit Tweet, ASCAP/Honey Jars And Diapers, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/Warner-Tamerlane, BMI/Keat, BMI/Sony/ATV Songs, BMI) HL/WBM
101	77	IT'S ALRIGHT	(Lit Lu Lu, BMI/Boogie Dash, ASCAP/GRE, ASCAP/BMG, ASCAP/EMI Blackwood, BMI) HL/WBM
102	96	I WASN'T WITH IT	(Brownton Sound, BMI/Yab Yum, BMI/Sony/ATV Songs, BMI/Chile, BMI/Mandelieu, BMI/Rondor, BMI/Just Wanna Play Music, BMI/PolyGram, BMI) HL/WBM
103	54	JACKIE'S STRENGTH	(Sword And Stone, ASCAP)
104	20	JUST THE TWO OF US	(Antisia, ASCAP/Bluenig, ASCAP)
105	15	LANDSLIDE	(Weish Witch, BMI/Sony/ATV Songs, BMI) HL
106	18	LATELY	(Tony Roy, BMI/Slav TuTu Five, BMI/Howcott, BMI/Irving, BMI) WBM
107	89	LITTLE PAST LITTLE ROCK	(Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM
108	24	LOOKIN' AT ME	(M. Betha, ASCAP/Chase Chad, ASCAP/The Waters Of Nazerath, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL
109	68	LDST IN LOVE	(Marco A. Cardenas, ASCAP/Upstairs, ASCAP)
110	30	MAKE IT HOT	(Mass Confusion, ASCAP)
111	60	MONEY AIN'T A THING	(So So Def, ASCAP/EMI April, ASCAP/Lit Lu Lu, BMI/EMI Blackwood, BMI/Globe Art, BMI/Amazing Love, BMI/Deeply Sliced, BMI/Boyz Club, BMI) HL
112	34	MOVIN' DN	(WB, ASCAP/D. Extraordinary, ASCAP/Da Ish, ASCAP/North Star, ASCAP/Urban Warfare, ASCAP/WYZ Girl, ASCAP) WBM
113	84	MUSIC SOUNDS BETTER WITH YOU	(Zomba, BMI/EMI Blackwood, BMI/EMI, BMI)
114	8	MY WAY	(EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP) HL
115	16	NEVER EVER	(Rickedy Raw, ASCAP/BMG, ASCAP/Almo, ASCAP)
116	71	NOBODY DOES IT BETTER	(Nate Dogg, BMI/Warren C, ASCAP/Almo, ASCAP) WBM
117	41	NOBODY ELSE	(Harrindur, BMI/Jo Public, BMI/Zovektion, ASCAP/BMG Songs, ASCAP)
118	35	NOBODY'S SUPPOSED TO BE HERE	(Wixen, ASCAP/Famous, ASCAP) HL
119	63	NO FDOL NO MORE	(Realsongs, ASCAP/Baby Big, ASCAP/BoodaMax, ASCAP)
120	1	ONE HEART AT A TIME	(VLS, ASCAP)
121	100	ONE WEEK	(Treat Baker, SOCAN/WB, ASCAP) WBM
122	74	ONLY WHEN I LOSE MYSELF	(EMI, BMI/EMI Blackwood, BMI) WBM
123	55	OOH LA LA	(WB, ASCAP) WBM
124	90	PAPER	(Queen Latifah, ASCAP/Tete San Ko, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
125	52	RAY OF LIGHT	(WB, ASCAP/Webo Girl, ASCAP/Rondor, PRS/Almo, ASCAP/Purple, PRS) WBM

Hot 100 Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★						
1	1	9	THE FIRST NIGHT	MONICA (ARISTA) 5 wks at No. 1	38	33	2	JACKIE'S STRENGTH	TORI AMOS (ATLANTIC)
2	—	1	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)	39	38	31	I'M ALRIGHT	JO DEE MESSINA (CURB)
3	9	2	ONE WEEK	BARENAKED LADIES (REPRISE)	40	34	26	SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)
4	3	5	I CAN DO THAT	MONTELE JORDAN (DEF JAM/MERCURY)	41	—	1	NO FOOL NO MORE	EN VOGUE (WARNER SUNSET/EASTWEST/EEG)
5	2	6	THINKIN' BOUT IT	GERALD LEVERT (EASTWEST/EEG)	42	36	15	CLEOPATRA'S THEME	MAVERICK/WARNER BROS.)
6	12	5	LATELY	DIVINE (PENDULUM/RED ANT)	43	35	12	NEVER EVER	ALL SAINTS (LONDON/ISLAND)
7	5	17	MY WAY	USHER (LAFACE/ARISTA)					

JIMMY WEBB TURNS HIS PEN TO A BOOK ON SONGWRITING

(Continued from page 13)

Over the last 30 years, Webb's luck and talent gained him access to Burt Bacharach and other music industry masters, from whom he says he learned "all the nuances and tricks of the trade."

But for the many songwriting novices who don't have keys to the studios of the stars—or years to spend learning by trial and error—Webb's book provides a seasoned insider's look at songwriting. "I didn't want to write a 'How To Write A Song' book. I wanted to write a 'What Is A Songwriter' book," says Webb.

"Jimmy's book has a lot of how-to in it, but it's couched in experience, wisdom, and emotion that's very compelling," says David Cashion, an editor at Hyperion. "It gives very full pictures: the emotion of what it means to be a songwriter, as well as how to put chords together."

While some chapters of "Tunesmith" deal with songwriting specifics like notation and effective song structure, the publisher is not targeting just would-be songwriters. According to Hyperion, the imprint will pay special marketing mind to fans of Webb's music.

"Eighty percent of the book is about the ethos of being a songwriter," explains Webb, whose career has coincided with a period of change in the songwriting profession. Webb says he watched as the music industry began to put a premium on artists who write their own material.

"I have tried in vain to convince my kids that it would be a good idea to write a song for someone else—they saw me most of their young lives out trying to be a performer," he says.

The self-effacing Webb calls his many solo albums "the world's most expensive demos," since they became his most successful forum for selling his songs to other artists.

But his fans know and love him not only as the writer of hits recorded by

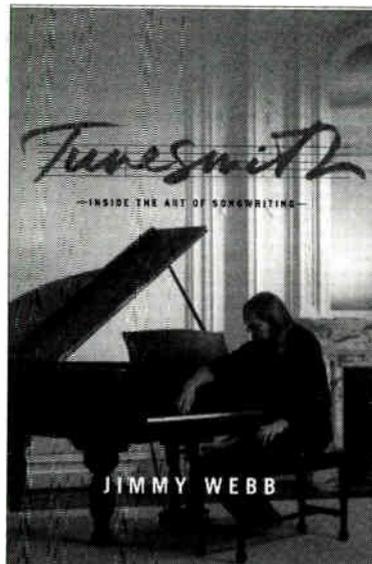
Tony Bennett, Rosemary Clooney, Linda Ronstadt, and Joe Cocker—even Urge Overkill and R.E.M.—but also as a solo artist, from 1970's "Words And Music" (Reprise) to 1996's pared-down "Ten Easy Pieces" (Guardian/EMI). Jimmy Webb Music, his publishing company, is administered by Warner/Chappell.

The impressive attendance at Webb's recent series of performances at New York cabaret venue Rainbow & Stars indicates that his popularity is not waning. "After going to his Rainbow & Stars event, you realize how many people his words and songs and music have affected," Cashion says. "Jimmy doesn't write anything he doesn't put his whole heart into."

Hyperion is planning for Webb to visit several book retailers that also carry music, including a book signing and in-store performance at the Barnes & Noble at New York's Lincoln Center at 7 p.m. Oct. 21 and a signing at Tower Records/Books Oct. 23 in Chicago. Webb will also make appearances on "Good Morning America" and NPR.

Jonathan Schwartz, community

relations manager at the Barnes & Noble store, says that adding a musical element to book signings by author/musicians helps sell books on the spot, and he predicts a crowd for



Webb's performance. "I imagine that 'Tunesmith' is going to do very well," he says. "There isn't a comprehensive

book like it."

While the book has returned Webb to the media limelight, the songwriter, author, and performer has hardly been a recluse in recent years.

While parenting and working on a novel, Webb co-produced and played on Carly Simon's 1997 album, "Film Noir"; collaborated with his manager of seven years, Robin Siegel, on a musical called "Instant Intimacy," which received a National Endowment for the Arts grant; prepared for an upcoming Australian tour; and planned for his next album, which is due in 1999 on his own Internet label, Brave New World. Webb confirms that he also has a project in the works with Billy Joel but declines to comment on its nature.

