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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • OCTOBER 17, 1998

First-Half Stats Underscore Int'l Turmoil

BY JEFF CLARK-MEADS

LONDON—A small number of large successes is masking some regional crises for the global record industry.

Figures released Oct. 6 by the International Federation of the Phonographic Industry (IFPI) indicate that the world record market increased by 3% in unit terms during the first half of the year, compared with the same period in 1997 (*Billboard* *Bul-*

letin, Oct. 7). Fueled mainly by a strong rise in the U.S., which was up 8% in volume and 12% in value, this increase was produced despite a 7% volume fall in Germany, the world's third-largest market; a loss of 15% of volume in the rising Latin giant of Brazil; and commercial carnage across Asia (see chart of top 10 markets, page 108).

Worst hit in the Asian region was South Korea, which lost 54% of volume, followed by Indonesia (down

45%), Hong Kong (down 33%), Malaysia (down 27%), Singapore (down 24%), and the Philippines (down 19%).



Says an IFPI statement, "Asian markets have been hit by the economic turmoil, and overall sales fell 30% in units and 41% in dollar value across the region, excluding Japan."

Of all the countries affected by the regional economic crisis, only Japan, the world's biggest market outside the U.S., showed an increase in

volume—6%—but even this figure has been brought into question.

IFPI calculates market volume and retail value based on figures from the local labels group, in this case the Recording Industry Assn. of Japan (RIAJ). The RIAJ, founded by hardware companies, has always based its measurement of the market on the volume of discs pressed.

(Continued on page 108)

Breaking Acts Can Mean Going Global First

BY DOMINIC PRIDE

LONDON—What's the shortest distance between two points? In school they said it was a straight line, but in today's music business, breaking into the next

NEWS ANALYSIS

market can mean weaving a dizzy dance around the globe.

Take the example of Canada's Moffatts, whose attempt to re-enter the neighboring monolith of the U.S. market led them to sign in Germany, sell most of

(Continued on page 100)

Sony's Dion Builds On Success

BY CHUCK TAYLOR

NEW YORK—Call her an industry unto herself. In just the past year, Celine Dion has released her fifth English-language album, "Let's Talk About Love"; sung duets on projects with the Bee Gees, R. Kelly, Paul Anka, George Martin, and Luciano Pavarotti; performed at VH1's Divas Live concert; and recorded a new French-language project and a Christmas album. Next month, she'll host her own CBS holiday special.



DION

That's all in addition to her latest world tour, currently working its way across the U.S. before heading to Canada, Europe, and beyond. It endures into January 2000.

The payoff has to do with an astounding statistic Dion can add to her bulging cache of superlatives: In the past 30 months, she has sold 60 million albums worldwide, according to her label. That amounts to one sale every 1.2 seconds, her Sony family notes. (Add in "Titanic" soundtrack sales of 25

(Continued on page 99)

Rights Societies Take Slow, Joint Approach To Euro

BY JEFF CLARK-MEADS

LONDON—The European rights community is determined not to be caught with its britches down when the single European currency, the euro, begins its introduction Jan. 1, 1999.



"The whole of Europe is taking a 'no regrets' approach," says John Rathbone, director of information services at the U.K.'s Mechanical Copyright Protec-

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Exclusive: Jewel Showcases Growth On 2nd Atlantic Set

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Continental Drift

Virginia Band Genghis Angus Offers Rural Rock PAGE 22

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- 5 jellybean / the mexican
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- 7 kraftwerk / trans europe express
- 8 numbers, computer world
- 9 peech boys / don't make me wait
- 10 imagination / just an illusion
- 11 level 42 / starchild
- 12 nick straker band / a little bit of jazz
- 13 klein & m.b.o / dirty talk
- 14 t.w. funkmasters / love money

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- 1 shannon / let the music play
- 2 freeze / i.o.u.
- 3 jellybean / dancing on the fire
- 4 loleatta hollaway / crash goes love
- 5 chaka khan / my love is alive
- 6 dominatrix / the dominatrix sleeps tonight
- 7 b beat girls / for the same man
- 8 upfront / irifatuation
- 9 man parrish / hip hop be-bop
- 10 strafe / set it off
- 11 esg / moody
- 12 liquid liquia / cavern
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- 14 new order / confusion
- 15 slack / slack

volume 3

- 1 shannon / give me tonight
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- 3 xena / on the upside
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- 5 the aleems / release yourself
- 6 george krariz / din daa daa
- 7 peter godwin / emotional disguise
- 8 heaven 17 / let me go
- 9 afrika bambaataa
+ soul sonic force / renegades of funk
- 10 hashim / al naafiysh (the soul)
- 11 jenny burton / remember what you like
- 12 tina b / honey to a bee
- 13 alisha / all night passion
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volume 4

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- 2 quadrant six / body mechanic
- 3 jonzun crew / pack jam
- 4 cybotron / clear
- 5 newcleus / automan
- 6 area code 615 / stone fox chase
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- 8 james brown / give it up turn it loose
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- 10 lonnie liston smith / expansions
- 11 candido / jingo
- 12 barrabas / woman
- 13 eddie kendricks / date with the rain
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Billboard Music Group

Imbruglia Leads Billboard Vid Nominees

Pras, Usher, 'N Sync Follow Australian Newcomer With 3 Nods Each

BY CARLA HAY

NEW YORK—Natalie Imbruglia tops the list of nominees for the 1998 Billboard Music Video Awards, which will be presented Nov. 6 at the Sheraton Universal in Universal City, Calif. The Australian singer received four nominations for her debut video, "Torn": best pop clip; best new pop artist clip; the Maximum Vision Award, which honors the video that best advances an artist's career; and the FAN.tastic Video Award, which is voted on by the public.

The Billboard Music Video Awards show is the grand finale of the 1998 Billboard Music Video Conference, to be held Nov. 4-6 at the Sheraton Universal. The awards show will be hosted by Eddie Griffin, star of the UPN sitcom "Malcolm & Eddie." Artists, including Montell Jordan and Kenny Lattimore, will serve as presenters.

Other leading contenders for this year's awards—with three nominations each—are Pras, 'N Sync, and Usher.

The 1998 awards are given in nine musical categories: alternative/modern rock, contemporary Christian, country, dance, hard rock/metal, jazz/AC, pop, rap, and R&B/urban. To be eligible, videoclips had to be released between Sept. 1, 1997, and Aug. 31, 1998.

Individual record companies submit clips for nominations. Nominees are then chosen by committees of judges from the music industry, including video programmers, independent promoters, video producers, and media experts. Nominated clips are then eligible for the Maximum Vision and director of the year nominations, which are determined by a panel of Billboard editors.

Imbruglia's video for "Torn" features a story-within-a-story about the making of the video. Scenes of Imbruglia singing and with an actor playing her love interest are intercut with scenes of Imbruglia and the actor being interrupted by behind-the-scenes workers who fuss over them and rearrange the video set. The video was the general public's introduction to Imbruglia as a singer; she was previously known in Australia as an actress. "Torn," taken from Imbruglia's debut album, "Left Of The Middle," on RCA, was released as a radio-only single, and it became a hit at multiple formats.

Pras—a member of the multi-platinum hip-hop group the Fugees—garnered nom-

inations for his first videoclip as a solo artist. His "Ghetto Supastar (That Is What You Are)"—a clip that features Ol' Dirty Bastard and Mya—was nominated for best new artist clip in the pop, R&B/urban, and rap categories. (Although Pras is signed to Ruffhouse/Columbia, the clip was for the "Bulworth" soundtrack, which is on Interscope Records.)

LaFace/Arista's Usher received nominations for two videos in the best R&B/urban clip category—"My Way" and "Nice & Slow," which was also nominated for the Maximum Vision Award. Meanwhile, RCA group 'N Sync also earned nods for two videos, but in the dance category: "I Want You Back (Big Red Remix)" was nominated for best clip and best new artist clip, while "Tearin' Up My Heart" got a nod for best new artist clip.

Voting for the FAN.tastic Video Award is



IMBRUGLIA

open to the public exclusively through Billboard Online (www.billboard.com). The finalists in the FAN.tastic category are the five most-played videoclips between Oct. 1, 1997, and Sept. 30, 1998, according to Broadcast Data Systems.

Winners in all other categories are chosen in voting by a broad array of music video industry professionals.

Local and regional music video shows also receive honors at the Billboard Music Video Awards. The shows submit air check tapes for consideration; final voting takes place at the conference.

For additional information about the conference and awards, call 212-536-5002.

Following is the complete list of nominees and finalists:

Maximum Vision Award: Barenaked Ladies, "One Week" (Reprise/Warner Bros.); Dixie Chicks, "Wide Open Spaces" (Sony Music Nashville); Natalie Imbruglia, "Torn" (RCA); Marilyn Manson, "The Dope" (Continued on page 103)

Clear Channel To Acquire Jacor

BY CHUCK TAYLOR

NEW YORK—Less than two months after two of the biggest U.S. radio group ownership deals in history were announced, there is another: the Oct. 7 announcement of the sale of Jacor Broadcasting to Clear Channel Communications.

The deal, valued at \$4.4 billion, will give the combined company 454 radio stations in 101 U.S. markets.

This latest mega-acquisition follows the \$4.1 billion merger of Capstar and Chancellor Media, announced Aug. 17. That entity will command 463 stations across the nation. The same day, CBS spun off its bread-winning radio division and changed its name to Infinity Broadcasting.

The joining of Clear Channel, the nation's fourth-largest radio group with 1997 revenue of \$478.5 million, and Jacor, No. 3 with \$613.7 million, will rank the company as the second-largest broadcaster behind Chancellor, based on the

number of stations, and third based on revenue, behind CBS and Chancellor.

The \$4.4 billion figure is based on the closing price of Clear Channel common stock at \$37 a share Oct. 7. The deal is a tax-free, stock-for-stock pact, including Clear Channel's assumption of Jacor's debt.

There has been much speculation within the broadcasting industry about where Jacor would end up amid the years-long rush of group mergers, especially since the Justice Department's Aug. 10 approval of the \$620 million sale of Nationwide Communications to Jacor. Justice initially had concerns that the merger would create a monopoly.

Jacor will operate as a subsidiary of Clear Channel, with Randy Michaels maintaining his role as Jacor's CEO and Bobby Lawrence as Jacor's president. The boards of both companies have approved the merger, which is expected to close by Sept. 30, 1999.

Congress Extends C'right Term; WIPO Passage Seen

BY BILL HOLLAND

WASHINGTON, D.C.—As the 105th Congress neared adjournment, lawmakers passed the Sonny Bono Copyright Term Extension Act and appeared poised to approve the Digital Millennium Copyright Act, which enables the U.S. to ratify the World Intellectual Property Organization (WIPO) digital-era copyright treaties.

The bills are two of the music industry's top legislative priorities. They will be sent to the White House for President Clinton's certain signing.

If the Senate does not have time to ratify the WIPO treaties themselves before members pack up and leave town, ratification will be the first order of business when Congress returns in January.

Officials at the Recording Industry Assn. of America (RIAA) were pleased with the imminent passage of the WIPO-enabling bill after so many legislative holdups.

Says Hilary Rosen, the RIAA's president/CEO, "I'm incredibly grateful that a

very hard-working group of members of Congress, music industry advocates, and our copyright allies have worked together to produce this outcome. It's tremendous. This legislation will really promote the next generation of progress of music on the Internet."

However, officials at ASCAP and BMI were not as happy about the outcome of the copyright-term-extension bill, which passed late on the night of Oct. 7, since it was passed with what they see as an onerous music-licensing-exemption amendment attached, one that grants concessions not only to restaurateurs but to certain retail stores as well.

The two bills, both entangled in debate and delay on Capitol Hill for so many months that they became years, were the most expensive and hardest-fought battles that the RIAA and the performing right societies, music publishers, and songwriter interests had faced in recent times.

The Digital Millennium Copyright Act, championed by the RIAA, Hollywood inter-

ests, and computer software companies, serves as an Internet copyright-protection blueprint for the U.S.

With U.S. intellectual property exports an increasingly sizable and important part of the U.S. economy, both the private sector and the administration have argued that the U.S. must become an early advocate of the WIPO treaties to take advantage of the extended protection and rights they offer. Thirty member nations must ratify the treaties before they go into effect. So far, only two—Indonesia and Moldova—have done so.

One WIPO treaty strengthens the current Berne Convention copyright treaty to include cyberspace commerce protection. The other specifically introduces digital-age protections for electronic phonogram (sound recording) performances.

The WIPO treaties' main provisions update copyright protections for creators and spell out the illegality of encryption violations and circumvention of copyright pro-

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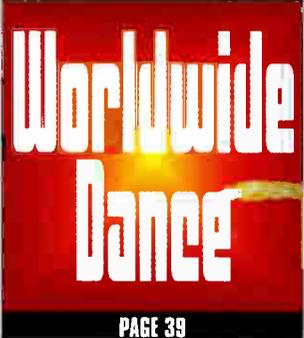
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110 Homefront: Bob Bain signs deal with BPI Communications to executive-produce the Billboard Music Awards through 2003.

Tejano Trade Groups Battle Over Awards Show

BY RAMIRO BURR

SAN ANTONIO—Two industry trade organizations are fighting in state district court here over who has proprietary rights to produce a Tejano music awards show.

The legal battle is unfolding as the 1998-99 Tejano Music Awards season gets under way with a series of preliminary events, including kickoff parties and a music conference next month.

The Texas Talent Musicians Assn. (TTMA), producer of the annual Tejano Music Awards, filed a lawsuit Aug. 26 in 150th State District Court here against Rudy Trevino and the new Tejano Entertainers and Music Assn. (TEMA).

In its lawsuit, TTMA alleged that TEMA is creating confusion due to the similarity of the organizations' names. Complicating the matter is the fact that Trevino was a co-founder of the TTMA and the Tejano Music Awards, which recognize the best Tejano artists in a people's choice-type awards ceremony. He served

as TTMA's executive director for 18 years until last July, when he resigned his post.

He immediately formed TEMA with the stated goal of recognizing "Hispanic entertainers and musicians in the entertainers industry."

However, the TTMA is alleging that Trevino and TEMA are trying to produce a mirror awards program and are unfairly using the confusion in group names and what the TTMA considers proprietary business information to approach sponsors and other clients.

"A lot of people in the music industry, from record labels and band managers, got back to us, telling us they did not know who was calling," says Robert Arellano, TTMA board president. "When you hear TTMA or TEMA, you have confusion right away; that was very obvious. We wanted to put things in perspective. We are the original TTMA, and we didn't want someone competing against us using the same name."

When TTMA filed its Aug. 26 lawsuit,

it also sought and obtained a temporary restraining order to prevent Trevino from contacting any TTMA sponsors or utilizing any marketing techniques, mailing lists, or other proprietary information owned by the TTMA. The restraining order was later reduced in scope and eventually dismissed Sept. 7.

The next day, Trevino's attorney, Ricardo Navarro, filed a countersuit, claiming that the TTMA was unfairly trying to stop Trevino and his enterprise, as well as damaging his reputation.

"We are denying all [TTMA] claims," Navarro says. "We are arguing that Trevino has the right, like any individual, to earn a livelihood."

The litigation awaits a court date, but both parties say they expect to resolve the differences in out-of-court negotiations.

The Tejano Music Awards show is scheduled for March 20, 1999, while the TEMA Awards show is scheduled for Feb. 27, 1999.