Mac Pirkle, artistic director at the Tennessee Repertory Theater, where Siegel and Webb's musical has undergone two staged readings, sees great potential in the work. "This show's got a little bit of everything," he says. "Old-fashioned structure and real insightful lyric and melody content, packaged in a contemporary environment." Hopes are to bring the show to New York eventu-

ally, but no firm time frame has been established.

Webb is also preparing to work with renowned singer of popular standards Michael Feinstein on an all-Webb album. "Jimmy is the link from the classic American popular song to the classic contemporary American popular song," says Feinstein. "I think he's the most remarkable talent."

"Tunesmith" is Webb's way of passing a portion of that talent on to the next generation—though it seems he already has. An Oct. 23 concert at Chicago's Double Door will be what Webb calls "a meeting of the generations"—two of his sons, Justin and Chris, known as the Webb Brothers, will open the show for him.

While Webb puzzles over the "anti-form" structure and lyrics "on the verge of illiteracy" prevalent in many of today's popular songs, he says with characteristic humility, "When old people like me don't understand what they're hearing, that's probably a healthy thing. As I say in my book, I believe that this generation will discover their voice."

A&M'S MONSTER MAGNET ATTRACTS LARGE-SCALE INTEREST

(Continued from page 13)

"I hated what I was hearing at the time, and now I have to eat a little bit of crow," says Wyndorf. "The radio people we talked to were ready to do this and have been for a year, but there's a lot of pressure from owners. That kind of pressure makes people who would normally be free-wheelers and experimenters kind of kowtow. They want cool radio, but they're just kind of waiting for someone to show them the way."

"This could only happen to me," he adds. "Only I would scream, 'I hate radio, I hate my record company,' and have this happen."

Regardless of any angst surrounding the album's making, the label was immediately receptive to the finished product, says Morty Wiggins, A&M's GM/senior marketing VP.

"There's a couple of ways you can launch a record," says Wiggins. "You can stick your toe in the water and wait for the market to tell you if it's a hit or not, or you can anoint a record and say, 'This is a hit; let's go for it.'"

"Al [Cafaro, A&M chairman/CEO] said this is a great record, and we came out with a very aggressive marketing plan on launch that we wouldn't have necessarily done for a band that scanned 80,000 or 100,000 albums over the course of a few years," he adds.

Included in that plan was a significant amount of direct marketing, listening-station programs, sampler giveaways, and TV commercials placed on late-night wrestling programs to target a key demo.

"Everything we did, we saw a reaction in the marketplace," says Wiggins. "We expect to break 20,000 units a week if the second track gets on the air in an aggressive fashion. And if we're met with continued support from other parties, we think we'll get to 40,000-50,000 a week."

Promising signs for A&M include the addition of the "Space Lord" video—a playful take on the glitter and excess commonly found in rap videos—to MTV's Buzzworthy category after 16 weeks and 13,000 plays on the Box.

Also encouraging are the more than 20 rock stations, including WKRK Detroit and WLZR Milwaukee, that have pounced early on the band's next single, "Powertrip."

Meanwhile, Monster Magnet follows an earlier TV appearance on "Late Night With Conan O'Brien" with a Sunday (4) performance on Penn & Teller's program on the FX cable channel, "The Penn & Teller Show."

Another place the band has always been welcome is on the road. For this album, Monster Magnet has played worldwide dates with acts like Megadeth, Page & Plant, Van Halen, and Aerosmith. On Tuesday (6), the

band, which is booked by ICM and managed by Andy Gould Management in Los Angeles, begins dates with Rob Zombie in Albuquerque, N.M.

Wyndorf notes that the band has intentionally set out to play with as diverse a range of artists as possible. "Only in Holland could Monster Magnet and Portishead share a bill and have everyone go away happy," he says.

Mainstream rock WIYY Baltimore assistant PD/music director Rob Heckman says the band has staked out some important middle ground.

"They put together a great record, and the time is right for hard-edged music that's not overly heavy," says Heckman. "I've noticed that a lot of what's coming out today is too pop-alternative or too light, or it's too

much of a night record. Some stations will play a band like Korn on a daypart, but we don't feel comfortable doing that."

Wyndorf concurs. "With a lot of exceptions, much of the '90s has been used up paying attention to cleverness over actual soulfulness," he says. "Half of it was like, 'Wow, we've got all these computers and stuff, so we can make music that sounds like computers,' and the other half was very poppy, very safe stuff."

"The perfectly natural reaction to that was this hard music that is so unbelievably extreme, it's all about killing yourself," he adds. "I think people just want to hear a strong personality that believes and means what they say. It's nice to have a chorus and verse, but all music isn't for Prozac-medicated 14-year-old girls."

TO OUR READERS

The Hot 100 Singles Spotlight will return next week.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	12	10	STANDING TOGETHER	GEORGE BENSON (GRP)
2	23	2	IF I LOST YOU	TRAVIS TRITT (WARNER BROS. (NASHVILLE))
3	1	6	IF I HAD A CHANCE	CYNTHIA (TIMBER/TOMMY BOY)
4	15	2	I WILL STAND	KENNY CHESNEY (BNA/RMG)
5	10	2	YOU CAME UP	BIG PUNISHER FEAT. NOREAGA (LOUD/RCA)
6	9	4	TRU MASTER	PETE ROCK WITH INSPECTAH DECK & KURUPT (LOUD/RCA)
7	—	1	I TRIED	AKAST (RCA)
8	19	54	ALIVE	PEARL JAM (EPIC)
9	13	3	SOMEBODY TO LOVE	LEVI LITTLE (WHITE LABEL)
10	14	11	THE HOLE	RANDY TRAVIS (DREAMWORKS (NASHVILLE))
11	11	2	STRAWBERRY	NICOLE RENEE (ATLANTIC)
12	2	4	DON CARTAGENA	FAT JOE (FEAT. PUFF DADDY) (MYSTIC/BIG BEAT/ATLANTIC)
13	24	2	SOMEONE YOU USED TO KNOW	COLLIN RAYE (EPIC (NASHVILLE))

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
14	17	45	EVEN FLOW	PEARL JAM (EPIC)
15	20	14	I SAID A PRAYER	PAM TILLIS (ARISTA (NASHVILLE))
16	21	28	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
17	6	6	BE MINE	WILD ORCHID (RCA)
18	25	4	SEXUAL HEALING	FOURPLAY FEAT. EL DEBARGE (WARNER BROS.)
19	—	1	LET ME GO...RELEASE ME	VERONICA (H.O.L.A.)
20	8	18	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)	BIG BAD VOODOO DADDY (COOLSVILLE/EMI-CAPITOL)
21	—	5	CHEAPSKATE (YOU AIN'T GETTIN' NADA)	SPOITY THIEZY (ROC-A-BLOCK/RUFFHOUSE/COLUMBIA)
22	22	2	KISS ME	SIXPENNY NONE THE RICHER (SQUINT)
23	—	1	YOU'RE BEGINNING TO GET TO ME	CLAY WALKER (GIANT (NASHVILLE/REPRISE (NASHVILLE))
24	5	11	BUSY CHILD	THE CRYSTAL METHOD (CITY OF ANGELS/OUTPOST/GEFFEN)
25	—	1	WRONG AGAIN	MARTINA MCBRIDE (RCA (NASHVILLE)/RMG)

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

JAZZ VOCALIST, MENTOR BETTY CARTER DIES

(Continued from page 5)

16 in clubs and at 18 as vocalist with the Lionel Hampton Band. Hampton tagged her "Betty Bebop"; the "Betty" stuck.

What also stuck was a passion for modern jazz as forged by such pioneers as Charlie Parker and Dizzy Gillespie. Carter took scat beyond the light hopscotching that Ella Fitzgerald employed, and it can be truly said that her deepened version—way beyond words and giggly nonsense syllables—was often as exciting, and occasionally as dark and powerful, as those of her instrumental counterparts she so admired.

Her '60s brush with pop fame showed only one facet of her talents. As duet partner with Ray Charles on the ABC-Paramount single "Baby It's Cold Outside," from the still-in-print album "Dedicated To You" (Atlantic/Rhino), she gave a tongue-in-cheek but irresistibly sweetie pie, cooing performance that displayed one color

in her large palette of vocal and performance-attitude possibilities.