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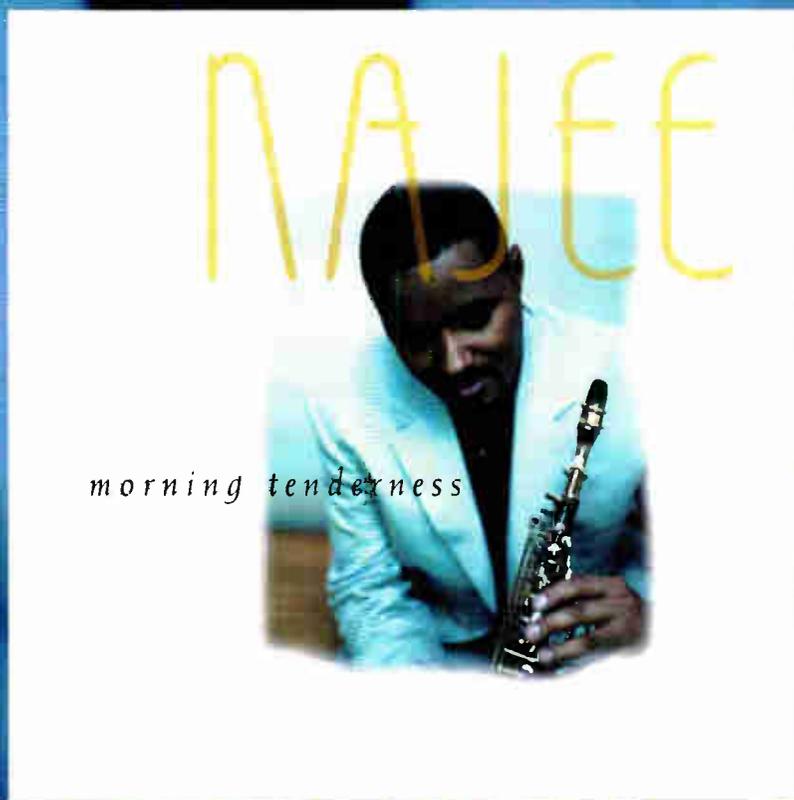
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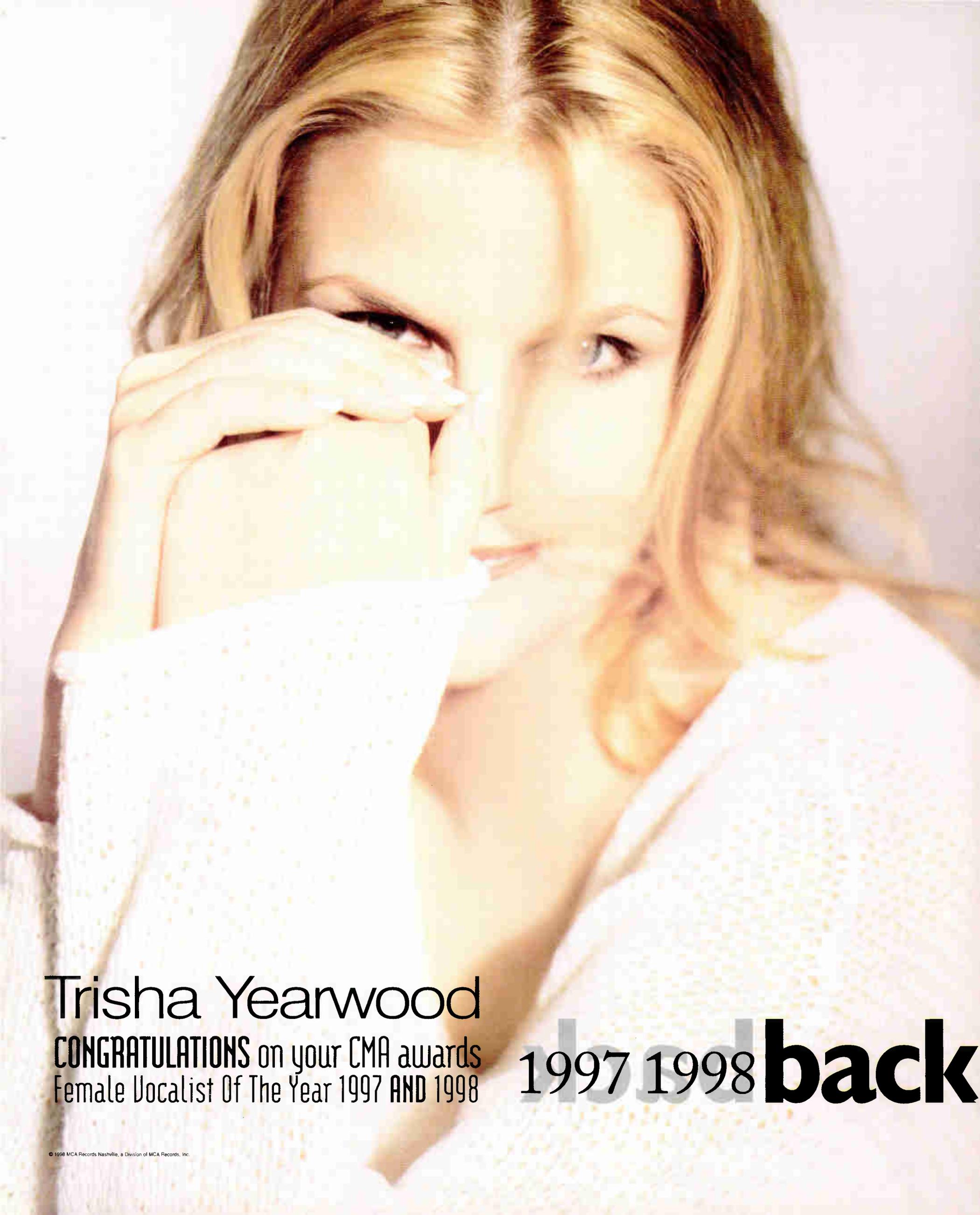
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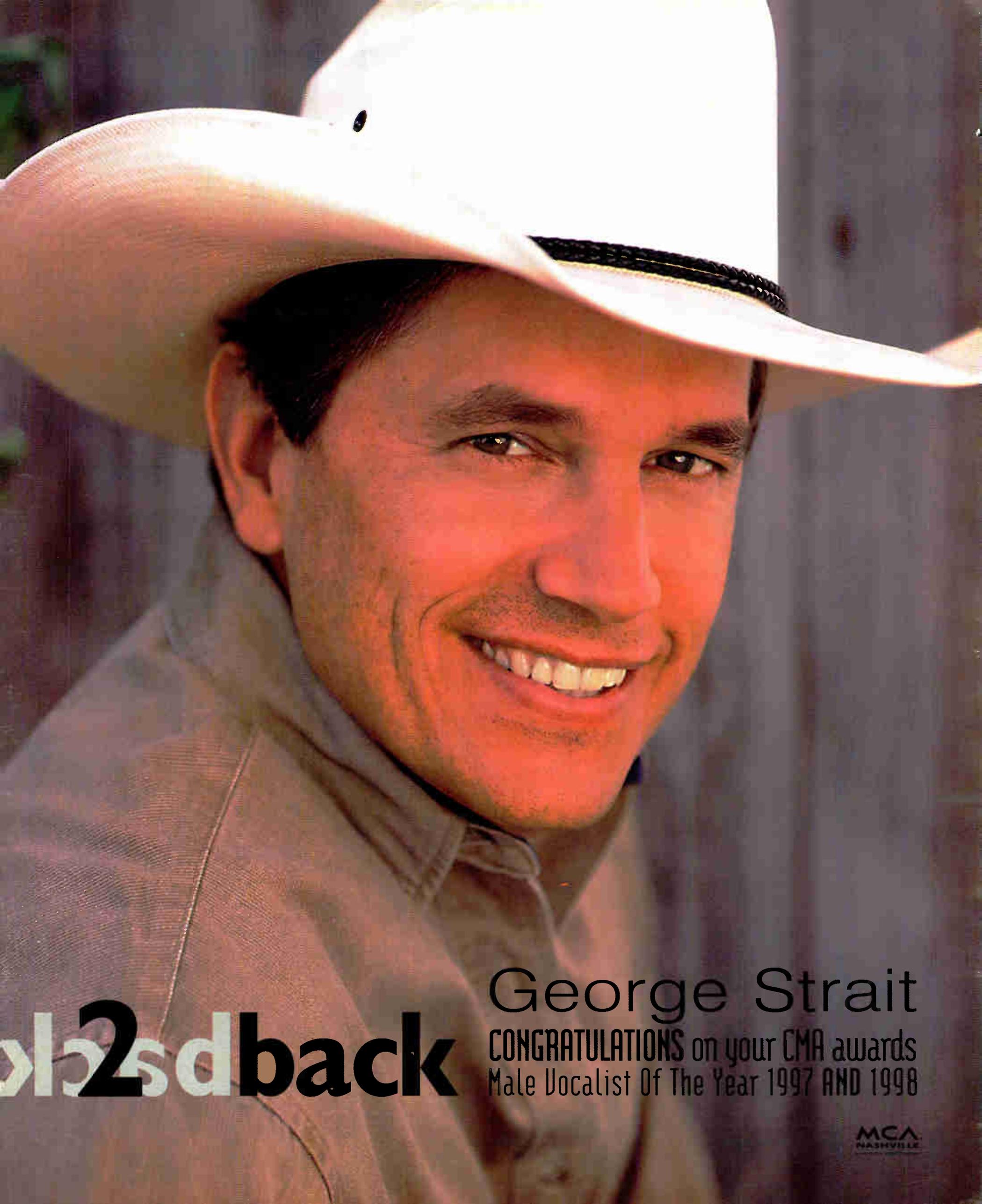
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Trisha Yearwood

CONGRATULATIONS on your CMA awards
Female Vocalist Of The Year 1997 **AND** 1998

1997 1998 **back**

A close-up portrait of George Strait wearing a white cowboy hat and a light-colored button-down shirt. He is smiling and looking slightly to the right of the camera. The background is a blurred wooden fence.

2nd back

George Strait

CONGRATULATIONS on your CMA awards
Male Vocalist Of The Year 1997 AND 1998

MCA
NASHVILLE

Australian Biz Assesses The Impact Of Elections

BY CHRISTIE ELIEZER

MELBOURNE, Australia—In the wake of this country's Oct. 3 elections, the music business is playing a waiting game. The return of the ruling Liberal/National coalition means that cheaper CDs from Asia and an increase in piracy—a legacy of the government's July change to the Copyright Act—remain as industry vexations.

Defeat of an anti-Asian-immigration measure, however, cheered the sector of the music business that does business with the region. Meanwhile, the ultimate effect of the returning government's plans to rush through a 10% goods and service tax (GST), which would replace the current 22% sales tax on CDs, is being weighed by the
(Continued on page 109)

Sony/ATV Links With Catalogs

BY IRV LICHTMAN

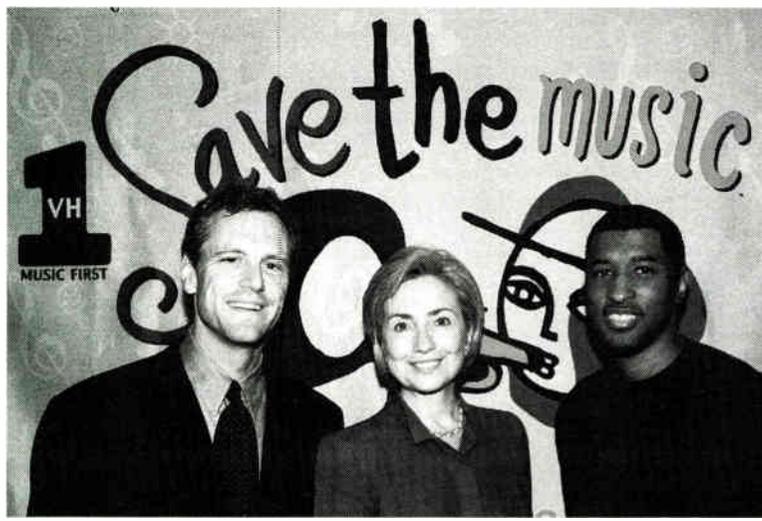
NEW YORK—Sony/ATV Music Publishing has added a considerable number of classic pop, rock, and blues favorites to its repertoire in two separate deals with U.S.- and U.K.-based publishing companies (BillboardBulletin, Oct. 6).

In a buyout, for an undisclosed amount, the company has acquired the U.S.-based Buddy Kaye's Budd Music Corp. catalog operated by the veteran songwriter who, at 80, is still active. His catalog includes rights to such evergreens as "A-You're Adorable," "Speedy Gonzales," and "Till The End Of Time," among hundreds of others.

In the other deal, Sony/ATV has obtained administration rights in North America for the U.K.-based Kassner Music Group. The company's roster of song rights includes such early Ray Davies/Kinks material as "You Really Got Me," "All Day And All Of The Night," and "Tired Of Waiting For You"; the Kassner Group also boasts rights to compositions by R&B/rock singer Chuck Willis, including "C.C. Rider" and "It's Too Late," and such rock'n'roll and Tin Pan Alley favorites as "Rock Around The Clock" and "Button Up Your Overcoat."

The company was formed by the late U.K. music man Edward Kassner. His son, David, serves as managing director.

According to Richard Rowe, president of Sony/ATV Music, both deals
(Continued on page 98)



Music For The People. At a press conference Sept. 17, VH1 president John Sykes announced a \$100,000 donation to three Washington, D.C., public schools on behalf of VH1 Save the Music, the network's nonprofit organization dedicated to restoring and supporting music education in U.S. public schools. Hillary Rodham Clinton and artist/producer Kenneth "Babyface" Edmonds spoke about the importance of public-private partnerships and arts education in schools, respectively. Shown at the press conference, from left, are Sykes, Clinton, and Edmonds.

Perez Out In Reader's Digest Restructuring

NEW YORK—In a move apparently reflecting his parent company's financial woes, Jose Perez was let go Oct. 2 as VP of global product development for direct-mail label Reader's Digest Music (BillboardBulletin, Oct. 5). Four other staffers based here were also casualties of a previously stated plan to cut back personnel on a company-wide basis.

An official announcement noted that Perez's departure was "part of a corporate restructuring and consolidation of business functions," largely centering on difficult financial periods for parent Reader's Digest's other interests, mainly its venerable monthly magazine.

Reader's Digest Music has worldwide annual sales totalling more than \$400 million, about \$150 million of which is generated in the U.S.

Of a New York-based staff of 17, four others have left the division, including executive staff director Mary Kelleher.

To many remaining staffers, Perez's departure came as a surprise. One staffer, who asked to remain anonymous, describes him as a "brilliant marketing man."

Perez's responsibilities have been assumed by music marketing director Donna Esposito, who reports to Rob Raymond, VP/GM of music, video, and special channels.

According to MCA president Jay Boberg, the Magic's 32 Records venture is a long-term deal between MCA and Johnson's company. He declined to give a dollar figure for the pact.

MCA, he says, will be involved in the marketing, promotion, and distribution of Magic's 32 Records product, which should begin flowing early next year. "The creative aspects will germinate from Magic's organization, with our involvement. We have a marketing relationship with Magic as it relates to his other companies.

It's a multifaceted deal," says Boberg, adding the MCA artists will utilize services provided by Johnson's other entities.

Magic Johnson Enterprises includes Magic Johnson Productions, Johnson Development Corp., Magic Johnson Entertainment, and Magic Johnson Management Group.