As a footnote—or perhaps a new chapter—in the passing-down tradition of jazz, it is a sad but ultimately splendid thing that at the Thelonious Monk Institute of Jazz vocal competition held here the day before Carter died, veteran vocalist and fellow Detroit Teri Thornton, who was allowed to compete because of a recent no-age-limit rule reform, and with the confidence gained by years of experience (her first album, out of print, appeared on Riverside in 1961), handily carried away the prize.

Thornton, 64, began her standing-ovation performance by dedicating it to her ailing "sister." Some in the audience may have wondered if she meant it literally. In spirit if not by blood, of course she did, as do many others in her family of listeners and performers who survive her.

**JIM STEINMAN IS PROUD TO ANNOUNCE
THE BIRTH OF HIS NEW LABEL**



RAVENOUS

**FIRST SIGNING:
boyzone**

*When you're really
hungry for hits*

**International superstars
The only act ever (including The Beatles, Madonna and
Spice Girls) to score first twelve singles in the UK top five
Over 10 million discs sold**

MOST RECENT PHENOMENON:

"NO MATTER WHAT"

**No.1 for three weeks in the U.K. in August
Fastest, soon to be biggest selling single of the year
1.2 million in six weeks
Racing to No.1 throughout Europe**

Written by Jim Steinman and Andrew Lloyd Webber from their musical "Whistle Down the Wind"

**FIRST U.S. SINGLE:
"ALL THE TIME IN THE WORLD"
October 5**

**FIRST U.S. ALBUM:
"WHERE WE BELONG"
November 17**

DISTRIBUTED BY



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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 10, 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
1	2	1	5	LAURYN HILL ▲ ² RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98) 4 weeks at No. 1	★★★ No. 1 ★★★ THE MISEDUCATION OF LAURYN HILL	1
2	5	3	27	'N SYNC ▲ RCA 67613 (10.98/16.98)	'N SYNC	2
3	NEW ►	1	1	KISS MERCURY 558992 (11.98 EQ/19.98)	★★★ Hot Shot Debut ★★★ PSYCHO-CIRCUS	3
4	NEW ►	1	1	DC TALK FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
5	1	—	2	MARILYN MANSON NOTHING 90273/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
6	NEW ►	1	1	KEITH SWEAT ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	6
7	3	4	11	BEASTIE BOYS ▲ ³ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
8	7	—	2	SOUNDTRACK DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	7
9	6	6	12	BARENAKED LADIES ▲ REPRIS 46963/WARNER BROS. (10.98/16.98)	STUNT	3
10	12	14	47	SHANIA TWAIN ▲ ⁵ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
11	8	8	59	BACKSTREET BOYS ▲ ⁶ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
12	4	—	2	HOOTIE & THE BLOWFISH ATLANTIC 83136/AG (10.98/16.98)	MUSICAL CHAIRS	4
13	11	7	14	SOUNDTRACK ▲ ³ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
14	9	11	14	THE BRIAN SETZER ORCHESTRA INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
15	NEW ►	1	1	FLIPMODE SQUAD FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	15
16	14	13	15	SOUNDTRACK ▲ BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
17	NEW ►	1	1	GOO GOO DOLLS WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	17
18	27	34	35	DIXIE CHICKS ▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	★★★ Greatest Gainer ★★★ WIDE OPEN SPACES	18
19	21	22	26	SOUNDTRACK ▲ ³ WARNER SUNSET/REPRIS 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
20	13	5	5	SOUNDTRACK SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC	2
21	18	10	4	ALAN JACKSON ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
22	10	9	3	HOLE DGC 25164/GEFFEN (10.98/16.98)	CELEBRITY SKIN	9
23	16	12	8	SNOOP DOGG NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
24	19	17	6	KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/16.98)	FOLLOW THE LEADER	1
25	17	16	5	ROB ZOMBIE ● GEFFEN 25212* (10.98/16.98)	HELLBILLY DELUXE	5
26	20	23	19	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
27	24	18	16	BRANDY ▲ ² ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
28	23	19	44	WILL SMITH ▲ ⁴ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
29	26	24	82	MATCHBOX 20 ▲ ⁷ LAVA/ATLANTIC 92721*/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
30	25	20	5	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMES VOL. 4	20
31	30	30	52	CREED ▲ ² WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
32	45	—	2	BETTE MIDLER WARNER BROS. 47078 (10.98/17.98)	BATHHOUSE BETTY	32
33	33	33	7	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	15
34	31	26	5	ALABAMA ▲ RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
35	34	29	45	CELINE DION ▲ ⁵ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
36	15	—	2	MAGIC TRU/NO LIMIT 50017*/PRIORITY (10.98/16.98)	SKY'S THE LIMIT	15
37	29	28	10	JERMAINE DUPRI ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	3
38	32	36	30	MADONNA ▲ ² MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
39	49	47	23	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
40	38	37	23	MYA UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
41	NEW ►	1	1	CHRIS ISAAK REPRIS 46849/WARNER BROS. (10.98/16.98)	SPEAK OF THE DEVIL	41
42	36	31	11	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
43	37	27	76	SAVAGE GARDEN ▲ ⁴ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
44	28	15	4	FAT JOE MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	DON CARTAGENA	7
45	43	41	16	EVE 6 ● RCA 67617 (10.98/16.98) HS	EVE 6	33
46	35	25	42	SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
47	22	2	3	CANIBUS UNIVERSAL 53136* (10.98/16.98) HS	CAN-I-BUS	2
48	41	39	7	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
49	50	50	26	ALL SAINTS ● LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	49
50	44	40	19	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
51	39	32	7	SOUNDTRACK ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	8
52	40	38	33	CHERRY POPPIN' DADDIES ▲ MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	17

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
53	46	43	18	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
54	90	87	69	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	★★★ Pacesetter ★★★ EVERYWHERE	2
55	NEW ►	1	1	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	55
56	53	45	10	SOUNDTRACK MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
57	42	42	29	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
58	54	52	77	THIRD EYE BLIND ▲ ² ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
59	NEW ►	1	1	JERRY SEINFELD UNIVERSAL 53175 (11.98/17.98)	I'M TELLING YOU FOR THE LAST TIME	59
60	62	54	34	SOUNDTRACK ▲ ² MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
61	51	46	54	USHER ▲ ⁴ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
62	48	44	22	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
63	NEW ►	1	1	RAS KASS PATCHWERK 50739/PRIORITY (10.98/16.98) HS	RASASSINATION	63
64	NEW ►	1	1	ENRIQUE IGLESIAS FONOVISA 080002 (10.98 EQ/16.98)	COSAS DEL AMOR	64
65	55	53	47	SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
66	60	59	63	SARAH MCLACHLAN ▲ ³ ARISTA 18970 (10.98/16.98)	SURFACING	2
67	79	103	43	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
68	108	105	17	REBA MCENTIRE ● MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
69	70	82	8	EAGLE-EYE CHERRY WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	69
70	63	62	51	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
71	59	57	16	RAMMSTEIN ● MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) HS	SEHNSUCHT	45
72	64	72	6	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	57
73	93	91	17	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
74	78	81	13	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	74
75	69	58	20	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
76	61	56	10	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
77	65	63	12	NOREAGA ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	3
78	77	84	51	EVERCLEAR ▲ CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
79	68	51	7	LUTHER VANDROSS VIRGIN 46089 (11.98/17.98)	I KNOW	26
80	72	70	86	SPICE GIRLS ▲ ⁶ VIRGIN 42174* (10.98/16.98)	SPICE	1
81	101	95	11	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	33
82	52	64	31	BIG BAD VOODOO DADDY ● COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	47
83	89	89	44	GARTH BROOKS ▲ ⁶ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
84	47	21	3	SKULL DUGGERY NO LIMIT/PENALTY 3082/TOMMY BOY (10.98/16.98) HS	THESE WICKED STREETS	21
85	73	67	8	POINT OF GRACE WORD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
86	57	49	7	VARIOUS ARTISTS FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER LOUD 67647*/RCA (10.98/16.98)		4
87	75	69	41	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	37
88	66	61	20	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
89	91	77	21	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
90	56	35	4	BIG ED NO LIMIT 50729*/PRIORITY (10.98/16.98)	THE ASSASSIN	16
91	81	74	22	BIG PUNISHER ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5
92	67	48	6	SOUNDTRACK TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	36
93	84	68	67	K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
94	85	88	32	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
95	NEW ►	1	1	THE CHEMICAL BROTHERS FREESTYLE DUST/ASTRALWERKS 6243/CAROLINE (11.98/16.98)	BROTHER'S GONNA WORK IT OUT: A DJ MIX ALBUM	95
96	83	80	17	THE SMASHING PUMPKINS ▲ VIRGIN 45879* (11.98/17.98)	ADORE	2
97	92	78	27	SEMISONIC ● MCA 11733 (10.98/16.98) HS	FEELING STRANGELY FINE	43
98	95	108	20	LENNY KRAVITZ VIRGIN 45605 (10.98/16.98)		5
99	74	60	23	SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	10
100	97	106	15	MONSTER MAGNET A&M 540908 (10.98 EQ/16.98) HS	POWERTRIP	97
101	58	—	2	SHAQUILLE O'NEAL T.W.ISM. 540947/A&M (10.98 EQ/16.98)	RESPECT	58
102	82	65	5	NICOLE THE GOLD MIND/EASTWEST 62209/EEG (10.98/16.98)	MAKE IT HOT	42
103	136	129	23	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
104	76	66	8	SQUIRREL NUT ZIPPERS ● MAMMOTH 980169* (10.98 EQ/16.98)	PERENNIAL FAVORITES	18
105	NEW ►	1	1	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	105
106	109	97	19	NATALIE MERCHANT ▲ ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
107	105	100	28	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61