For the former professional basketball star, a record label was the one missing piece. "The music side is the only thing my company [Magic
(Continued on page 20)

Latin Imprint Formed New Venture Owned By Disney

BY JOHN LANNERT

The buoyant stateside Latino music sector has attracted another U.S. player.

The Buena Vista Music Group has established a Latin music imprint—Hollywood Records Latin—to tap into the exploding sales of Latin music, according to Buena Vista chairman Bob Cavallo, who announced the new venture Oct. 2 (BillboardBulletin, Oct. 5).

According to the Recording Industry Assn. of America's midyear sales report, the U.S. Latino record market shipped 22.9 million units from January to June 1998, a 17% increase over the 19.5 million units shipped in the corresponding period in 1997 (Billboard, Sept. 5). SoundScan's 1998 half-year sales report showed that the U.S. Latino market sold 6.9 million units in the period (Billboard, Aug. 15).

Overseeing the new Disney-owned label is Joe Treviño, VP/Latin, who formerly was director of promotion and artist development at the now-defunct Arista/Latin.

Treviño says the label is dedicated to exploiting Hispanic artists who can be successfully promoted and marketed in both the Latino and non-Latino markets.

"There are a lot of Latinos in the U.S. that will go out and buy an Enrique Iglesias record or a Ricky Martin record and who will also buy a Celine Dion album or a Garth Brooks album," says Treviño. "So you are going to see more and more labels attempting to cross their Latin acts over into the mainstream even as those acts stay true to their Latin base."

Additional advantages enjoyed by Hollywood Records Latin artists, Treviño, are the cross-promotional opportunities with Hollywood's film and TV sister companies.

"We will never become a Sony [Discos] or EMI [Latin] or a Fonovisa, where we would have 100 acts on the label," says Treviño. "What
(Continued on page 18)

Amazon.com Buys Direct From A Major

BY ED CHRISTMAN

NEW YORK—With the launch of its "What's That Song" promotion with Capitol Records, Amazon.com has become the first dedicated online retailer to buy direct from a major record company (BillboardBulletin,



Oct. 5). EMI Music Distribution (EMD) has opened up Amazon.com as a direct account, according to sources within the distribution company.

Online merchants with full catalog offerings generally buy from either Valley Media, the main supplier to
(Continued on page 101)

CDnow, N2K In Possible Merger Talks

BY DON JEFFREY

NEW YORK—Confirming that they're in discussions about a possible merger, CDnow and N2K are on the verge of creating an online store that would have nearly half of the Internet music market.

But the World Wide Web companies—which operate the two biggest players in electronic commerce for recorded music—warned in a joint statement Oct. 7 that "no agreement has been reached and there can be no assurance" that one will be made (BillboardBulletin, Oct. 8).

Nevertheless, investors' belief that a deal was likely boosted both companies' stocks, which had been languishing near their all-time lows, on the day of the report. Shares of N2K,
(Continued on page 108)

BMG Owner Investing In Book Net Site

NEW YORK—In agreeing to pay \$200 million to buy 50% of Barnes & Noble's online site, Bertelsmann AG, the owner of BMG, will have a stake in a retail operation that soon will be offering music in its product line.

Barnesandnoble.com is planning to add music, confirms Thomas Middelhoff, chairman/CEO designate of Bertelsmann AG, the largest book publisher in the world.

Music and book merchants have mixed reactions to the prospect of having one of their vendors investing
(Continued on page 101)

Magic Johnson Forms Label, Pacts With MCA

BY ANITA M. SAMUELS

LOS ANGELES—Magic Johnson has expanded his growing corporate empire with the formation of Magic's 32 Records (BillboardBulletin, Oct. 6). The MCA-distributed label takes its name from Johnson's retired Lakers jersey.

That name, however, has caught the eye of the co-owner of 3-year-old New York-based label 32 Records, which fears retail confusion may result—something the Magic's 32 Records partners downplay.

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10/12/98 Southbend, IN	10/26/98 Fayetteville, AR	11/07/98 Bozeman, MT	12/01/98 Baton Rouge, LA	12/19/98 West Palm Beach, FL
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SACEM Decides Not To Pay Daft Punk

French Body Withholds Perf. Right Money In Ongoing Dispute

BY RÉMI BOUTON

PARIS—The conflict between French techno duo Daft Punk and performing right society SACEM has reached a new level with the decision by the authors' rights body to deprive the duo of the performing right income collected for the band's works in France.

At the heart of the conflict is the status of the group's membership in SACEM (Billboard, May 9). The band's members, Thomas Bangalter and Guy Manuel de Homem Christo, are both members of the U.K.'s Performing Right Society (PRS) for the world outside North America and France. The duo had asked SACEM to administer some but not all of their rights in France.

However, SACEM declined to accept the two musicians' membership, saying it would do so only if all the two musicians' rights were assigned to it. The society has always denied that it is simply being obstructive because two French nationals had used European free-trade rules to sign to the London-based PRS.

In an Aug. 4 letter to Daft Punk's co-publisher Delabel Editions, only

now made public by the band's lawyer, Jean-Claude Zylberstein, SACEM president Jean-Loup Tournier wrote that considering that Bangalter and de Homem Christo "are not members of SACEM, as they refuse to accept the membership rules as written in its statutes, it is appropriate to draw the consequences of this exceptional situation."

Consequently, Tournier informed Delabel that, according to SACEM statutes, all the performing right income collected on behalf of Bangalter and de Homem Christo for the use of their works and "likely to be due" to the authors, will be allocated to SACEM's general expenses account.

SACEM's decision applies to the recordings of Daft Punk, as well as other works that involve one of the artists, such as Stardust's hit single "Music Sounds Better With You."

In a statement, Zylberstein explained that both artists decided not to become members of SACEM because they wanted to be selective in the territories and the categories of rights they grant the society to collect on their behalf. Said Zylberstein, "These limitations are in accordance

with the European Commission (EC) decisions, and France is the only country in the world where the performing rights of Daft Punk's authors/composers are collected and then confiscated by an authors' society."

Zylberstein says SACEM accepts limitations on the rights it administers when applied through its reciprocal agreements with the PRS or other European societies, but not when the request is made directly by would-be SACEM members.

Zylberstein argues that SACEM's decision "is some sort of peculiar mandatory requirement which is legally and humanly hardly tolerable." A source close to the band says that SACEM's decision equates to a "confiscation of rights." However, the source would not confirm if the group was planning to take legal action against SACEM. According to a SACEM spokesman, "Currently there is no court action" involving Daft Punk on this issue. Zylberstein confirms that no legal action has been started, but he says he does not rule out further legal developments, either at a national or at a European level.

Explains Zylberstein, "What we are waiting for now is to see how people in the industry react to this new situation and if these reactions can help solve the case. If we don't see any progress, common law will allow us to protect the interests of the two authors/composers."

Meanwhile, Tournier admitted during SACEM's congress last month that "this is a regrettable affair, but we can't act otherwise. Our statutes have been approved by the European Commission, and we will stand firmly on this attitude because otherwise authors' rights are in danger."

Senior SACEM officials told Billboard during the congress in Marseille that SACEM will not give up in its conflict with Daft Punk, unless the EC asks the society to change its statutes. Speaking at the congress, deputy GM Thierry Desurmont said the whole issue was about the selective rights Daft Punk wanted

(Continued on page 18)

Senate Favors Artists In Bankruptcy Bill

BY BILL HOLLAND

WASHINGTON, D.C.—Senate lawmakers on Oct. 5 threw out a provision in the massive bankruptcy reform bill that would have singled out recording artists for special scrutiny when attempting to get out of recording contracts during bankruptcy filings (BillboardBulletin, Oct. 7).

Instead, the Recording Industry Assn. of America (RIAA), which had championed the controversial provision, had to settle for watered-down language that does not mention recording artists.

The RIAA said the original, high-focus provision was in response to a growing problem of artists' lawyers using the threat of bankruptcy to get out of contracts.

The provision was opposed by several artists' groups, including the American Federation of Radio and Television Artists (AFTRA) and the American Federation of

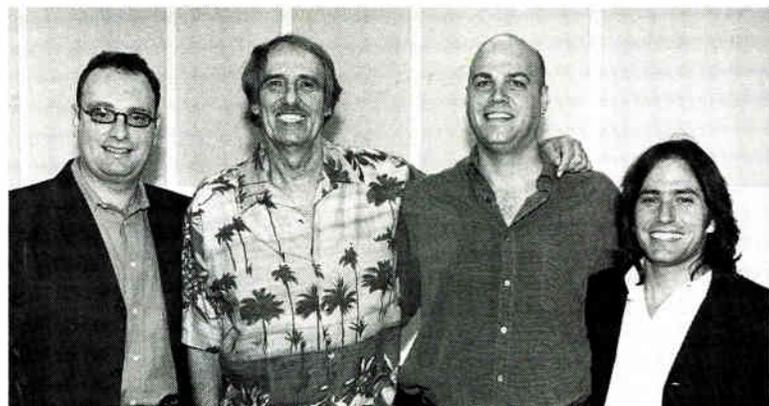
Musicians (AFM) union.

Inserted after House hearings on the bankruptcy bill this spring (Billboard, May 23), the provision caused immediate and angry response from several House members usually considered allies of the RIAA. They felt that the higher level of scrutiny was unfair to recording artists and that existing provisions in current law dealt with the problem of bad-faith bankruptcies.

Soon afterward, revised and more narrowly defined language—still singling out recording artists—was substituted. The artists' groups also opposed the substitute provision. The provision stayed in the House version of the large reform bill, which was passed this summer by that chamber.

The special scrutiny language didn't sail in the Senate version, however, when two artist-friendly

(Continued on page 99)



Going Bonkers, Honest. MCA Music Publishing has purchased two catalogs, Bonkers Music and Honest John Music, with songs principally written and owned by John Phillips of the Mamas & the Papas. The catalogs include such hits as "San Francisco (Be Sure To Wear Flowers In Your Hair)," "California Dreamin'," "Monday, Monday," and "Words Of Love" (BillboardBulletin, Oct. 5). Shown, from left, are MCA Music Publishing Worldwide president David Renzer; Phillips; MCA Music business affairs VP Michael Petersen; and attorney Danny Hayes.

Lloyd Webber Suit Continues

'Phantom' Case Back To Appeals Court

WASHINGTON, D.C.—Without comment, the Supreme Court on Oct. 5 refused to review a case charging that Sir Andrew Lloyd Webber copied another songwriter's work in "The Phantom Song" from the score to his worldwide musical hit "The Phantom Of The Opera" (BillboardBulletin, Oct. 6).

The court rejected Lloyd Webber's argument in the lawsuit involving liturgical songwriter Ray Repp that there was no evidence that he had ever heard and allegedly copied Repp's 1978 song "Till You." Earlier, a federal judge dismissed Repp's 1990 lawsuit, but the 2nd U.S. Circuit Court of Appeals reinstated it, finding the two songs so "strikingly sim-

ilar" that a conclusion could be reached without such direct evidence.

Lloyd Webber's lawyers argued that he had used the melody of one of his earlier songs predating Repp's song for the famous "Phantom Song." The case will now be remanded to the appeals court.

The court also refused to hear an appeal brought by Fred Astaire's widow, who claimed unauthorized use of Astaire's image in movie excerpts in a dance instruction video. The 9th U.S. Circuit Court of Appeals overturned a state court ruling that a celebrity's publicity rights had been violated, finding that the use was no different than in a documentary about dance in film. BILL HOLLAND

EXECUTIVE TURNTABLE

RECORD COMPANIES. Frank T. Fraley is named CFO at Kedar Entertainment in New York. He was executive VP at National Realty Funding Mortgage Bank and president of Quindell Financial Services.

Chris Poppe is promoted to VP of marketing at Epic Records in New York. She was senior director of marketing.

Tony Monte is named VP of crossover promotions at RCA Records in New York. He was senior VP at Pellegrino Entertainment.

T-Neck Records in Los Angeles appoints Cecil Holmes senior VP of operations. He was owner/president of Holmes Entertainment.

Twisted America Records in Universal City, Calif., appoints Karin Roiseux head of international A&R. She was label manager in London.

BMG Entertainment in New York



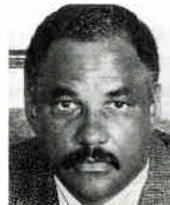
FRALEY



POPPE



MONTE



HOLMES



ROISEUX



COTSEN



WOLFF



AUBREY

appoints Sarah Cotsen VP of corporate development. She was VP/GM of Turner Online for Turner Entertainment Group.

MCA Records in New York promotes Christine Wolff to senior director of publicity. She was national director of publicity.

Alexis Aubrey is promoted to director of marketing at Island Records in New York. She was marketing manager.

Hollywood Records in Burbank, Calif., appoints Cameron Randle

senior VP of A&R, Latin. He was VP/GM of Arista/Austin and Arista/Latin.

David Lighty is appointed director of A&R at Jive Records in New York. He was director at Violator Records and Management.

Mercury Records in Los Angeles promotes Christine Chiappetta to national director of modern rock promotion, West Coast. She was national manager of modern rock promotion.

John Day is promoted to director

of A&R at the Columbia House Co. in New York. He was manager of A&R.

David Ring is promoted to director of business and legal affairs at Universal Music Group in Universal City. He was associate director of business and legal affairs.

Gihan Salem is promoted to director of press and artist development at Elektra Entertainment Group in Los Angeles. She was associate director of press and artist development.

Michael Taub is named director of publicity at Trauma Records in Los Angeles. He was associate director of publicity at RCA Records.

PUBLISHERS. BMI in New York appoints Robert Prisament director of online communications/Webmaster. He was president of the Wedding Central World Wide Web site.

BMI in Nashville promotes Carole Easterling to director of performing rights. She was director of TV operations.

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Rhino Plans Definitive Survey Of Gang Of Four

BY LARRY FLICK

NEW YORK—Long before bands like the Red Hot Chili Peppers and Rage Against The Machine gained prominence for their rebellious rock/funk sounds, Gang Of Four was paving the way with an innovative blend of post-punk aggressive and dance-intensive soul. The band's undeniable influence is deftly chronicled on Rhino's "A Hundred Flowers Bloom," due in stores Nov. 3.

Consisting of 40 tracks on two CDs, the set is the definitive statement of the now-defunct band. Among its key cuts are the underground classics "I Love A Man In



GANG OF FOUR

Uniform," "Paralyzed," "Damaged Goods," and "Anthrax." Additionally, the project offers previously unreleased live recordings, as well as song demos of "Contract," "He'd Send In The Army," "Call Me Up," and "I Will Be A Good Boy."

According to Rick Brody, the project's executive producer and Rhino's director of pre-production, "A Hundred Flowers Bloom" was a labor of love that took four years to complete.

"It was definitely draining," he says, noting the arduous task of unearthing rarities—some of which were found on tattered cassettes tucked away in drummer Hugo Burnham's garage. "In the

end, it was exhilarating to really examine the tracks and discover that they still sounded so fresh. A lot of these tracks could have their first release tomorrow and still sound radical."

Some retailers also believe that the band could actually score greater sales success if it was first penetrating the scene now.

"It's almost a shame to have to rack this as a catalog item," says Marlon Creaton, manager of Record Kitchen, a San Francisco indie. "I'd be curious to see how the same kids who buy Korn and Beastie Boys would react to some of this music. We're planning to experiment with a lot of in-store play to see how it flies."

Formed in Leeds, England, in 1977 and named after the leaders of the ominous Chinese Cultural Revolution, Gang Of Four was formed by guitarist/vocalist Andy Gill, vocalist Jon King, bassist Dave Allen, and drummer Hugo Burnham. Rising from a musical scene fraught with angst-riddled bands, Gang Of Four stood apart with its acerbic sense of humor and subversive approach to anarchistic politics. And while the act never garnered sales to match its acclaim, it remains an actively acknowledged influence by such successful acts as R.E.M. and Massive Attack.

The liner notes for "A Hundred Flowers Bloom" were written by Jon Savage, author of the revered "England's Dreaming," regarded as the quintessential chronicle of the punk movement.

"What you get with Gang Of Four records is nothing less than a world-class hard rock/funk band

(Continued on page 20)

Yungchen Lhamo Expands Sonic 'Home'

Tibetan Uses Western Sounds On Real World Set

BY EILEEN FITZPATRICK and DOMINIC PRIDE

LOS ANGELES—While many developing artists welcome the opportunity to work with well-known producers, Tibetan singer Yungchen Lhamo was more than a bit suspicious about combining her a cappella chants with Western influences.

In fact, Lhamo consulted a Tibetan monk before teaming with Hector Zazou, producer of Bjork and Suzanne Vega, for her new album, "Coming Home," due from Peter Gabriel's Real World label on Oct. 20 in the U.S. Real World is licensed for U.S. distribution by Narada Productions, which is owned by Virgin Records America.

"When I saw Hector perform, I had a great feeling for him, and our first meeting was encouraging," says Lhamo through her interpreter, husband, and manager, Sam Doherty. "But because I'm [one of the] first Tibetan women to step into music, if I made a mistake it would make it harder for others. If there was an unhealthy mixture, that would have been a disadvantage."

The two met through Gabriel, and with the monk's approval, Lhamo and the French composer/musician began their collaboration on "Coming Home."

The result is a soothing blend of Lhamo's graceful vocals backed by a non-intrusive orchestra of acoustic and electric guitars, cellos, percussion, and voices. It's a combination that's getting rave reviews from new age retail and radio.

"It's a breathtaking record," says Borders Books & Music world music buyer Randi Mayrent. "When I heard it, I immediately decided to put it in our listening posts, chainwide. Once you listen to it, you're hooked."

John Diliberto, host/producer of the two-hour syndicated daily radio

show "Echoes" and a Billboard album reviews contributor, agrees.

"Her last album was a bit too straight," he says, "but this one puts



LHAMO

her in a more contemporary framework and softens her music. This one will be in fairly heavy rotation."

Her first album, "Tibet, Tibet," an a cappella recording—her preferred way to perform—was released by

Real World/Caroline in 1996. The album has sold 4,800 units in the U.S., according to SoundScan.

"Coming Home" has been available outside North America since June and has sold 30,000 units, according to Real World, to which the artist is signed worldwide.

Switching from the stark style of "Tibet, Tibet" to a fully orchestrat-

ed album wasn't easy for Lhamo or for Zazou.

"From what I understood, she was traumatized by working on her first album," says the Paris-based Zazou. "She had obviously been

hurt; she had not been understood. It was like dealing with a wild animal, and she was very suspicious of producers in general."

She was also suspicious of Western music. "Living in Asia, you don't hear the best quality of Western music," she says, "but when I played Lilith Fair [in 1997] and met people like Sarah McLachlan, Jewel, and Michael Stipe, I started to believe that it was appropriate to make the connection with Western music."

In addition to producing, Zazou plays loops and sound effects on the

(Continued on page 20)

Seminal Singing Cowboy Gene Autry Leaves Legacy

BY CHRIS MORRIS

LOS ANGELES—Singer Michael Martin Murphey, who bears the torch for cowboy music with his touring West Fest, notes the almost-ineffable impact that Gene Autry had on fans and musicians alike.

"The baby boomers and their parents are still carrying around a man-sized boot print on [their] brain from guys like Gene Autry... [And] Gene Autry is never gonna be forgotten by the people who sing cowboy music. He is a measuring stick for us that will probably never be equaled in our lifetimes."

Autry, who established the image of the singing cowboy for two generations of American listeners, movie fans, and TV audiences, died Oct. 2 in Studio City, Calif., after a long illness. He was 91. His death came just three months after the passing of his longtime friend and cinematic rival Roy Rogers (Billboard, July 18).

Columbia/Legacy producer Lawrence Cohn, who has assembled several compilations of Autry's classic western music, says that the actor/musician's influence

(Continued on page 74)



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Jewel Refines Her Musical 'Spirit'

International Is Key Part Of Atlantic's Plans For Follow-Up

BY CHUCK TAYLOR

NEW YORK—When Jewel's "Pieces Of You" was quietly released by Atlantic Records four years ago, both the label and the artist regarded it as a "little" project to support her endless stream of promotional touring.

That was 10 million albums ago. And for Jewel, a seeming lifetime past.

With the Nov. 17 release of her sophomore set "Spirit," the 24-year-old artist at last has the chance to show it off the way she wants, after a string of achievements that at times made it seem like "Pieces" might just go on forever. The album spawned three tenacious hits, "Who Will Save Your Soul," "You Were Meant For Me," and "Foolish Games." By the time the latter two singles were released, Jewel was so displeased with the girlish vocals she'd first recorded that she insisted—tearfully, it's been suggested—on re-singing them for the radio versions.

It was like that for nearly two years, as if Jewel felt she had to cover her tracks to prove that she'd grown as a musician and singer who had walked far down the road since recording

"Pieces" when she was just 19.

"'Pieces Of You' I wrote accidentally. I didn't think it was anything," she says. "I wasn't comfortable with myself as a writer or as a musician.



JEWEL

Now, after I've been out for four or five years, I've sort of mellowed out. I'm not as scared as I used to be."

Adds Val Azoli, co-chairman/co-CEO of the Atlantic Group, "The first album was one of those 'Let's make an album and capture the essence of Jewel.' It wasn't so much about sales." And all the while, it just kept selling.

With her second effort, the singer/songwriter teamed with Madonna production maestro Patrick Leonard, the only one of 15 proposed producers whom Jewel green-lighted. His mission was to protect her folk/rock roots while incorporating the right blend of instrumentation to make her music more melodically ample and better suited to the demands of playing large

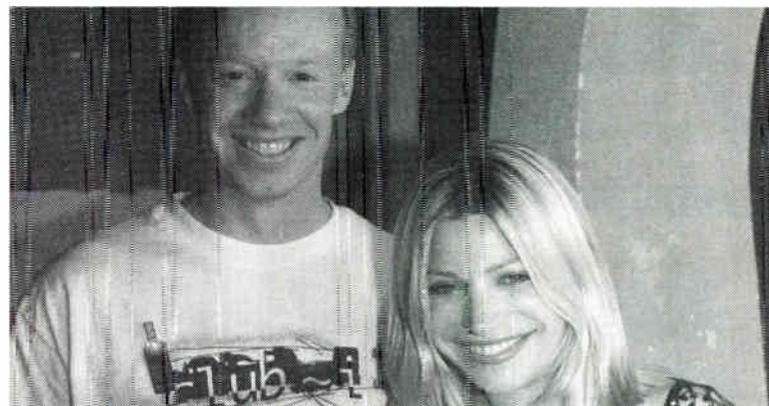
live venues.

The 13-track result is a divine marriage of smart, enterprising sounds that cradle Jewel's impressionable emotional base while broadening her modern-tinged pop savvy. Lyrically, the album demonstrates the difference between a girl and a woman. There's a unity not found on "Pieces," and while the artist remains fraught with vulnerability and sometimes dissatisfaction, this time she's not content to wallow in it.

"I knew exactly what I wanted to do with this record and what I wanted it to do to people," says the artist, who is managed by Nedra Carroll (her mother). "I've felt tremendously lonely and afraid and all the things we feel, rational or irrational. There's no use for it. I wanted to write a record that was an antidote to all the things that made me worry in the world, so that it's comforting somehow."

Atlantic executive VP/GM Ron Shapiro says the album demonstrates monumental growth in terms of artistic achievement and Jewel's perception of where she belongs in the world.

"First, her voice is a human wonder. (Continued on page 21)



Taylor's Back. Taylor Dayne, right, chills backstage with Burgess Entertainment head Kurt Burgess after appearing at Macy's Passport Show in San Francisco. Dayne is trekking across the country in support of "Naked Without You," the first release on her new River North-distributed label, Neptune Records. Combining her signature power ballads with rock-edged pop and trend-conscious electronica, the project has already spawned a club hit with "Whatever You Want." The funk-leaning new single, "Unstoppable," is gathering airplay at top 40 and rhythm-crossover stations.

Manilow Channels Sinatra On Arista Tribute Album

BY DOUG REECE

LOS ANGELES—It was with reverence and trepidation that Barry Manilow worked through his rendition of "All The Way" for the self-explanatory "Manilow Sings Sinatra" tribute album, due Nov. 10 on Arista.

Though extremely confident in his studio team—consisting of legendary producer Phil Ramone; arrangers Patrick Williams, Johnny Mandel, and Don Zanesky; and a backing orchestra made up of several Frank Sinatra associates recruited by Ramone—the accomplished artist, at least for a moment, felt the weight of Ol' Blue Eyes' legacy.

"Walking behind that mike and beginning to sing 'All The Way,' there's a little voice inside that says, 'Who do you think you are?'" Manilow says. "But I have to ignore that voice and do it to the best of my abilities, knowing that I am just paying tribute and not trying to imitate or copy. Nobody could, and I would be foolish to try."

What he did hope to accomplish was to create an homage to the songwriters behind such celebrated, orchestrated chestnuts as "Come Fly With Me," "Angel Eyes," "My Kind Of Town," "In The Wee Small Hours Of The Morning," and "Saturday Night (Is The Loneliest Night Of The Week)" and the artist who brought those songs to the public.

Though Manilow's contact with Sinatra was minimal, it was a sense of melancholy after the crooner's death that propelled him toward the project.

Manilow, who is in the midst of recording his next album, "The Mayflower," postponed work on that project to start the Sinatra tribute. "The Mayflower," which will be Manilow's first original pop collection in several years, is due next year.

"It occurred to me that with his passing we were losing a style of music that had influenced me so much and I loved so much," says Manilow. "This is my way of saying goodbye and thank you to a guy who introduced me

and the public to such great songs and styles and stood for a kind of music that doesn't seem to be around anymore. It's a tribute to the music and style that meant so much to him."

While preparing to record "Manilow Sings Sinatra," which was being mixed at press time, the artist wrestled with the material and solicited the opinions of album arrangers.



MANILOW

"I tortured them," Manilow jokes. "I was on the phone every other day with them, scrutinizing chord changes and tempos and stuff. I don't know how I know, but I know exactly how

to do this. I know when it turns into nightclub cheese, and I know when it's authentic.

"It drove me nuts because each song is filled with such minefields," he adds. "We know this kind of material has been imitated for years, but you just need to find an original take on it and yet not stray too far from what we all love about this style of music."

Manilow also took considerable time selecting the tracks for the album, beginning with an Internet search that brought up 750 songs.

Brian McClemens, music buyer for the 230-store, Ann Arbor, Mich.-based Borders Books & Music, says the album, from a conceptual point of view, could become a success.

"The track selection I'm seeing here is very thoughtful," says McClemens. "I can see him working several of the songs very successfully, but it's really going to be hearing the album that will make the difference for me. There's a lot of competition for adult consumers for us, so sound is very important."

Arista senior VP of marketing Jay Krugman says the label hopes to develop the project by starting with (Continued on page 21)

Ravenous' Boyzone Hungry For U.S. Success

BY PAUL SEXTON

LONDON—It's taken four years to happen, but red-hot Irish pop quintet Boyzone is finally getting a shot at the U.S. target with a reconfigured version of its current album, "Where We Belong."



BOYZONE

Signed to PolyGram worldwide via a deal with Polydor U.K. and released everywhere outside North America by Polydor companies, the group is now set for a concerted U.S. launch by Jim Steinman's new Mercury-distributed label, Ravenous.

The label took the Desmond Child-

penned single "All The Time In The World" to top 40 and hot AC radio Oct. 5, with the new version of "Where We Belong" set for Nov. 17 retail release.

Ravenous/Mercury has some catching up to do, as the act's Dublin-based War Management puts international sales of Boyzone's three albums at roughly 7 million units.

The act recently scored its fourth U.K. No. 1 and 12th straight top five hit: "No Matter What," written by Andrew Lloyd Webber and Steinman for their current London stage production of "Whistle Down The Wind."

The single has taken Boyzone to new peaks in the U.K., where it sold more than 700,000 copies in its first month, according to the label. "Where We Belong," which debuted at the top of the British charts in June, soared back to No. 1 last month in a new edition containing "No Matter What."

Yet for all its success in most of Europe and across Asia, Boyzone's

U.S. career to date has amounted to precisely one single, "Mystical Experience"—and that was issued on PolyGram Latino. Lead singer Ronan Keating is unsurprisingly disappointed that other so-called "boy bands" have jumped the queue to stateside success.

"It is frustrating. Especially when you see bands that started after us having top 10 hits, and you think, 'We were there before them,'" he says, referring to RCA U.K.'s teen-oriented group Five and its current U.S. hit on Arista, "When The Lights Go Out."

Boyzone's "All The Time In The World" is one of three new songs on the U.S. edition of "Where We Belong," which will also sport the Diane Warren composition "I'll Never Not Love You" and "Walk On (So They Told Me)," penned by Mercury senior VP/head of A&R Steve Greenberg with Mark Hudson.

Boyzone signed to Polydor in 1994. Following the demise of Take That in 1996, it inherited that act's crown in the U.K.'s crowded boy-band market.

The act's debut hit was a cover of the Osmonds' "Love Me For A Reason," and unbroken success has been maintained since with a clever mixture of original songs (mostly credited to the PolyGram Island-published act and collaborator Ray Hedges) and (Continued on page 19)

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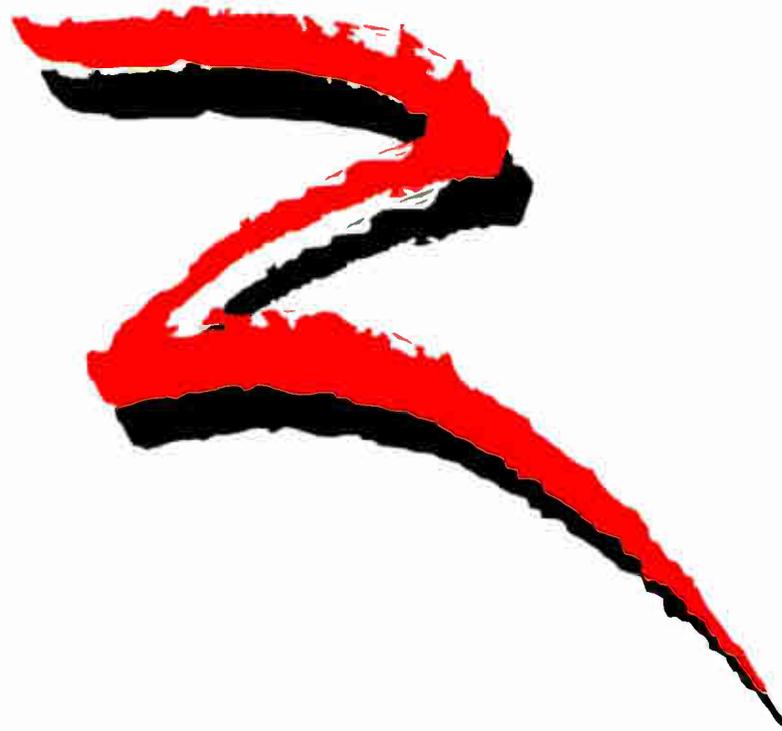
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STRATEGIES FOR A NEW MILLENNIUM

SACEM DECIDES NOT TO PAY DAFT PUNK

(Continued from page 12)

SACEM to deal with.