*ms 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
ts, 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
2, 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.
s 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
108	87	75	53	JON B. ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	33
109	149	133	9	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98) HS	COMIN' ATCHA!	109
110	88	85	21	VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
111	80	73	13	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	3
112	86	76	53	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
113	111	143	3	VARIOUS ARTISTS ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	111
114	103	96	21	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
115	102	99	57	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
116	110	113	9	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
117	94	71	7	SOUNDTRACK EPIC 68905 (11.98 EQ/17.98)	DANCE WITH ME	54
118	96	90	48	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
119	98	102	50	GREEN DAY ▲ REPRIS 46794/WARNER BROS. (10.98/16.98)	NIMROD	10
120	112	122	16	VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
121	100	93	29	FASTBALL ▲ HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
122	71	55	3	SOUNDTRACK WARNER SUNSET/EASTWEST 62265/EEG (11.98/17.98)	WHY DO FOOLS FALL IN LOVE	55
123	NEW	1	1	SOLO PERSPECTIVE 54904/A&M (10.98 EQ/16.98)	4 BRUTHAS & A BASS	123
124	106	79	7	E-40 ● SICK WID' IT 41645/JIVE (19.98/24.98)	THE ELEMENT OF SURPRISE	13
125	116	112	21	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	51
126	113	111	26	EDWIN MCCAIN ● LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	73
127	114	107	45	METALLICA ▲ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
128	104	94	17	HARVEY DANGER SLASH/LONDON 550000/ISLAND (10.98 EQ/14.98) HS	WHERE HAVE ALL THE MERRYMAKERS GONE?	70
129	107	83	9	MARY J. BLIGE ● MCA 11848 (10.98/17.98)	THE TOUR	21
130	99	86	5	SOUNDTRACK TOMMY BOY 1294 (12.98/17.98)	54 — VOL. 2	74
131	115	92	4	TRACY LAWRENCE ATLANTIC (NASHVILLE) 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	92
132	NEW	1	1	SUNNY DAY REAL ESTATE SUB POP 409* (10.98/15.98) HS	HOW IT FEELS TO BE SOMETHING ON	132
133	142	—	2	SHAWN MULLINS SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	133
134	117	109	49	BARENAKED LADIES ▲ REPRIS 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
135	135	127	18	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25
136	138	—	2	VARIOUS ARTISTS TIME LIFE 19848/MADACY (17.98/19.98)	SONGS 4 LIFE — FEEL THE POWER!	136
137	122	104	4	WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98)	TEATRO	104
138	161	158	7	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98) HS	NOTHING BUT LOVE	133
139	130	131	32	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	104
140	129	139	21	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	67
141	NEW	1	1	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	141
142	155	155	54	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
143	120	117	6	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110/AG (14.98/19.98)	THE 3 TENORS: PARIS 1998	83
144	121	120	5	TATYANA ALI M/JWORK 68656/EPIC (10.98 EQ/16.98) HS	KISS THE SKY	106
145	143	144	5	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	136
146	169	151	13	NEWSBOYS STAR SONG 45917/VIRGIN (10.98/16.98)	STEP UP TO THE MICROPHONE	61
147	134	128	11	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	83
148	131	136	57	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
149	146	153	7	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98) HS	JENNIFER PAIGE	139
150	145	137	51	KENNY WAYNE SHEPHERD BAND ● REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
151	RE-ENTRY	14	14	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	41
152	128	135	58	FLEETWOOD MAC ▲ REPRIS 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
153	139	147	10	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	139

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	123	110	19	SOUNDTRACK ▲ EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	2
155	141	126	26	FUEL 550 MUSIC 68554*/EPIC (10.98 EQ/16.98) HS	SUNBURN	77
156	124	115	7	LIZ PHAIR MATADOR 53554*/CAPITOL (10.98/16.98)	WHITECHOCOLATESPACEEGG	35
157	127	123	5	KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98) HS	SLOW DOWN	109
158	160	188	3	VARIOUS ARTISTS BEAST 5653/SIMITAR (10.98/16.98)	NEXT GENERATION SWING	158
159	150	142	16	CLAY WALKER GIANT (NASHVILLE) 24700/WARNER BROS. (NASHVILLE) (10.98/16.98)	GREATEST HITS	41
160	144	134	62	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
161	153	145	28	LIMP BIZKIT FLIP 90124*/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	100
162	119	101	10	CAM'RON UNTERENTAINMENT 68976*/EPIC (11.98 EQ/16.98)	CONFESSIONS OF FIRE	6
163	132	121	10	MAC NO LIMIT 50727*/PRIORITY (10.98/16.98)	SHELL SHOCKED	11
164	126	114	12	KANE & ABEL NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	5
165	156	148	42	THE CRYSTAL METHOD ● CITY OF ANGELS/OUTPOST 30003*/Geffen (10.98/16.98)	VEGAS	92
166	125	124	11	VARIOUS ARTISTS RHINO 75467 (11.98/16.98)	MILLENNIUM FUNK PARTY	124
167	118	98	5	SOUNDTRACK TOMMY BOY 1293 (12.98/17.98)	54 — VOL. 1	77
168	147	138	13	LUCINDA WILLIAMS MERCURY 558338 (10.98 EQ/16.98)	CAR WHEELS ON A GRAVEL ROAD	65
169	148	146	7	VARIOUS ARTISTS SLIMSTYLE 78000/BEYOND MUSIC (10.98/16.98)	SWING THIS, BABY!	146
170	159	149	13	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WORD 69309/EPIC (13.98 EQ/19.98) HS	THE JESUS RECORD	113
171	177	—	24	ANDREA BOCELLI PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
172	184	182	7	FIVE ARISTA 19003 (10.98/16.98) HS	FIVE	172
173	137	132	66	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
174	151	150	71	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
175	140	118	5	XZIBIT LOUD 67578*/RCA (10.98/16.98)	40 DAYZ & 40 NIGHTZ	58
176	RE-ENTRY	50	50	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
177	133	116	10	WU-TANG KILLA BEES WU-TANG 50013*/PRIORITY (10.98/16.98)	THE SWARM	4
178	167	—	2	CHRIS RICE ROCKETOWN/WORD 69613/EPIC (10.98 EQ/16.98) HS	PAST THE EDGES	167
179	157	140	16	JOHN FOGERTY REPRIS 46908/WARNER BROS. (10.98/17.98)	PREMONITION	29
180	158	156	34	PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98)	YIELD	2
181	168	157	17	JACI VELASQUEZ MYRRH/WORD 69311/EPIC (10.98 EQ/16.98)	JACI VELASQUEZ	56
182	NEW	1	1	PATTI LABELLE MCA 11814 (19.98/24.98)	LIVE! ONE NIGHT ONLY	182
183	166	162	10	2PAC MECCA 8807 (11.98/16.98)	IN HIS OWN WORDS	112
184	170	160	54	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
185	162	159	104	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	2
186	RE-ENTRY	16	16	TERRI CLARK MERCURY (NASHVILLE) 558211 (10.98 EQ/16.98)	HOW I FEEL	70
187	165	152	29	ERIC CLAPTON ▲ DUCK/REPRIS 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
188	196	192	54	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
189	152	119	5	JAYO FELONY DEF JAM 558762*/MERCURY (10.98 EQ/16.98)	WHATCHA GONNA DO	46
190	RE-ENTRY	8	8	VARIOUS ARTISTS WALT DISNEY 60625 (5.98/9.98)	HALLOWEEN SONGS & SOUNDS	73
191	NEW	1	1	GHETTO TWIINZ RAP-A-LOT 46259/VIRGIN (10.98 EQ/16.98) HS	NO PAIN NO GAIN	191
192	173	176	6	EVERYTHING BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL	173
193	174	163	11	COLLIN RAYE EPIC (NASHVILLE) 68876/SONY (NASHVILLE) (10.98 EQ/16.98)	THE WALLS CAME DOWN	55
194	176	169	26	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	20
195	RE-ENTRY	18	18	MICHAEL W. SMITH REUNION 10007/JIVE (10.98/16.98)	LIVE THE LIFE	23
196	191	172	55	LEANN RIMES ▲ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
197	183	—	23	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO 56511/ANGEL (9.98/16.98) HS	TIME TO SAY GOODBYE	71
198	180	179	77	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
199	164	125	17	SOUNDTRACK ● ELEKTRA 62201/EEG (11.98/17.98)	CAN'T HARDLY WAIT	25
200	172	165	52	LOREENA MCKENITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 183	Eagle-Eye Cherry 69	Ghetto Twins 191	Lenny Kravitz 98	Keb' Mo' 157	Chris Rice 178	Hope Floats 50	Volume III: 60 Minutes Of Funk The Final Chapter 86
Aerosmith 198	Eric Clapton 187	Vince Gill 48	Patti LaBelle 182	Monica 42	LeAnn Rimes 89, 196	How Stella Got Her Groove Back 51	Halloween Songs & Sounds 190
Alabama 34	Terrific 186	Go Go Dolls 17	Tracy Lawrence 131	Monifah 145	Savage Garden 43	Rush Hour 8	Millennium Funk Party 166
Tatyana Ali 144	Cleopatra 109	Green Day 119	Gerald Levert 76	Monster Magnet 100	Jerry Seinfeld 97	Titanic 46	Monsters Of Rock 120
All Saints 49	Creed 31	Harvey Danger 128	Limp Bizkit 161	Mo Thugs Family 135	Semisonic 97	The Wedding Singer 60	Next Generation Swing 158
Backstreet Boys 11	The Crystal Method 165	Faith Hill 39	Lyle Lovett 55	Rich Mullins And A Ragamuffin Band 170	The Brian Setzer Orchestra 14	The Wedding Singer Volume 2 56	Pure Funk 125
Barenaked Ladies 9, 134	dc Talk 4	Laurn Hill 1	Mac 163	Shawn Mullins 133	Vonda Shepard 110	Why Do Fools Fall In Love 122	Songs 4 Life — Feel The Power! 136
Beastie Boys 7	Diamond Rio 116	Hole 22	Madonna 38	Mya 40	Kenny Wayne Shepherd Band 150	Spice Girls 65, 80	Swing This, Baby! 169
Big Bad Voodoo Daddy 82	Celine Dion 35	Hootie & The Blowfish 12	Marilyn Manson 5	Shaqille O'Neal 101	Skull Duggery 84	Squirrel Nut Zippers 104	Tammy Wynette Remembered 113
Big Ed 90	Dixie Chicks 18	Enrique Iglesias 64	Mase 118	Jennifer Paige 149	The Smashing Pumpkins 96	George Strait 103	Ultimate Country Party 147
Big Punisher 91	DMX 26	Insane Clown Posse 148	Master P 53, 115	Pearl Jam 180	Michael W. Smith 195	Sunny Day Real Estate 132	Clay Walker 159
Big Tymers 105	Jermaine Dupri 37	Chris Isaak 41	Matchbox 20 29	Liz Phair 156	Will Smith 28	Keith Sweat 6	Steve Wariner 151
Mary J. Blige 129	E-40 124	Alan Jackson 21	Dave Matthews Band 62	Point Of Grace 85	Snoop Dogg 23	Usher 61	The Wilkinsons 138
Andrea Bocelli 67, 171	Eve 6 45	Jagged Edge 139	Maxwell 111	Kelly Price 33	Solo 123	Blade 92	Lucinda Williams 168
Brandy 27	Everclear 78	Janet 70	Martina McBride 176	Puff Daddy & The Family 160	Armageddon — The Album 13	Bulworth — The Soundtrack 99	Mark Willis 74
Sarah Brightman & The London Symphony Orchestra 197	Everything 192	Jayol Felony 189	Edwin McCain 126	Rammstein 71	Back To Titanic 20	Can't Hardly Wait 199	Lee Ann Womack 141
Brooks & Dunn 73, 142	Fastball 121	Wyclef Jean Featuring Refugee 170	Reba McEntire 68	Ras Kass 63	Blade 92	City Of Angels 19	Wu-Tang Killa Bees 177
Garth Brooks 83, 114	Fat Joe 44	Allstars 173	Tim McGraw 54	Collin Raye 193	Bulworth — The Soundtrack 99	Dr. Dolittle: The Album 16	Xscape 75
Cam'Ron 162	Five 172	Jon B. 108	Loreena McKennitt 200	Colin Raye 193	Can't Hardly Wait 199	Godzilla — The Album 154	Xzibit 175
Canibus 47	Fleetwood Mac 152	Montell Jordan 194	Brian McKnight 112	Colin Raye 193	City Of Angels 19	Godzilla — The Album 154	Trisha Yearwood 81, 188
Mariah Carey 184	FlipMode Squad 15	Kane & Abel 164	Sarah McLachlan 66	Colin Raye 193	Dr. Dolittle: The Album 16	Godzilla — The Album 154	Rob Zombie 25
Carreras-Domingo-Pavarotti (Levine) 143	John Fogerty 179	K-Ci & JoJo 93	Natalie Merchant 106	Colin Raye 193	Dr. Dolittle: The Album 16	Godzilla — The Album 154	
The Chemical Brothers 95	Fuel 155	Kiss 3	Jo Dee Messina 107	Colin Raye 193	Dr. Dolittle: The Album 16	Godzilla — The Album 154	
Cherry Poppin' Daddies 52	Garbage 88	Korn 24	Bette Midler 32	Colin Raye 193	Dr. Dolittle: The Album 16	Godzilla — The Album 154	

BROOKS ROPES IN PLATINUM RECORD

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"The Way We Were," Columbia, 2 million.

Brandy, "Never S-A-Y Never," Atlantic, 2 million.

PLATINUM ALBUMS

Jermaine Dupri, "Jermaine Dupri Presents—Life In 1472," So So Def/Columbia, his first.

Alabama, "For The Record—41 Number One Hits," RCA Nashville, its 19th.

Various artists, "Harley-Davidson Road Songs," the Right Stuff.

Fastball, "All The Pain Money Can Buy," Hollywood, its first.

Various artists, "Pure Disco," Polydor.

Various artists, "Christmas Collection Volume 1," Walt Disney.

Barenaked Ladies, "Rock Spectacle," Reprise, their second.

Jeff Foxworthy, "Crank It Up—The Music Album," Warner Bros., his third.

Travis Tritt, "The Restless Kind," Warner Bros., his sixth.

Monica, "The Boy Is Mine," Arista, her second.

Al Green, "I'm Still In Love With You," The Right Stuff, his second.

Korn, "Follow The Leader," Epic, its third.

Whitesnake, "Greatest Hits," Geffen, its fourth.

Natalie Merchant, "Ophelia," Elektra, her second.

Lauryn Hill, "The Miseducation Of Lauryn Hill," Ruffhouse/Columbia, her first.

GOLD ALBUMS

Fred Hammond & Radical For Christ, "Pages Of Life) Chapters I & II," Verity, their first.

E-40, "The Element Of Surprise," Jive, his third.

Counting Crows, "Across A Wire—Live In New York," DGC, their third.

Alabama, "For The Record—41 Number One Hits," RCA Nashville, its 20th.

Jimmy Buffett, "Don't Stop The Carnival," Island, his 12th.

Rammstein, "Sehnsucht," Slash, its first.

Jo Dee Messina, "I'm Alright," Curb, her first.

Mary J. Blige, "The Tour," MCA, her fourth.

Various artists, "Harley-Davidson Road Songs," the Right Stuff.