SACEM's way of working, he said, "is more about taking 'le menu' rather than having an 'a la carte' diet. "To function, SACEM needs to exercise the exclusivity and the globality of authors' rights."

Desurmont cited three main reasons for that. The first is that "if we allow creators to deal their rights for certain territories or

according to the type of use, the users [broadcasters, etc.] will put pressure to have better conditions directly from the authors. Therefore, how could we negotiate with powerful groups in these conditions?"

Second, Desurmont argued that if SACEM is granted the selective use of its repertoire by some of its members, "it will impoverish our catalog," which

will lose value. "Users need an authorization as wide as possible," he said. Third, a selective system would mean that "each type of rights will have its own collection cost instead of a global cost. For example, it is easier and cheaper to collect mechanical rights from a few majors than performing rights from 250,000 users. So if we accept this situation, our administrative expenses will increase, with bad consequences for those of our members who would give us all their rights."

However, Zylberstein says one of the key points highlighted by the Daft Punk case is SACEM's capacity to deal with "modernity" and adapt its structure and way of functioning to the digital era.

Desurmont confirmed that Daft Punk's performing right income "likely to be due" to Bangalter and de Homem Christo has indeed been allocated to SACEM's general expenses account. He added, "Our problem is that Daft Punk are not members, but their co-publisher Delabel

Editions is a member.

"So we have paid the mechanical royalties to Delabel [both the publisher's share and the author's share], and Delabel has been able to pay the authors the mechanical rights. However, when it gets to performing rights, our status forbid us to pay authors via their publishers."

Added Desurmont, "During the summer, we understood that the Daft Punk problem would not be solved quickly. Thus, according to our statutes, we have paid the authors' part of the performing rights into our general account, but as Delabel is a member of SACEM, we have paid them the publisher's share."

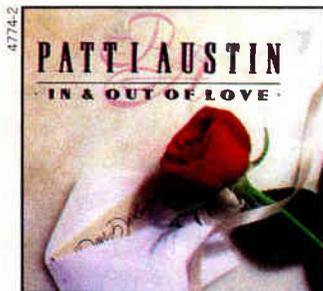
Desurmont noted that "if the authors join SACEM today, they will be paid tomorrow, but they have to act quickly."

A source at SACEM admits that "this problem has been handled badly." Adds the source, who asked not to be identified, "Before sending legal papers, SACEM had to understand why Daft Punk didn't want to give SACEM the right to collect television and new-technology rights. Has it become a personal question because one of the authors [Bangalter] is the son of Daniel Van-garde, with whom SACEM already has court cases pending? If such was the case, an effort could be made to resolve the situation. Is it because those authors think that SACEM doesn't manage those rights well? Then we should talk with them and find solutions. Or is it really because they want to deal those rights individually? And this, we can't accept."



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LATIN IMPRINT FORMED

(Continued from page 10)

separates us is the synergy here at Disney among the different companies, either with Touchstone Pictures or with ESPN. The opportunities to cross promote are incredible, and that in itself will set us apart."

Signed to Hollywood Latin, thus far, are rock veterans Los Lobos, upstart rock group Chris Perez Band, and mariachi vocalist Nydia Rojas, who was signed to Arista/Latin when Treviño was there.

Working with Treviño on the Latino label project are Cameron Randle, senior VP of A&R, Latin, at Hollywood Records (who was the former VP/GM of Arista/Latin and Arista/Austin), and Renato López, director of music and records, Latin America, for Walt Disney Records.

Treviño and Randle were on board at Arista/Latin when that label closed its doors in April after a five-year run (Billboard, May 2).

Saying Cameron will sign Hollywood Latin's artists, Treviño adds that the label's first release will be a second-quarter album from the Chris Perez Band. The album will contain eight tracks in Spanish and four in English.

Treviño says that Hollywood Records will work English-language singles and Hollywood Latin will work Spanish singles.

Also appointed to Hollywood Latin's staff are Cary Prince, director of media, Latin; Fabiolo Patino, coordinator of music and records, Latin America; Julieta García, promotion and marketing assistant; and Claudia García, A&R assistant.

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BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JIMMY BUFFETT	MGM Grand Las Vegas	Oct. 3	\$1,012,860 \$150/\$65/\$50	13,269 sellout	Universal Concerts
CELINE DION	Nashville Arena Nashville	Sept. 28	\$980,536 \$59/\$49.50/\$29.50	17,805 sellout	Beaver Productions
MARC ANTHONY	Madison Square Garden New York	Sept. 26	\$879,115 \$65/\$55/\$45/\$35	18,184 sellout	Marc Anthony Productions
GARTH BROOKS	Molson Centre Montreal	Oct. 2-3	\$731,660 (\$1,125,630 Canadian) \$21.45	34,110 17,976, two shows	Universal Concerts
JIMMY BUFFETT	Tacoma Dome Tacoma, Wash.	Sept. 30	\$723,918 \$49.50/\$39.50	17,636 sellout	Universal Concerts
JANET JACKSON USHER	Skydome Toronto	Sept. 29	\$720,928 (1,089,345 Canadian) \$49.80/\$43/\$33	16,314 sellout	Jack Utsick Presents Core Audience
JIMMY BUFFETT	Coca-Cola Starplex Amphitheatre Dallas	Sept. 24	\$717,399 \$53/\$43/\$33	19,903 sellout	Universal Concerts
JUAN GABRIEL	Madison Square Garden New York	Sept. 19	\$675,895 \$49.50/\$39.50	13,725 14,000	Cardenas/Fernandez & Associates
ELTON JOHN	Bi-Lo Center Greenville, S.C.	Sept. 30	\$642,794 \$49.50/\$39.50	13,725 sellout	Cellar Door
JIMMY PAGE & ROBERT PLANT LILI HAYDN	Woodlands Pavilion Woodlands, Texas	Sept. 30	\$515,599 \$53/\$35	13,057 sellout	Pace Entertainment

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BOYZONE

(Continued from page 16)

other carefully chosen covers, including Cat Stevens' "Father & Son" and the Bee Gees' "Words."

"We've broken all the rules as regards boy bands," says War Management's Louis Walsh. "When we started, Take That were there, East 17... We've seen groups like MN8 come and go. We've been defying everybody and getting on with it."

"Everything they touch turns to gold," says Liz Laskowski, London-based director of programming for music video channel the Box. "And they have as many older viewers as younger ones; they're right across the 12-34 range. It isn't the Spice Girls fans, who are 10-12. They've already got themselves across as men, whereas Five are still seen as boys."

Simon Winter, spokesman for HMV's 108-store U.K. chain, notes the "dramatic effect" on sales of the addition of "No Matter What" to the U.K. edition of "Where We Belong." He adds that the group's followers are among the most ardent. "I get calls and letters from their fan club quite regularly," he says.

Keating is confident that Boyzone now has ammunition for the U.S. campaign. "Pop music has never been as big in the U.S. as it is at the moment," he says, noting Greenberg's support.

Greenberg himself reports that early reaction to the U.S. album is strong, thanks in part to a promotional trip by the group in August. "People have really connected to this music," he says. "I've played it to some of the biggest PDs in the country, and they've pounced on these songs as potential hits."

"When I heard they were available for the States, I jumped at the opportunity," the Mercury executive continues. "One of the things that'll help them a lot in America is how accessible and friendly they are. When they were here, they handled themselves with tremendous grace."

"They have the most hectic schedule I've ever known," says Polydor U.K. A&R manager Colin Barlow. "If they weren't so together, they would never have been able to make this album. They don't take success for granted; they're still young guys willing to listen and learn."

Walsh says his only problem regarding the U.S. is the group's seemingly endless international commitments. A British arena tour started Sept. 26, booked by Concorde International Artists. Another domestic single is planned for the autumn, a version of John Michael Montgomery's "I Love The Way You Love Me." Germany is the only other major European market where the act has "not really clicked big time," according to Walsh. A greatest-hits album is planned for next March, probably including the additional U.S. tracks, and writing has started for the next studio album.

Keating is much in demand for TV work, and Walsh says a film vehicle for the group is also under consideration. He describes it as "somewhere between 'The Commitments,' 'The Full Monty,' and 'A Hard Day's Night,' with lots of Irish humor."

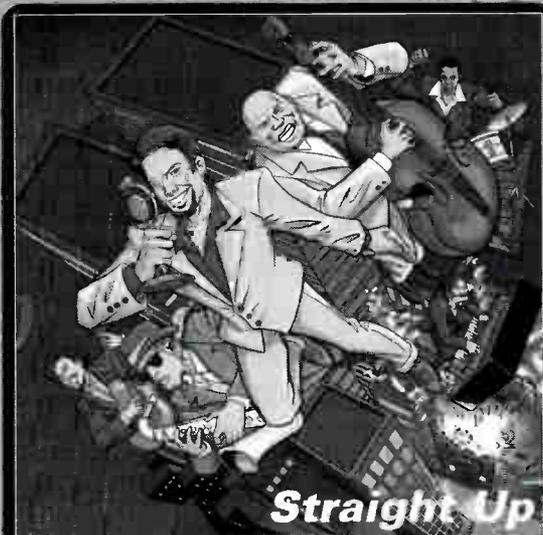
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—Lee Jaffe



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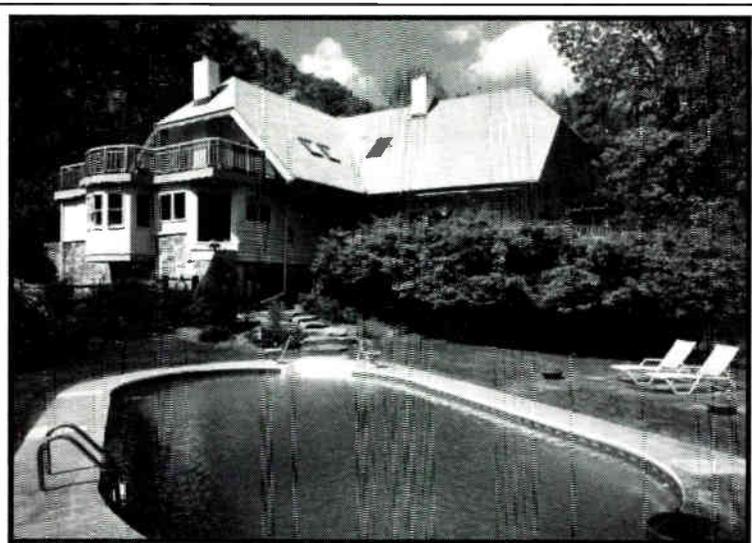
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Artists & Music

RHINO SET HONORS POST-PUNK ICON GANG OF FOUR

(Continued from page 15)

capable of inspiring audiences and musicians alike," he says. "There are few moments in rock more thrilling than the distorted, lengthy introduction to 'Anthrax' or the uptight, visceral urgency of 'At Home He's A Tourist.'"

Rough Trade Management's Geoff Travis echoes Savage regarding the band's relevance, recalling the group's importance to Rough Trade's retail operations.

"They meant a lot because they were such an important part of Bob Last's Fast label, more than in the EMI days," he says. "They were kindred spirits of some of our bands, like the Raincoats and Scritti Politti. They used to play together. There was a lot of camaraderie then, and they were exciting times."

Similar to its U.S. track record, the band's U.K. sales history was rel-

atively modest. Climbing to No. 45, 1979's "Entertainment!" was the highest-ranked of the group's three U.K. chart albums. That same year, "At Home He's A Tourist" gave Gang Of Four its best single placing on the U.K. singles chart, at No. 58.

When King and Gill revived the band name in the early '90s, they encountered a radically different industry climate; the group's 1991 album for Polydor U.S., "Mall," wasn't even issued in its home country. 1995's "Shrinkwrapped," released on Castle in the U.K., received critical praise.

Away from his work in the band, Gill has become a respected producer, with credits including the self-titled 1984 debut album by the Red Hot Chili Peppers. Another fan of the group was INXS' late lead singer, Michael Hutchence. In 1996, before

the release of his last album with the Australian group, "Elegantly Wasted," Hutchence was working on a solo project produced by Gill. During the time the two were in the studio, Hutchence expressed his admiration of the group.

"Not many people would know Gang Of Four," he said, "but they're just one of those seminal bands. I remember hearing 'Anthrax,' and I thought it was just extraordinary. I'd never heard anything like it. So I rang him up early last year and said, 'How do you get all those incredible guitar sounds?'"

Hutchence and Gill went on to work on the still-unreleased material in France and Dublin.

The other members of Gang Of Four have also maintained active industry profiles. Allen owns and operates World Domination Records in Los Angeles, while King is involved in sound and light production. Burnham runs Huge & Jolly Management, which handles the career of Capricorn act Death Ray.

"In my wildest dreams, I'd love to see us back together and on the road," Burnham says. "But then I wake up and realize that not everyone involved thinks as I do. Then I find contentment in the fact that we made a difference—and that somewhere out there, there's another group of friends ready to make the same kind of history we did. And like us, they'll do it on their own unique terms."

Assistance in preparing this story was provided by Paul Sexton and Dominic Pride in London.

MAGIC JOHNSON FORMS LABEL, PACTS WITH MCA

(Continued from page 10)

Johnson Enterprises] doesn't have . . . All those companies help each other out. The label will [also] be helped out by all the other entities I have," says Johnson.

Recently he tried his hand at hosting his own talk show, the short-lived "The Magic Hour" (see story, page 30).

Boberg adds that linking with Johnson appealed to MCA because of Johnson's success as an entrepreneur and his ties to the community.

Johnson says the goal is "to put out good, quality music, whatever that sound is. I've been a music lover all my life . . . I'm a person who is at every concert, and that is why I got into this business."

Magic's 32 label director Phil Robinson says the first artist to get a release from the label will be Avant, a male R&B vocalist/songwriter from Cleveland. His album is slated for release early next year. No other artists have been signed yet.

Johnson says he decided to start the label two years ago, but it took some time to put everything in place. "We struck up a relationship about a year ago and concluded that this was the way to get into the business mutually," says Boberg, who adds that MCA approached Johnson first.

Johnson says the label, which will be based in the L.A. offices of Magic Johnson Enterprises, will run the gamut of genres, from R&B to Latin. Robinson says the label also plans to start a national talent contest next year. The winner, he says, will get a demo deal with Magic's 32 Records.

As to concerns over the name, Joel Dorn, co-owner of 32 Records, says that since learning of Magic's 32 Records from Billboard, he has been in contact with all the parties involved. "We have been trading as 32 Records for three years now, and 32 Records is our trademark. Obviously, we'd like to have a nice resolution to this," Dorn says.

"It won't cause confusion," says Johnson regarding Dorn's claim. "He's got 32, but he doesn't have Magic. Everybody knows who's who.

The artists [will] speak for themselves on both labels. Everyone will know."