Noreaga, "N.O.R.E.," Penalty, his first.

Kelly Price, "Soul Of A Woman," Island, her first.

Squirrel Nut Zippers, "Perennial Favorites," Mammoth/Disney, their

second.

Carreras-Domingo-Pavarotti (Levine), "The 3 Tenors—Paris 1998," Atlantic, their fourth.

Various artists, "Christmas Collection Volume 1," Walt Disney.

Various artists, "Christmas Collection Volume 2," Walt Disney.

Various artists, soundtrack, "How Stella Got Her Groove Back," Flyte Tyme/MCA.

Vince Gill, "The Key," MCA Nashville, his 10th.

Barbra Streisand, "The Concert—Highlights," Columbia, her 38th.

Korn, "Follow The Leader," Epic, its third.

Rob Zombie, "Hellbilly Deluxe," Geffen, his first.

The Crystal Method, "Vegas," Outpost/Geffen, its first.

Lauryn Hill, "The Miseducation Of Lauryn Hill," Ruffhouse/Columbia, her first.

Mana, "Cuando Los Angeles Lloran," WEA/Latina, its third.

Marc Anthony, "Contra La Corriente," RMM, his second.

JAMES TAYLOR'S 'LIVE' ON DVD

(Continued from page 13)

complimentary copies of "Live At The Beacon" and "Hourglass," according to Sony Electronics.

Columbia Records VP of online and emerging technologies Mark Ghuneim says, "This is the new demo disc to showcase DVD. Eric Clapton's 'Unplugged' was the watermark to show off the sound, vision, and features of the medium, but the James Taylor DVD was conceived and rendered specifically for the medium."

Another aspect of the joint effort between Columbia and Sony Electronics was a giveaway of both the player and the "Beacon" disc during a Sept. 30 live chat with Taylor on America Online (AOL).

"James' audience is a wired audience," observes Ghuneim. "They're not necessarily the wild, technophile kids, but they have Net connections. Online is a perfect medium to combine all of our efforts—the player, the disc, and the artist."

Prior to the AOL chat and the DVD release, "Live At The Beacon" received substantial exposure when it was aired live on PBS and later rebroadcast as part of the network's pledge drives.

Taylor, who is Billboard's 1998 Century Award honoree, says he is eager to view and hear his concert on DVD. Because he was on the road during the postproduction phase of the project, he was unable to supervise the surround mixes or video content. His only experience with "Live At The Beacon" has been in the form of stereo DATs shipped back and forth between him and Filipetti.

"I just haven't been anywhere where I've hooked up the technology yet," says Taylor. "Sony has offered to get me one of their players, but I've been moving around so much I've been difficult to nail things to."

Taylor adds that he experienced multichannel sound on a friend's system and found it "a thrill. It leaves the audiophile concept of trying to reproduce the concert hall and goes in the direction of trying to make something sound as great as possi-

PLATINUM SINGLES

Master P, "Make 'Em Say UHH!," No Limit/Priority, his first.

Monica, "The First Night," Arista, her fourth.

GOLD SINGLES

Ace Of Base, "Cruel Summer," Arista, its fifth.

Jo Dee Messina, "I'm Alright/ Bye, Bye," Curb, her first.

Madonna, "Ray Of Light," Maverick/Warner Bros., her 18th.

Five, "When The Lights Go Out," Arista, its first.

Aerosmith, "I Don't Want To Miss A Thing," Columbia, its fourth.

Kelly Price, "Friend Of Mine," Island, her first.

Montell Jordan, "I Can Do That," Rush Associated Labels, his sixth.

Gerald Levert, "Thinkin' Bout It," EastWest/Elektra, his first.

INOJ, "Time After Time," So So Def/Columbia, her first.

Assistance in preparing this story was provided by Carrie Bell.

BETWEEN THE BULLETS



by Geoff Mayfield

MILESTONES: You'd think a band that already has 14 platinum or multi-platinum albums and another 10 gold albums in its trophy case wouldn't have to wait 24 years to score its highest-ever Billboard 200 rank. Yet that's the case for the men of **Kiss**, owners of this issue's Hot Shot Debut.

The quartet checks in at No. 3 with first-week sales of 109,500 copies. In doing so, the band's new "Psycho-Circus" eclipses the No. 4 peak seen by 1977's "Love Gun," the only other album in the band's career to reach the top five.

Close on Kiss' platform heels, trailing by a little more than 3,000 pieces, is another noteworthy debut, this one by Christian act **dc Talk** (106,000 units). At No. 4, the group's entry is not only a career-high rank but stands as the highest-ever Billboard 200 entrance for a contemporary Christian act. The previous mark by artists from the genre belonged to **Jars Of Clay** and **Amy Grant**, who each started last year at No. 8: Jars Of Clay with "Much Afraid" (100,500 units) and Grant with "Behind The Eyes" (80,000 units).

This is not, however, the highest Billboard 200 bow by a Christian album. Multi-genre star **LeAnn Rimes** opened at No. 1 last year with "You Light Up My Life—Inspirational Songs" (186,000 units), a set that also topped the Top Country Albums and Top Contemporary Christian charts. Also in '97, the first album by **God's Property From Kirk Franklin's Nu Nation** entered at No. 3 (119,500 units). Although earlier criteria had allowed previous Franklin albums to chart on both Top Contemporary Christian and Top Gospel Albums, "God's Property" did not get enough airplay from contemporary Christian radio to qualify for the former chart.

The previous Billboard 200 peak for dc Talk came in 1995, when "Jesus Freak" debuted at No. 16.

MORE JUICE: R&B veteran **Keith Sweat** also crashes the top 10. Entering at No. 6 with 96,500 pieces, Sweat has a stronger showing than was indicated by his first-day sales but falls shy of his career marks. His highest Billboard 200 rank as a solo artist came in 1995 when his self-titled album rang in at No. 5 with 108,000 units. During last year's holiday selling season, as part of the super group LSG (with **Gerald Levert** and **Johnny Gill**), he opened at No. 4 with 138,500 units.

The Sept. 22 release slate adds another pair to the top 20, as **Busta Rhymes'** rap unit **FlipMode Squad** bows at No. 15 with 71,000 units, while **Goo Goo Dolls** hit No. 17 with 65,000 units.

HILL CLIMBING: **Fugees** star **Lauryn Hill** reclaims the top of The Billboard 200, moving back into the throne as her sales slip to 168,000, 13.6% down from the prior issue. That's the lowest total by a chart-topper since the July 11 issue, when the "City Of Angels" soundtrack saw its final week at No. 1, but Hill easily beats this issue's competition. Rookie boy group 'N Sync bullets 5-2 with a 5,000-unit increase, but with 112,500 sales this issue, it still trails the summit by 55,000 units.

Last issue's chart champ, **Marilyn Manson**, has the large evaporation that big rock acts often see in the second week out, down by 56%. With 98,000 units this issue, "Mechanical Animals" falls to No. 5.

COUNTRY ROADS: Cowboy hats are conspicuous on The Billboard 200, as CBS' Sept. 23 telecast of the Country Music Assn. (CMA) Awards delivers its annual sales wallop. Most every CMA winner also performed on the show, including Greatest Gainer **Dixie Chicks** (27-18, their highest rank to date, with a 24,000-unit increase) and Pacesetter **Tim McGraw** (90-54, a 69.5% gain). The Dixie Chicks also played "Late Show With David Letterman."

To get a better appreciation of the CMAs' impact, consider this: In an issue where the big chart's top five debuts account for 451,000 units of new business, industrywide album sales—including catalog titles—are up only 163,000 units over the previous issue. The collective increases seen by 28 albums from acts who either played the CMAs or won an award represent 87,000 units, which accounts for more than half of the uptick (see Country Corner, page 35, for more CMA spikes).

FLIP CHANNELS: Two of **Bette Midler's** three previous Sound-Scan-era albums saw sales gains in their second weeks, so it's not out of character for her Warner Bros. debut to rise (45-32). But you have to figure an hourlong shot on **Rosie O'Donnell's** show helped Midler earn a 38% gain and her highest rank since 1991's "For The Boys" soundtrack reached No. 22. Another O'Donnell guest, **Natalie Merchant** (109-106), also bullets... **Cleopatra's** Disney Channel special premiered Sept. 19 and has run three more times since, hence a 40-place leap (No. 109) and a 65% gain on the big chart.