As for the pending merger between MCA parent Universal and PolyGram, Johnson feels that MCA is a strong company and that a merger will only help his label. "We feel that if we put out quality music, MCA will be happy," Johnson says.

In addition to Robinson, who is a former manager for acts such as New Edition and Boyz II Men, label staff includes Alicia Etheridge, who is promotion manager; A&R manager Jeff Gill; and Karen Levy, who is the label's marketing manager.

YUNGCHEN LHAMO EXPANDS HER SONIC 'HOME'

(Continued from page 15)

album, arranged cello orchestrations, and served as recording engineer on several tracks.

"Coming Home" represents a new alliance between Real World and Milwaukee-based Narada, which took over the licensing of Real World releases in the U.S. from Caroline Records earlier this year (Billboard, Sept. 19).

"What Narada brings is the ability to service those nontraditional outlets in the U.S.," says Real World (U.K.) marketing manager Guy Hayden.

Narada president Wesley Van Linda says the company will target Buddhist organizations and publications throughout the U.S. to market "Coming Home."

"It's an obvious place to start," says Van Linda. "There is a lot of media interest and great sympathy for Tibet and the Dalai Lama. That's the start, and if we can develop a nice buzz among the tastemakers in the core market, we can expand beyond the new age audience."

In addition to the Buddhist community, Van Linda says, the album will be serviced to 175 new age radio stations across the country. There will be no single.

Touring will also play a major role in the marketing strategy. Plans are

under way to organize a U.S. tour for next year. "We'd like to talk to her about having a tour co-sponsored by Buddhist groups," says Van Linda.

Lhamo has already toured extensively in Europe and Australia, where she won an Australian Record Industry Award for best new world music album for her debut disc, "Tibetan Prayer," which was rerecorded and released as "Tibet, Tibet" by Real World after she signed with the label. That year, she also performed at the WOMAD festival, which is co-sponsored by Real World. The performance began her association with Gabriel and the label.

She is scheduled to return to Europe in December for gigs in Germany, Switzerland, and Luxembourg before embarking on a U.S. tour. She is booked by the International Music Network.

Lhamo escaped to India from Tibet in 1989 and migrated to Australia in 1993. Having freedom means much more to her than landing a record deal.

"Growing up in Tibet, I had no ambition except to survive," she says, "But now I see what it means to have freedom, and seeing so many women in music has unlocked something inside me that I couldn't have ever expressed living in Tibet."

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JEWEL

(Continued from page 16)

The songwriting is provocative and inspirational, and her collaboration with Pat Leonard shows that she absolutely wants an album that is sonically sound and pleasing," he says.

"The second part is that on the last record, she spoke to your heart with hints of spirituality. On this record, that comes out so much stronger. We get a sense that this is an artist who wants to use her art to make the world a better place."

The first single, "Hands," demonstrates that will to empathize. The midtempo, piano-driven track offers a call for hope in seemingly desperate times: "If I could tell the world just one thing/It would be that we're all OK/And not to worry 'cause worry is wasteful/And useless in times like these/I won't be made useless/I won't be idle with despair/I will gather myself around my faith/For light does the darkness most fear." Jewel's songs are published by Warner Bros./Wiggly Tooth (ASCAP).

A video, directed by Nick Brandt, is being shot for the song Sunday-Monday (11-12) in Los Angeles. The song arrives at radio Friday (16). There are no current plans for a commercial single.

"We've been waiting for this for so long," says J.R. Ammons, music director of mainstream top 40 WSTR (Star 94) Atlanta. "I'm sure it's going to get a bunch of airplay quick. We have yet to play anything from Jewel that didn't end up being an 'A' for us. This is going to be an enormous release."

Other tracks on the album are also radio-friendly; Atlantic is already pointing toward four potential singles, including "Jupiter," an organic tome to steadfast love ("You make me so crazy, baby/Could swallow the moon"); "Innocence Maintained," on protecting purity in a harsh world; and "What's Simple Is True," a beautiful back-porch yarn of true love.

With saturation certain across the board at top 40, adult top 40, AC, and modern rock radio, retailers are practically dancing hand in hand over the potential of their fourth-quarter Jewel. "Obviously, her first album was terrific, and we think this will be huge, too," says Jim Litwak, executive VP of merchandising for Trans World Entertainment. "We're looking at Alanis Morissette, Celine Dion, R. Kelly, Garth Brooks, and Jewel as being our top five through the year end."

To up the ante, the label is blanketting the nation with Jewel, including cover stories in Rolling Stone and Vogue and appearances on "Saturday Night Live" Nov. 14, "The Rosie O'Donnell Show" Nov. 16, "The Tonight Show With Jay Leno" Nov. 19, and "Late Show With David Letterman" by early December. She'll also perform at the lighting of the Christmas tree at New York's Rockefeller Center, which NBC airs live across the country Dec. 2.

In addition, her schedule includes European promotion in January, Australia and New Zealand in February, then a short U.S. tour that leads up to

(Continued on next page)

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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 17, 1998	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	NEW		UNKLE MO WAX/LONDON 540970*/ISLAND (10.98 EQ/16.98)	PSYENCE FICTION
2	4	3	SHAWN MULLINS SMG 69637/COLUMBIA (10.98 EQ/16.98)	SOUL'S CORE
3	NEW		DEBORAH COX ARISTA 19022 (10.98/16.98)	ONE WISH
4	2	14	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
5	7	2	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
6	17	2	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
7	13	12	FIVE ARISTA 19003 (10.98/16.98)	FIVE
8	10	12	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
9	9	8	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
10	6	33	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
11	1	2	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2
12	8	6	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
13	NEW		WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT
14	11	6	KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
15	18	4	EVERLAST TOMMY BOY 1236 (9.98/12.98)	WHITEY FORD SINGS THE BLUES
16	NEW		BAD AZZ PRIORITY 50741* (10.98/16.98)	WORD ON THA STREET
17	5	8	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
18	16	13	EVERYTHING BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL
19	NEW		TYRESE RCA 66901 (9.98/13.98)	TYRESE
20	21	6	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
21	12	14	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WORO 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD
22	19	3	YOLANDA ADAMS VERITY 43123 (10.98/16.98)	SONGS FROM THE HEART
23	14	3	CHRIS RICE ROCKETOWN/WORD 69613/EPIC (10.98 EQ/16.98)	PAST THE EDGES
24	3	2	SUNNY DAY REAL ESTATE SUB POP 409* (10.98/15.98)	HOW IT FEELS TO BE SOMETHING ON
25	NEW		JIM ROME OUTPOST 30009/GEFFEN (10.98/16.98)	WELCOME TO THE JUNGLE

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

26	15	2	GHETTO TWIINZ RAP-A-LOT 46259/VIRGIN (10.98/16.98)	NO PAIN NO GAIN
27	31	2	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM
28	36	25	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
29	24	6	ELLIOTT SMITH DREAMWORKS 50048*/GEFFEN (8.98/12.98)	XO
30	26	14	BLACK EYED PEAS INTERSCOPE 90152* (10.98/16.98)	BEHIND THE FRONT
31	22	5	LOCAL H ISLAND 524549 (10.98 EQ/16.98)	PACK UP THE CATS
32	28	40	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
33	38	17	CHARLIE ZAA SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98)	UN SEGUNDO SENTIMIENTO
34	25	6	INDO G HYPNOTIZE MINDS 1683/RELATIVITY (10.98/15.98)	ANGEL DUST
35	27	6	ROYAL CROWN REVUE WARNER BROS. 47020 (10.98/16.98)	THE CONTENDER
36	20	2	C-LOC C-LOC 50732/PRIORITY (10.98/16.98)	YA HEARD ME
37	23	10	THE W'S FIVE MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
38	NEW		BUFFALO TOM BEGGARS BANQUET/POLYDOR 557867/A&M (8.98 EQ/12.98)	SMITTEN
39	RE-ENTRY		LINK RELATIVITY 1645 (10.98/15.98)	SEX DOWN
40	35	7	ANGGUN EPIC 69105 (10.98 EQ/16.98)	SNOW ON THE SAHARA
41	33	3	RICK BRAUN ATLANTIC 83141/AG (10.98/16.98)	FULL STRIDE
42	37	24	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
43	30	3	RON KENOLY INTEGRITY/WORD 69612/EPIC (10.98 EQ/16.98)	MAJESTY
44	46	4	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
45	34	40	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
46	39	49	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
47	44	40	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
48	RE-ENTRY		ORGY ELEMENTREE/REPRISE 46923/WARNER BROS. (7.98/11.98)	CANDYASS
49	32	2	COWBOY MOUTH MCA 11847 (10.98/16.98)	MERCYLAND
50	42	8	MEDESKI MARTIN & WOOD BLUE NOTE 93011*/CAPITOL (16.98 CD)	COMBUSTICATION

POPULAR UPRIISINGS

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

THE BEST FROM THE BEST: Like so many songwriters before her, Andrea



Stretching Out. Djivan Gasparyan, a master of the *diduk*, an oboe-like instrument, reaches beyond his core competency on "Black Rock," the artist's latest effort with producer/guitarist/film scorer Michael Brook. Unlike Gasparyan's recent solo work, the album is fleshed out musically and features the 70-year-old artist singing on the occasional track. "It's very unusual stuff for me, but I feel very comfortable with Michael, and we relate well to each other," says Gasparyan, who also contributes to the soundtrack to the Bruce Willis/Denzel Washington film "The Siege." "Black Rock" will be released by Real World Oct. 20.

Martin is putting down the pen and picking up the mike to strut her stuff on her Arista Records debut, "The

Best Of Me."

Few, however, have the attention-demanding résumé of hitmaker Martin.

Working with partner Ivan Matias, Martin has made a habit of collecting platinum records with such singles as "Before You Walk Out Of My Life," "Don't Let Go (Love)," and "You're The One," songs made famous by Monica, En Vogue, and SWV, respectively. The artist has also written material for Toni Braxton, Lil' Kim and Junior M.A.F.I.A., and Changing Faces.

Why not save some of those songs to record on her own?

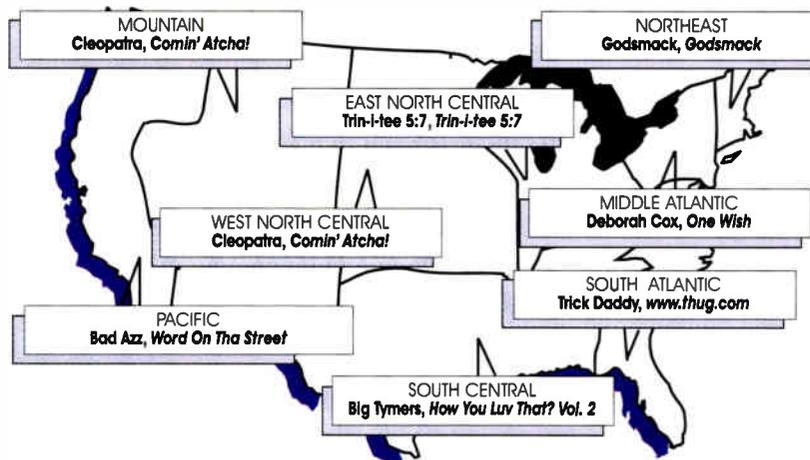
"The thing that you have to ask is, 'Is it a good song for me?'" says Martin. "The problem is that there are songs that just don't fit your style. 'Don't Let Go (Love)' needed the vocal harmony of En Vogue and was a better song for it."

On "The Best Of Me," Martin strikes out in a new direction that she says was inspired by a hunger to try something different from what she had achieved in her earlier works.



Songs Songs Songs. Working under the name Cry Cry Cry, singer/songwriters Dar Williams, Lucy Kaplansky, and Richard Shindell have recorded a cover album featuring daring, unique renditions of material ranging from R.E.M.'s "Fall On Me" to Robert Earl Keen's "Shades Of Gray." Following the release of "Cry Cry Cry" by Razor & Tie on Tuesday (13), the group will support the album with a tour beginning Dec. 1 in Tucson, Ariz.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Bad Azz <i>Word On Tha Street</i>	1. Big Tymers <i>How You Luv That? Vol. 2</i>
2. Unkle <i>Psyence Fiction</i>	2. Ghetto Twinz <i>No Pain No Gain</i>
3. Everlast <i>Whitey Ford Sings The Blues</i>	3. Lee Ann Womack <i>Some Things I Know</i>
4. Shakira <i>Donde Estan Los Ladrones?</i>	4. Shawn Mullins <i>Soul's Core</i>
5. Tatyana Ali <i>Kiss The Sky</i>	5. Shakira <i>Donde Estan Los Ladrones?</i>
6. Jim Rome <i>Welcome To The Jungle</i>	6. Jagged Edge <i>A Jagged Era</i>
7. Keb' Mo' <i>Slow Down</i>	7. Cleopatra <i>Comin' Atcha!</i>
8. Cleopatra <i>Comin' Atcha!</i>	8. Deborah Cox <i>One Wish</i>
9. Shawn Mullins <i>Soul's Core</i>	9. Roy D. Mercer <i>How Big'A Boy Are Ya? Volume 4</i>
10. Sunny Day Real Estate <i>How It Feels To Be Something On</i>	10. Unkle <i>Psyence Fiction</i>

With the support of label president Clive Davis, Martin—working again with Matias—decided to flavor the album with a reggae tip most fully realized on album cut "The Breaking Of My Heart."

"The Best Of Me" comes out Tuesday (13).

ALL HAIL: Frank Padelaro, bassist for the disbanded Scud Mountain Boys, is

back fronting new Tar Hut act King Radio. Stations playing the band's new album, "Mr. K Is Dead, Go Home"—due Oct. 20—include KRVM Eugene, Ore.; WMNF Tampa, Fla.; and WRSI Springfield, Mass.

The group, which is booked by Oz Booking & Management in Northampton, Mass., begins a string of dates Nov. 7 in Chicago.

ROADWORK: Fresh off its well-received L.A. residency tour, Furslide takes up with Lenny Kravitz for dates through October. The band, which will open for Placebo in November, plays Wednesday (14) in Pittsburgh and Friday (16) in Boston. Its

album, "Adventure," was released Oct. 6 on Nellee Hooper's new Meanwhile label though Virgin ... Orange County, Calif.-based El Centro supports its punk-



Vital Information. Flydad-dy bows "Long Distance Information," the first U.S. release from Tim Keegan & the Homer Lounge (formerly Homer) Oct. 20. The set, which includes a bonus EP, favors soulful, moody pop joints spiked effectively by Keegan and Daron Robinson's brash guitars. Keegan, who has worked with the Blue Aeroplanes and Robyn Hitchcock, appears in "Storefront Hitchcock," a Jonathan Demme-directed performance documentary on the latter artist.

lite debut on Finger Records, "Alto!," with a West Coast tour. The act plays Thursday (15) in Santa Cruz, Calif., and opens for Agent Orange Oct. 24 in Newport Beach, Calif.

THE FIFTH ANNUAL T. J. MARTELL
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A reception featuring sparkling wine from Iron Horse Vineyards followed by a very special culinary addition to our evening: Drew Nieporent's Myriad Restaurant Group will be providing five courses from "Montrachet" Executive Chef Remi Lauvand, "Layla" Executive Chef Mina Newman, "Berkeley Bar & Grill" Chef/Partner Jonathan Waxman and the culinary wizards from "Nobu." Myriad's Wine Director Daniel Johannes and Sommelier Tim Kopeck will be with us to ensure impeccable wine service for this year's outstanding wines from Domaine Comte Georges De Vogue from Burgundy, Chateau Lynch-Bages from Bordeaux, Shafer, Far Niente, Steele, Parker, Fred Peterson and Niebaum Coppola from California, Tokaji Aszu dessert wine from Hungary and California's Germaine-Robin Brandy.