K-TEL

(Continued from page 8)

During fiscal 1998, the company diversified its music operation into online retail and started an independent distributor. The company also moved its headquarters from Minnesota to Calabasas, Calif.

In addition, K-tel terminated a deal to sell its music assets to Platinum Entertainment.

In trading, the company's stock closed at \$7.0625 Sept. 30, down 25 cents from the previous day's close of 25. Company executives were unable for comment at press time.

ED CHRISTMAN

FEDERAL ARCHIVE BEFORE SENATE PANEL

(Continued from page 8)

along with a \$4.5 million donation for renovation. However, some in Congress are concerned that the 41-acre facility might be too expensive for taxpayers. Without assurances, some members fear that added costs for new construction and expensive, sophisticated equipment might make the aging facility a federal money pit (Billboard, Sept. 12).

Sources on the committee warn that approval could be withheld until they review an overdue master plan for the site, which has not yet been officially turned over.

One recent optimistic step toward funding was House passage Sept. 24 of the Fiscal 1999 Appropriations Act, which includes a provision that allows for private foundation funding for the site. However, the bill also puts the brakes on the program by restricting the Packard funding on the project to \$2.5 million until the plan is delivered and approved. The master plan holdup stems from the rejection of the first version of the master plan by the architect of the Capitol, who oversees all legislative branch building and improvements, including the Library of Congress.

A Senate/House conference has since approved the House Appropriations bill, but it is still up to the Senate Rules and Administration Committee to check over the master plan and deliver final benediction to the Culpeper site renovation.

"It's supposed to be delivered later this week," a committee spokesman told Billboard Sept. 30. "We're going to look at it as soon as we receive it."

Lawmakers are also upset that the Librarian of Congress has already begun to store part of the film holdings at the new, undeveloped site.

If the Culpeper plan seems mired in legislative complications, it is positively fleet-footed compared with other music industry-related legislation now being considered—and fought over—in the final days of the 105th Congress.

With adjournment now set for Oct. 13, lawmakers have yet to pass a final

version of the important copyright treaties incorporated in the World Intellectual Property Organisation (WIPO) bills.

Senate/House conferees and their staffs attempting to forge a final bill are still meeting daily with lobbyists representing groups that include the Recording Industry Assn. of Ameri-

ca and the Motion Picture Assn. of America, the Consumer Electronics Manufacturers Assn., online service providers, libraries, universities and others to strike a balance that will be acceptable, or at least not disastrous, to all industries.

Further, the Senate Judiciary Committee has still not passed a

copyright term extension bill that is encumbered with amendments that would offer restaurateurs major music-licensing-fee exemptions. If passed, that bill would still have to go to conference and then to both houses for final approval.

E-SQUARED'S V-ROYS ROCK THIS 'TOWN'

(Continued from page 13)

could and go out and support it." More time was spent on "All About Town." In addition to the band—guitarist/vocalist Miller, fellow singer/songwriter/guitarist Mike Harrison, bassist Paxton Sellers, and drummer Jeff Bills—the new album features the playing of Del McCoury Band bluegrass aces Rob McCoury, Ronnie McCoury, and Jason Carter.

"But it's still very song-oriented," says Miller, "because you've got to have songs that are good enough to sing 200 nights a year."

Earle's E-Squared partner, Jack Emerson, says that the label is focusing on "Amy 88," a driving uptempo

rocker written by Harrison, and "Arienne," a pop-leaning Miller/Earle composition, to show "both sides" of the V-Roys. A promotional CD with both tracks went out the week of Sept. 21 to triple-A stations, while the album was sent to roots formats.

Instant support will be seen at triple-A station WRVG Lexington, Ky. "They're just a great, kicking American aggregation, almost a modern equivalent of Creedence Clearwater Revival," says the station's assistant PD, Jerry Gerard, who also hosts its affiliated WorldRadio Network morning show, "Early World."

"The first record was a solid re-

flection of their live show, but this time they're really stretching out and adding elements of bluegrass and broader production values—but they never forget that the song comes first," Gerard adds.

They also know how to work it, notes Emerson. "They've done everything from tour their asses off to endearing themselves at radio with lots of visits."

Shane Tymon, manager of one of the two Knoxville Disc Exchange stores, confirms the V-Roys' intense fan following and notes that their debut disc was "easily the biggest-selling title" in the store's 10-year history.

"We're really fired up for the next

one—but we're still selling the first, so their popularity is growing," says Tymon. "They're just regular old guys, but the music speaks for itself, and it's a big going-on whenever they play here. They really tear it up."

The Monterey Peninsula Artists-booked band, which is managed by Earle's manager, Dan Gillis, and whose songs are published by Warner-Tamerlane Publishing Corp./Tall Midget Music (BMI), will begin an open-ended tour later this month. E-Squared will support touring in cities with past radio, retail, and concert activity, says Emerson. A "guerrilla marketing" strategy will be employed to emphasize strengths in those markets, he adds. For his part, Miller says he is eager to hit the road again full time in late October.

"That's the fun part, and we live for it," he says. "It's really a simple life: eat, drive, drink, sleep, and play—not necessarily in that order. Besides, I've read as many books as I can since we've been off—and I've got to get out of Knoxville."

BRAZILIAN COMPANIES TAKE PLUNGE INTO LOCAL MUSIC BUSINESS

(Continued from page 1)

video, and online services.

"Creating a recording company was just a way to strengthen the company's presence in the entertainment business," says Brian Butler, A&R director of Abril Music.

Grupo VR started out selling meal vouchers. In 1997, the company rang up \$1 billion in sales from 15 companies concentrated in services and benefits plans for employees. The move into the music business is part of an effort by Grupo VR to provide services for employees' leisure time.

Grupo VR got a taste of the entertainment industry last year when the firm made a risky move by purchasing all the tickets for the São Paulo state soccer championship, then reselling them mostly through a pre-event sales program, which is unusual for Brazil.

Says André, "Entering the music business was a natural step in our entertainment strategy."

Adds Bôscoli, who is Trama's managing director, "It is also important to add that the [Sjzaman] family has always been [big fans] of music."

Another aspect shared by the recording imprints is that they are led by executives with experience in Brazil's rough-and-tumble indie market.

Abril Music's Butler oversaw pop indie Excelente. Marketing director Claudio Campos worked three years at another indie, Top Tape. Sales director Jean Marcel Jr. held similar positions at Castle and Paradoxx.

Meanwhile, Carlos Eduardo Miranda—Butler's partner at Excelente—is now A&R director at Trama.

Abril Music and Trama Music were founded with their own sales teams. Abril will distribute its own product via the same system that delivers its magazine to distribution centers. It will outsource distribution



between its centers, which are in 700 cities, and retail outlets.

Trama will be distributed by DDF, a company partly owned by PolyGram Brasil and EMI-Odeon Brasil that distributes CDs for the two majors, as well as electronics equipment.

Both companies had planned to emphasize homebred talent over international acts.

But when João Paulo Bandeira de Mello, a former managing director of Virgin Brasil, joined Trama, the label decided to test international opportunities. Bandeira de Mello is seeking foreign labels for partnerships.

Despite their many similarities in approach and philosophy, Abril enjoys a huge advantage over Trama: It is a subsidiary of a massive communications group that houses formidable marketing resources.

Grupo Abril owns the newsweekly magazine *Veja* (1.2 million weekly circulation), *Playboy Brasil* (800,000 monthly circulation), and TV channels such as ESPN-Brasil, HBO-Brasil.

"The magazines will have editorial freedom to criticize the albums," states Campos, "but we surely will have ads in the magazines and TV channels in good [market] conditions."

By contrast, Trama has no communications firm to support its initiative. The company is studying ways to promote its artists to the 2 million people who receive its meal vouchers monthly.

Trama is building a studio that will operate in the same building where the record label is based.

"It will be a very fine studio with a Neve VX system," says Bôscoli. "Our idea is that the company must be like

an artistic nucleus, with creative people involved in the artistic process."

"Also," notes Trama's Miranda, "we want the creation to be easy and informal. When someone wants to record something, we can say, 'Let's go to the studio right now.'"

The first albums to be released by the pair of companies cover a wide range of genres. Abril Music divides its roster into four subsidiary labels: Excelente (pop/rock), Ziriguidum (samba, *axé*), Celeiro (*sertaneja*, country), and Recreio (children's).

The initial titles, which have come out through Excelente, are the second album from rock band Os Ostras, "Operação Submarina," and the third effort by Recife-based *mangue beat* movement founder Mundo Livre, "Carnaval Na Obra."