In accordance with the tradition of the Aficionado Dinner, the winemakers will be in attendance to talk about their wines. A Grand Auction led by Joe Smith promises exotic wines and killer prizes.

Niki Singer and Tom Matthews, our friends from Wine Spectator, will again be our special guests to give the evening a perfect score of 100!

If you haven't been to the dinner before, remember that a knowledge of fine wine is not a prerequisite. We drink great wine but the emphasis for the evening is on fun!

Photo by Rick Mariani/The Wine Spectator. Courtesy of Marvin Shanken



ATTENDANCE IS LIMITED TO 150. TICKETS ARE PRICED AT \$750 PER PERSON.
CONTACT MURIEL MAX AT THE T.J. MARTELL FOUNDATION FOR LEUKEMIA, CANCER AND AIDS RESEARCH
AT 212.245.1818 FOR AVAILABILITY.

Reviews & Previews



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

JACK PAAR: AS I WAS SAYING . . .

White Star Home Video
180 minutes, \$49.95
This pastiche of onscreen gems featuring one of TV's great innovators is a keepsake for those who remember the days in the late '50s when Paar and "talk television" were synonymous. The three-tape boxed set superbly captures just about all the golden moments a fan could ask for. The first two videos contain Paar's PBS special, and the third contains 60 minutes of original programming, including favorite moments handpicked by the former "Tonight Show" host. The archival footage includes interview snippets with a slew of celeb guests ranging from John F. Kennedy to Judy Garland to Woody Allen. Paar also does some reminiscing about his career, including his infamous walk off "The Tonight Show" set when he thought his material would be censored.

VOICES! AMERICA'S GREAT CHORUSES

Goldhill Home Media
84 minutes, \$19.95
Among the many musical styles that originated in the U.S. are barbershop and close-harmony choruses. This program gets inside these distinctly American art forms, which began in the late 19th century when singers gathered on street corners to croon and have grown into the splashy, sophisticated stage productions of today. This tape focuses on the 150-man Vocal Majority, the renowned Dallas-based chorus, as it prepares to compete for the vaunted International Gold Medal. Just as the choir is made up of a patchwork of individual voices, interviews with some of its singers reveal a rainbow of stories and philosophies regarding membership in the ensemble. An interesting peek into a truly harmonious world. Contact: 800-250-8760.

GRIND WORKOUT: DANCE CLUB AEROBICS

Sony Music Video
50 minutes, \$12.98
Sony Music Video heralds the fall with another installment in its Eric Nies-hosted workout series, and this one is even more hip and hoppin' than its predecessors. Rather than working up a sweat in the great outdoors as they have on previous tapes, Nies and "The Grind" dancers slide behind closed doors at the New York club System, where they smoke up the dancefloor with new moves set to DJ Romain's throbbing beats. If this sounds more like a warm-up for a Saturday night on the town than an exercise tape, you're not too far off track. What makes "The Grind" such a good fit for the MTV generation is that it provides an excellent aerobic workout without really seeming like a workout. The dance portion is followed by a training session designed to tone hips and thighs.

THE GRAND JURY TESTIMONY OF WILLIAM JEFFERSON CLINTON

MPI Home Video
220 minutes, \$14.98
The big question here is, Why? After it was shown in its complete, cumbersome form on CNN and recapped to death on TV and radio stations too numerous to mention, the uncut, unedited four-hour grand jury testimony of President Clinton comes to video with a big question mark. Even at the attractive, under-\$15 price point, why would anyone want to relive it? Those who do want to own a copy of the most controversial, overana-

lyzed slice of recent American history—and there's no arguing it is a juicy one—will be extremely happy they have the fast-forward and rewind buttons at their disposal.

MY SO-CALLED LIFE

BMG Video
90 minutes each, \$14.98 each
Though it had a relatively short network run when it debuted on ABC in 1994, this series about growing up and all the angst that goes along with it actually reached more of its target audience during a successful syndicated run on MTV. That run ended this summer, but BMG is releasing two tapes containing two uncut episodes each of the critically acclaimed show that launched the career of Claire Danes. The first includes the episodes "Dancing In The Dark" and "Guns And Gossip." The second contains "Father Figure" and "The Zit." In an interesting cross-promotion, each episode includes a music video from a BMG artist geared toward the teen audience, including Natalie Imbruglia, Eve 6, Addict, and Ultrababyfat. Additionally, BMG Video is selling the tapes individually or as part of a \$39.98 boxed set that contains a bonus third video with two additional episodes.

ANIMAL ALPHABET

Time-Life Video
44 minutes, \$12.99
This wild and woolly romp through the

alphabet is a terrific way to introduce preschoolers to letters using film footage of something they already love—animals. From armadillos to zebras, creatures from North America to Africa to Australia are shown in the wild doing what they do best. Each segment is accompanied by a catchy original song and an animated pop-up of the capital and lower-case letter that is the first letter of the featured animal's name. In addition, the selection of animals here is not your run-of-the-mill children's fodder. In this treatment, for example, C stands for chameleon, not cat, and D stands for dolphin, not dog. Time-Life also has a \$9.99 companion audiocassette.

CASPER SAVES HALLOWEEN

Warner Home Video
25 minutes, \$9.95
This animated Casper Halloween special has lost little of its charm over the years. Excited at the chance to go trick-or-treating just like all the real boys and girls, the friendly guy decides to "dress up" as a ghost and hits the streets. But he manages to fool only a couple of people before his fun is tempered by his three ghostly brethren, a mean-spirited bunch who are concocting a plan to ruin Halloween. It's up to Casper and his new friends—a group of kids from the neighborhood orphanage—to save Halloween. Also new from the "Casper"

vaults are "Stars And Frights" and "The Boo-Zoo."

JERRY SPRINGER "I REFUSE TO WEAR CLOTHES" UNCENSORED!

Real Entertainment
53 minutes, \$19.99
This new edition to the popular line of Jerry Springer home videos lives up to the raunchy, rowdy, and ridiculously silly reputation set by its predecessors. As opposed to the confusing clip job done in "Too Hot For TV," this is a complete uncensored episode about a stripper named Adara, who likes to be naked onstage as well, and the family turmoil her lifestyle choice causes. Both Adara and her sex-show partner Amanda appear on Springer's stage in their surgically enhanced birthday suits throughout the entire show. Adara's mother and sister cry, the girls' boyfriends brawl, an audience member strips, everyone throws around profanity for adjectives, and Springer pokes fun at it all while trying to make sense of his wild guests. This novelty video is an excellent icebreaker at a party and a natural choice for bachelor parties for years to come.

ENTER*ACTIVE BY DOUG REECE

NASCAR '99

PlayStation
Electronic Arts
For this title, Electronic Arts has over-

hauled its "Nascar" series with a new set of drivers, tracks, and car physics. Also, the look of the game has been upgraded to match the slightly glossier and fluid sheen seen in most of this year's titles. One of the biggest problems with some true-to-life racing games on the market is that they are geared to either gaming neophytes and children or race junkies who basically want to build their car and track from scratch. "Nascar '99" deftly avoids that potential wreck by letting users choose between arcade and simulation modes. The former is a straightforward, but still gutsy, game that lets young fans and Sunday drivers settle in for a wild ride, while the latter is an intense, highly customized race that players with more advanced skills will still find challenging.

WALT DISNEY: AN INTIMATE HISTORY OF THE MAN AND HIS MAGIC

Pantheon Productions
PC CD-ROM
As suggested by its title, this is an expansive, wonderful, and rare closeup of the man who spawned the modern entertainment conglomerate. Short of a tour of Disney's cryogenic tomb, "Walt Disney"—assembled by progeny Diane Disney Miller—goes deep into the family archives to trace a young man's maturation into visionary and mogul. Tons of material—including interviews with friends and family, home movies, animation from vintage Disney films, and exclusive photos—can be found on this tribute to a man whose influence has reached into every medium. But users pay for that intimacy with a subjective portrayal. After all, there's not a lot of room for controversy in "The happiest place on Earth."

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

DAVE BARRY TURNS 50

By Dave Barry
Read by the author
Random House AudioBooks
3 hours (abridged), \$18
ISBN 0-375-40428-7
Humorist Dave Barry shows an unexpected thoughtful side as he looks back at the baby boomer years of 1947 to 1974, and on the eve of the millennium, this audio is a fascinating tour through this chapter of American history. As always, most of Barry's observations are witty and funny. He recalls the drafting of Elvis Presley and imagines the government sending, say, The Artist Formerly Known As Prince overseas and putting him in the front line of defense at the controls of a tank? I say go for it! Let's get some entertainment for our military dollar!" But mixed with the humor is a surprising amount of insight. For example, he notes that baby boomers were criticized for not respecting authority, but he asks how they could be otherwise, given that their formative years were spent watching the government lie to them again and again. But Barry's insights are also mixed with one-liners and jokes. Recalling the mid-'70s shift from social issues toward shallow interests like celebrities and disco, he observes that boomers were tired of fighting causes and became more interested in family and making money. Following his analysis of 1947-74, he shifts back into pure comedy mode, talking about the aging process and offering the "warning signs of old farhood." Among the signs are "Repeatedly telling the same anecdote about something that happened 37 years ago and wasn't even interesting then." Barry's delivery is well suited to the material, and he comes across as a friendly, likable person with whom listeners will enjoy spending time.

IN PRINT

THEY FOUGHT THE LAW: ROCK MUSIC GOES TO COURT

By Stan Soocher
Schirmer Books
256 pages, \$25

Anyone doubting that the music industry can be a treacherous place for artists will have their worst fears confirmed by this book.

Like "Hit Men" and "The Mansion On The Hill," Soocher's book details the sordid side of the biz, a side that oozes with dishonesty, chicanery, and, in some cases, outright fraud. Baby bands, unsigned acts, and budding musicians of all genres would do well to read this book and learn from the mistakes of their more famous predecessors.

Beginning with the battles over the rights to Elvis Presley's likeness and ending with the saga of 2 Live Crew, the book also chronicles Billy Joel's battle with his former manager and brother-in-law, George Michael's litigation with Sony, and Judas Priest's 1990 "lyrics liability" lawsuit.

The book's most engrossing chapter deals with the Beatles' decades-long fight to win a reasonable royalty rate. Readers will be shocked to learn that the most beloved group of the past 40 years was originally signed to a deal that granted it the ridiculous sum of one penny per double-sided record release, which was split between the band and manager Brian Epstein.

In the U.S., that figure was whittled down to a half-cent per release. That rate was raised incrementally over the years, but the band still had to file a lawsuit in order to be

compensated fairly. The suit was settled in 1989 with the Beatles gaining a \$2.26-per-disc royalty rate, a figure that still pales in comparison with the hefty \$3-plus rate that artist/indie label owner Ani DiFranco earns by putting the product out herself.

Two chapters are devoted to the rise and fall of late '80s/early '90s rap sensation and reluctant First Amendment poster boys 2 Live Crew. Now, it's hard to believe that local governments made such a fuss over this act, given its fleeting popularity. In 1990, Jack Thompson, the Florida crusader who vowed to fight the group single-handedly, ran against Janet Reno for Dade County state attorney and lost miserably. Her apparent refusal to prosecute the Crew was high on his list of complaints against her.

After many trials and appeals, 2 Live Crew was eventually acquitted, although that may have been

too little, too late for some of the principals involved.

Luther Campbell, the group's leader and owner of Luke Records, filed for bankruptcy, and Charles Freeman, the record store owner who defied the law by openly selling the album "As Nasty As They Wanna Be," is serving an 18-year sentence for dealing drugs.

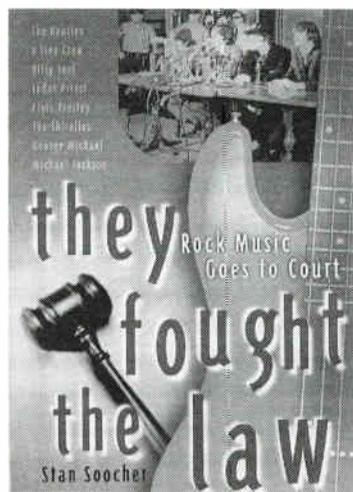
Also worth a mention is the chapter on the marketing of Presley after his death in August 1977. The book chronicles the horrible business advice the singer received over the years from Colonel Tom Parker, included waiving his royalty rights to RCA in 1973 for \$5.4 million (a sum that ultimately earned Elvis only \$1.2 million after taxes and Parker's cut).

Through various lawsuits over the years, Presley's estate has managed to gain the upper hand in the right to license products bearing the King's image. Those rights have proved beneficial to the estates of other celebrities regarding control over what can and cannot be marketed bearing the deceased's likeness.

Soocher, an attorney and former Billboard contributor, is a decent writer, and the book is written in a style that won't alienate or confuse non-lawyer types. In some cases, basic legal concepts are explained in a manner that anyone can understand.

At the very least, the chapters on Joel, the Beatles, the Shirelles, and Michael should be required reading for all new artists before they sign that first contract.

MICHAEL VILLANO



Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

Wings Classic To Get Anniversary Reissue
 Records say Capitol Records will release a 25th anniversary edition of Paul McCartney & Wings' 1973 classic *Band On The Run*, still the band's best-selling post-Beatles album. Plans call for the inclusion of two new tracks of previously unreleased Wings performances.

McLennan Gets Sire A&R Post In Nashville
 The Sire Records Group has raised its presence in Nashville by tapping Andy McLennan as VP of A&R. McLennan, who will be based in Nashville, is former GM of the Tennessee-based Springdale Records.

Social Distortion Splits From Sony
 After two albums for Epic and one for Sire, Social Distortion has amicably split from Sony. The band completed a three-night stand at Hollywood, Calif., last night, which was scheduled for a live album that will be released on major label on June 19.

Mystery Suitor Has Eyes For Spec's Music Chain

An unnamed suitor is involved in negotiations with Spec's Music that could result in a "business combination" with the 140-unit, Miami-based chain. According to sources, which are not being published, the deal would be valued at \$3 or more per share. The term "business combination" seems to suggest either a merger or an exit of the chain to a stock deal. While Spec's hasn't formally put itself on the market, sources say that over the last six months the chain, which is owned by Entertainment, National Record Mart, Trans World Entertainment, and Carnival Music, has been in talks with several potential buyers. Spec's was put up for sale unsuccessfully at least twice in recent years. Hahn/Weber represented Spec's then and is said to be handling the chain's current negotiations. The stock closed yesterday up 22 cents to \$2.75.

All-Star Event For War Child

Lithuanian Pavarotti will host his annual charity concert June 8 in his hometown of Modena, Italy. Artists who will join the concert include Jon Bon Jovi, Natalia Cole, the Corras, and other acts. The event is being produced by the War Child organization, which will use the funds to build the Pavarotti & Friends Children's Center in Liberia, where a civil war has killed a refugee for children of Liberia, where a civil war has raged since 1989. This will be the first Pavarotti & Friends charity concert. The first two have raised more than \$7 million.

Mellencamp To Columbia

Mellencamp has signed a four-album worldwide deal with Columbia Records. The singer left Mercury Records, his label since 1989. The deal includes a new album, *Scenic Route*, due in 1997. The deal also includes a new album, *Scenic Route*, due in 1997. The deal also includes a new album, *Scenic Route*, due in 1997.