Trama is placing its early bets on the just-released "Samba Prá Burro," the solo album from former Nação Zumbi percussionist Otto; the debut disc from Porto Alegre-based country group Caubóis Espirituais; and an album by dance artist M4J.

Given sufficient promotion by the two labels, which unlike most indies are backed by financial giants, the tallies registered by their acts could bring a noticeable shift in market clout in the Brazilian recording industry.

Assistance in preparing this story was provided by John Lammert.

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Bernstein Bio Expanded; Chart Facts 'Bubbling' Up

Artists ranging from the very well-known to the obscure are featured in two books sure to be welcome additions to any music aficionado's collection.

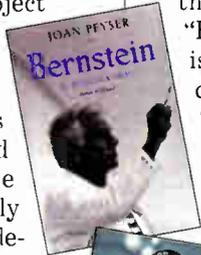
The life and works of Leonard Bernstein are the subject of a new title from Billboard Books by Joan Peyser. The first edition of Peyser's "Bernstein," published three years before the artist's death, is widely considered to be the definitive biography of one of America's most revered and controversial composers. In the intimate portrait of the artist, Peyser reveals why Bernstein was the way he was, why he made the choices he did, and why, with all his fame and wealth, his later years were laden with frustration and despair. In this updated version of the book, Peyser offers her assessment of Bernstein's legacy and includes new photographs of the American icon. Available in bookstores now, the book costs \$19.95.

Many less renowned artists grace the pages of a new book by

Joel Whitburn. "Bubbling Under Singles & Albums," the latest release by the music historian, covers the history of three Billboard music charts: "Bubbling Under the Hot 100," "Bubbling Under the Top Pop Albums," and "Best Selling Pop EP's." It is the first time that the complete history of the "Top Pop Albums" and "Best Selling Pop EP's" has been published. The book contains a wealth of information on the artists, singles and albums that hit the "Bubbling Under" charts but did not advance any further. Also included are record jacket photos of all 131 EP's that appeared on

Billboard's "Best Selling Pop EP's" chart. Not just for chart buffs, "Bubbling Under Singles & Albums" is an intriguing read for any serious record collector.

The book is available for \$49.95 from Record Research Incorporated. Orders can be placed by phone (1-800-827-9810), fax (1-414-251-9452) or by mail (P.O. Box 200, Menomonee Falls, WI 53052).



PERSONNEL DIRECTIONS

Two veteran members of Billboard's production department have been given broader responsibilities.

Terrence Sanders is promoted to editorial production director. Sanders joined BPI as a circulation assistant in 1971. Since then he has been promoted numerous times, most recently holding down the position of editorial production manager. Sanders, who holds a bachelor's degree in English Literature from Howard University, was the recipient of the President's



Award for 1998 from Billboard parent BPI Communications.

Anthony Stallings is named editorial production supervisor for Billboard. A graduate of the New York School of Printing, Stallings' experience includes positions at the pre-press firm Cosmos, as well as the production staffs of AdWeek and Rolling Stone magazines. Since joining Billboard in 1993, Stallings has been involved in the editorial production of Billboard and the Country and R&B Airplay Monitors.



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Monica's 'Night' Is Getting Longer

BY HOLDING OFF A CHALLENGE from **Barenaked Ladies**, **Monica** holds on to the No. 1 spot on the Hot 100 for a second week with "The First Night" (Arista). That means Monica has been on top of the chart for 15 weeks in 1998. Only two artists in the '90s have had more weeks at No. 1 during a calendar year.

Puff Daddy holds the record for this decade, with 19 weeks at No. 1 in '97. He did it with three singles: "Can't Nobody Hold Me Down," "I'll Be Missing You," and "Mo Money Mo Problems." In second place is **Boyz II Men**, with 16 weeks in pole position in '94. "I'll Make Love To You" was on top for 14 weeks, and "On Bended Knee" spent two of its six weeks at the summit during December 1994. If **Monica** can fend off "One Week" for one more week, she'll tie the **Boyz**, and another week on top after that will put her in second place for number of weeks at No. 1 in a calendar year for the '90s.



by Fred Bronson

'DEEP' BEATS: **Monica** may have more to worry about than **Barenaked Ladies**. Debuting at No. 6 on the Hot 100 is "How Deep Is Your Love" by **Dru Hill Featuring Redman** (Def Jam/Mercury). This is not the **Bee Gees** song, but like that 1977 single, it is from a film. The "Deep" of 21 years ago was from "Saturday Night Fever," while this newest "Deep" is from the box-office smash "Rush Hour."

B*THERED & B*WILDERED: The new No. 1 single in the U.K. is "Rollercoaster" from Irish girl group **B*witched** (Epic). It's the outfit's second single and second chart-topper. "C'est La Vie" was No. 1 for the act earlier this year.

In its own country, **B*witched** is runner-up to British pop singer **Robbie Williams**, who remains No. 1 with "Millennium" (Chrysalis), which samples **Nancy Sinatra's** James Bond theme, "You Only Live Twice."

KISS ON THE LIST: Putting makeup back on turned out to be a good way to complete its first quarter-century on the Billboard album chart. It was 24½ years ago that **Kiss** first appeared on the chart with a self-titled album that peaked at No. 87. Three years later, "Love Gun" shot past the band's previous efforts and peaked at No. 4, remaining the highest-ranked **Kiss** album until this issue. "Psycho-Circus" (Mercury) is the Hot Shot Debut on The Billboard 200, opening

at No. 3.

After an eight-year run on Casablanca, the first **Kiss** album on the band's current label ("Lick It Up") debuted exactly 15 years ago this week.

'ONE NIGHT' TWO TIMES: With a chart span almost as long as that of **Kiss**, **Patti LaBelle** also has a new album bowing this issue. "Live! One Night Only" (MCA) enters at No. 182, 23 years and 10 months after the debut of "Nightbirds" by the group **LaBelle**. Patti shares her album title with the **Bee Gees**; their new live set is also titled "One Night Only." That Polydor release is No. 11 on the U.K. album survey.

TITLE OF THE YEAR: Five weeks after **Des'ree** and **Everything** had adjacent debuts on The Billboard 200 with albums titled "Supernatural," **dc Talk** enters at No. 4 with the third album of the same name.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 9/27/98

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998	1997	1998
TOTAL	533,008,000	560,066,000 (UP 5.1%)	CD	329,983,000 378,456,000 (UP 14.7%)
ALBUMS	433,176,000	471,665,000 (UP 8.9%)	CASSETTE	102,151,000 92,039,000 (DN 9.9%)
SINGLES	99,832,000	88,401,000 (DN 11.5%)	OTHER	1,042,000 1,170,000 (UP 12.3%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,059,000	11,449,000	1,610,000
LAST WEEK	LAST WEEK	LAST WEEK
12,872,000	11,286,000	1,586,000
CHANGE	CHANGE	CHANGE
UP 1.5%	UP 1.4%	UP 1.5%
THIS WEEK 1997	THIS WEEK 1997	THIS WEEK 1997
16,796,000	11,110,000	5,686,000
CHANGE	CHANGE	CHANGE
DOWN 22.2%	UP 3.1%	DOWN 71.7%

	DISTRIBUTORS' MARKET SHARE (8/3/98-8/30/98)						
	INDIES	WEA	SONY	PGD	EMD	BMG	UNIVERSAL
TOTAL ALBUMS	20.1%	17.6%	15.3%	12.9%	11.7%	11.4%	11%
CURRENT ALBUMS	17.8%	17.1%	16.2%	11.9%	11.7%	13.5%	11.9%
TOTAL SINGLES	9.5%	17.5%	14.8%	17.5%	6%	30.6%	4.2%

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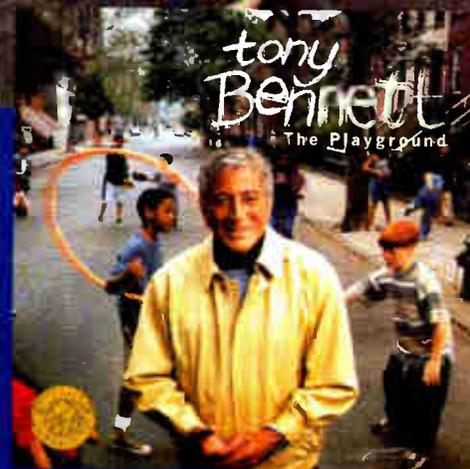
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