PolyGram VP Dennis Exits Far East For Int'l Post

PolyGram Far East regional marketing VP Robbie Dennis is becoming VP of catalog marketing at PolyGram International in London, reporting to David Munn, senior VP of international product manager at PolyGram International. Dennis, who joined PolyGram U.K. in 1980, was replaced by Hong Kong-based post six years ago. Dennis is replacing Matthew Laurent-Prevost, who has returned to his native France to head BMG France's Ariola imprint.

Texas Bill Rider Thrown Out

A Texas court yesterday threw out a controversial bill that would have banned state investments in companies producing "offensive" sound recordings. The Travis County District Court in Austin, Texas, agreed with the position taken by the Recording Industry Assn. of America that the rider was unconstitutional. Judge F. Scott McCown permanently enjoined state officials from moving forward with the rider and said the rider "is properly severed" from the appropriations bill, which had been signed by Gov. George Bush Jr. (Bulletin, June 23, 1997).

Sanz Tops Premios Awards

Werner's Alejandro Sanz swept the second annual Premios de la Musica Awards in Madrid last night. He took honors for pop composer, artist, song ("Corazon Park"), video, and album ("Mapa"). Lariano pop act Jarabe de Palo and flamenco guitarist Vicente Amigo picked up two awards each, the former for new composer and new artist and the latter for flamenco composer and flamenco artist. Argentina's Fito Paez was voted best Latino artist and flamenco singer Enrique Morente received a lifetime achievement award.

DreamWorks Moves Into R&B With Busby

With the naming of former Motown president CO Jherri Busby as head of urban music, DreamWorks has officially entered the R&B and hip-hop arena. DreamWorks already has several R&B projects in the works, including "Straight No Chaser," an album from Atlanta-based rapper P.A., and "2 Souls 2 Story" by R&B singer David Hollister, a former member of the J.B.G. All-star album is scheduled for release July 14.

ASCAR Liquid Audio Team For Web Music

ASCAR has teamed up with Liquid Audio to advance the legal performance of music on the Internet, according to a statement. Liquid Audio, which develops online music delivery systems, will encourage its Web site clients to secure appropriate performance licenses from ASCAR. Liquid Audio will handle automated rights reporting to ASCAR from the collection and payment of royalties for music sold and played on the Web.

Liith Fair To Play More Dates In '98

This year's Liith Fair tour, featuring founder Sireh Mitchell, Bonnie Raitt, Martina McBride, Paula Cole, Sinead O'Connor, Diana King, and Missy Elliott, opens July 19 in Portland, Ore., and closes Aug. 31 in Vancouver. The tour, which includes stops in Los Angeles (June 27), Denver (July 6, 7, 8), and Toronto (Aug. 15, 16), boasts 57 dates as opposed to 37 last year.

PC Wise Fined For Trade Offenses

The Crown Court in Swansea, Wales, has fined CD manufacturer PC Wise £54,000 (\$91,000) for nine offenses under the U.K.'s Trade Descriptions Act and ordered the company to pay costs of £88,500 (\$149,000). The penalties follow a case earlier this year in which PC Wise owner Alan Watkins was found not guilty of producing pirate CDs but guilty of printing misleading information on discs. Two other defendants, Andrew Warren and John Bradley, pleaded guilty to the piracy offenses. They are due to be sentenced this month.

- WHAT'S ON**
- Green Day appears on MTV's "Live From The 10 Spot" tonight.
 - Billie Myers, Ultra Neta, K-Ci & JoJo, Ben Folds Five, and Mase featuring Total are on BIC's "Top Of The Pops" tonight.
 - Sugar Ray's Mark McGrath visits "Politically incorrect" tonight.
 - Glorie Estefan, Duncan Sheik, and Jai play ABC's "In Concert" tonight.
 - Sinead O'Connor and World Party play PBS' "Sessions At West 54th" tomorrow.

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Developing Acts Seek TV Outlets

Lack Of Programs Provides Marketing Challenge For Labels

BY TRACY E. HOPKINS

LOS ANGELES—With the cancellation of “The Keenen Ivory Wayans Show,” the Sinbad-hosted “Vibe” (both of which debuted in syndication in late August 1997 and went off the air this summer), and, most recently, Magic Johnson’s widely panned “Magic Hour,” R&B and hip-hop artists are once again left without a nightly national venue

get, the bigger the results,” Wright says.

However, Wright also views the demise of these shows as a challenge to labels “to come up with creative ways to expose their artists in a shrinking national medium but fertile entrepreneurial climate.”

In the short term, however, he expects that they will rely on the usual suspects. “[Marketing executives] will depend more heavily on BET to implement special programming to develop artists,” he says. “‘Motown Live’ will offer artists an opportunity to perform . . . with a real band,” Wright says, as opposed to performing to pre-recorded backing tracks. He adds that MTV and “The Jenny Jones Show” also offer a forum for many breaking R&B acts.

While Wendy Washington, VP of media relations for Universal Records, agrees that programs such as “Motown Live” and “OneWorld Music Beat” offer opportunities for charting R&B and hip-hop acts, she says there is a lack of venues for developing rap acts. Although the rapper Canibus is scheduled to perform on “Late Night With Conan O’Brien” Nov. 6, Washington says that most mainstream talk shows do not embrace up-and-coming rap artists.

“Without the steady stream of exposure those shows offered [to breaking acts], both the artists and the fans miss out,” adds Washington. “[‘The Tonight Show’] and ‘Late Show With David Letterman’ have always paid attention to the pop charts. They are interested in [booking] charting artists, and their policy has not changed since ‘Keenen’ and ‘Vibe’ went off the air.”



ROCK

to showcase their talents.

Record labels, which faced a similar dilemma after “The Arsenio Hall Show” left the airwaves in 1994, are relying on such supporters of R&B and hip-hop as BET and new syndicated programs like “Motown Live” and “Russell Simmons’ OneWorld Music Beat” to sustain TV viewers’ interest in R&B entertainment.

Brett Wright, VP of marketing and music development for RCA Records, says the recording industry will miss the exposure artists gained by appearing on these now-canceled shows. “In any business, the more television exposure you



Ron Keeps Hypnotizin’ ‘Em. Ron “Amen-Ra” Lawrence, who is best known for his work with Sean “Puffy” Combs, the Notorious B.I.G., and LL Cool J, signs a worldwide publishing deal with BMG Songs. Pictured seated, from left, are Combs, producer/artist/Bad Boy Entertainment president; Ron Lawrence; and Ed Woods, Lawrence’s attorney. Shown standing, from left, are Clyde Lieberman, VP of East Coast operations at BMG Songs, and Derrick Thompson, VP of urban music at BMG Songs.

Representatives for “The Tonight Show” and “Late Show with David Letterman” confirm that their booking policies remain chart-driven, while a spokesman for “Conan” says O’Brien has always been “open to what’s going on in music.”

However, Gee Street recording artist Olú doesn’t feel that shows like “Conan” reach out enough to R&B and hip-hop acts. The former member of the Boys Choir of (Continued on next page)



Life After Mariah. Although Crave has folded, Allure has relocated to Columbia Records. The group members display their gold plaques for Allure’s self-titled debut album. Pictured, from left, are Akissa, LaLisha, Linnie, and Alia.

Melba Moore Starts New Leg Of Musical ‘Journey’; Chrome Dome, Tommy Boy Split

MELBA’S ‘JOURNEY’: The legendary Melba Moore is set to resurface as the true diva she has always been. The vocalist says her new album, “Solitary Journey,” is slated to drop Nov. 24 on Encore Music Group Inc., a new indie label owned by songwriter/producer Andre Wallace. Moore is the first artist signed to the self-distributed label.



MOORE

The Grammy-nominated vocalist recorded her last album, “Soul Exposed,” in 1991 and has spent sever-

al years reviving her career after a series of highly publicized personal setbacks. Wallace, she adds, is a close friend who “watched her back and worked with her when no one else was there.”

Moore co-wrote “Everybody,” the first single from the 14-track set. In addition, she shares executive producer credits with Wallace.

“Everybody” was shipped to club DJs and to R&B, top 40, and dance radio Sept. 8. The single will feature several remixes that not only keep her sound current but also showcase her Broadway-honed pipes. The remixes include a club mix by Eddie Perez, a dub version by Elis Pacheco, and an R&B mix by Frankie Cutlass.

“The single has been very well-received,” says Moore. “I’m very pleased. [The song is] about fighting for one’s rights, and it has a universal appeal.”

Moore’s music career began in the early ‘70s, and the vocalist went on to record 14 albums, among them “Look What You’re Doing To The Man” (1971), “Peach Melba” (1975), “This Is It” (1976), “Read My Lips” (1985), and “A Lot Of Love” (1986). “Falling” and “You Stepped Into My Life” were among the many hit singles she garnered throughout her singing career.

In addition to working on the album, Moore has been touring nationally, performing her autobiographical, one-woman show, “A Swell Party: The Cole Porter Songbook.” On Oct. 2-3, Moore’s performances at the Norris Theater in Rolling Hills, Calif., drew the singer a standing ovation.

No stranger to the stage, Moore began her acting career on Broadway in the musical “Hair” and later appeared in “Timbuktu” and “Purlie.” The latter show garnered her a Tony Award, a New York Drama Critics Award, and a Drama Desk Award. Moore also appeared in Broadway’s “Les Misérables.”

Prior to the album’s release, Moore will take her show to Nassau, Bahamas; Jackson, Miss.; Orlando, Fla.; and Louisville, Ky.

DOME ON ITS OWN: According to Robert James, CEO of New York-based Chrome Dome Records, the label is no longer being distributed by Tommy Boy Records. James, who was also head of urban radio promotion and a member of Tommy Boy’s A&R committee, says that his contract with Tommy Boy is up in January but that he has



already left the label because Tommy Boy had no “strategic plan to develop artists in any genre of music.” Nor, he claims, was the company financially equipped to help sell and promote R&B and hip-hop.

Mark Davies, head of marketing for Tommy Boy, says, “The acts that Robert brought in were signed to Chrome Dome. We dis-



by Anita M. Samuels

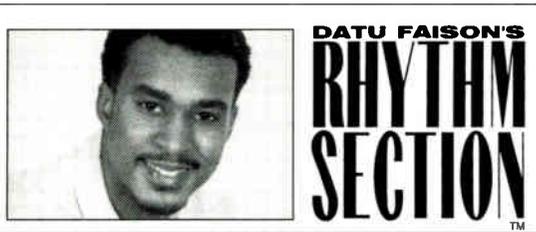


cussed with Robert what support he needed from Tommy Boy and what we were able to provide for him. We mutually agreed he would look for another partner . . . We’re actively helping to get the support he needs, with a label that can give him the resources he needs. It’s a very amicable [agreement]. He’s signed some great acts, and they need support.”

Although James recently signed former Uptown Records male quartet Soul IV Real to Chrome Dome, James says he realized that he wasn’t getting any help from Tommy Boy in promoting his artists. James has now pulled the group’s album, which was due for October release on Chrome Dome/Tommy Boy. Two singles, “I Want You” and “Come See Me Part II,” have already been serviced to radio via Chrome Dome/Tommy Boy.

Chrome Dome, says James, is now in “discussions” with other labels regarding distribution. Soul IV Real, he adds, is in the studio recording new tracks for the album, which James plans to release next year. The Chrome Dome roster includes hip-hop acts Phatty Banks, Inner City Misfits, and Midwest Mafia, which have been released from their Tommy Boy contracts.

In addition to James, the label is run by GM Tom Kasulius, senior VP Matt “Pint” Davis, and senior VP of publicity and marketing Tatiana “Mouth Almighty” Sampson.



KING OF THE HILL: After *Monica*'s six-week ride atop the Hot R&B Singles page with "The First Night" (Arista), *Dru Hill*'s "How Deep Is Your Love" (Island/Def Jam/Mercury) ends that reign, earning the foursome its third chart-topper.

The song, which jumps 3-1, is the first retail-available release from Def Jam's "Rush Hour" soundtrack. At R&B core stores, the song grew by 36% in a week when the core singles market was up by only 6%. The title also posted the largest audience gain in the chart's top five, up 2.5 million listeners. At the same time, "These Are The Times," which is the first track from *Dru Hill*'s forthcoming sophomore set, "Enter The Dru" (Island), racks up 6.6 million listeners. The new *Dru* album is scheduled to hit retail Oct. 27.

JIGGANAUT: Several years ago, *Jay-Z* got his introduction into the rap game via the *Jaz* on the track "The Originators" (EMI), which peaked at No. 13 on the Hot Rap Singles chart in the fall of 1990. His first solo outing, 1995's "Reasonable Doubt" (Roc-A-Fella/Def Jam/Mercury), went on to gold certification and scanned 43,000 units in its first week. Earlier this year, the artist's sophomore set, "In My Lifetime, Vol. 1" (Roc-A-Fella/Def Jam/Mercury), had sales of 138,000 units, although many rap fans thought it was more radio-friendly than his previous works because the first single featured vocal group **BLACKstreet**.

Now, with his harder edge and an expanded fan base via his starring role in his direct-to-retail film "Streets Is Watching," "Vol. 2... Hard Knock Life," which has been touted as his last solo album, scans 352,000 units at the full SoundScan panel. That sum was enough to secure No. 1 placement on both Top R&B Albums and The Billboard 200.

Jay-Z wins Greatest Gainer on the former, having entered early via street-date violations. Two cuts from the album are achieving significant airplay: the title track, which has 11 million listeners, and "Can I Get A...," which springs 28-20 on Hot R&B Singles. The latter would have won the Greatest Gainer Airplay prize for its increase of 5.8 million in audience, but it forfeits that prize because only titles ranked below No. 20 are eligible for the award.

CAN'T WE ALL JUST GET ALONG: Several years ago, R&B radio stations resembled today's top 40 in that they played a variety of hit music from various genres, although the primary focus was on R&B. Unfortunately, those days are gone, and the scope of R&B playlists has become increasingly narrow. Every now and then, an R&B station may play records from other genres if they are monumental hits, such as "My Heart Will Go On," or a novelty record like "Macarena." Recently, WGCI Chicago played "I'll Never Break Your Heart" (Jive) by the **Backstreet Boys**, a mediocre pop hit, under the alias of "the mystery record."

The song performed well and drew requests at the station, garnering 18 spins for the week ending Sept. 27. When the station finally announced the "mystery record's" identity, the audience changed its tune, strongly rejecting the act, says assistant music director **Special K**. Since that time, requests have faltered, and so has airplay. The song is scheduled to be dropped from the playlist.

DEVELOPING ACTS SEEK TV OUTLETS

(Continued from preceding page)

Harlem says he misses having a "forum for discussing black issues" and finds it peculiar that in many markets the "Vibe" and "Keenen" shows were in the same time slot.

While many would argue that the shows were canceled mainly for their low ratings, at least one artist says there may be other reasons. "It's not a coincidence that these shows were canceled," opines Olú, whose debut album, "Soul Catcher," will be released in early 1999. " 'Keenen' and 'Vibe' were our versions of [Jay] Leno and Letterman, and blacks have never been of much importance in the television world other than on sitcoms. So it's rare where we have a forum to put across our messages. And now that our music is all over the charts and has the power of influencing suburban kids, it's like there's a fear that our influence will spread."

OLD FRIENDS

One show that has remained receptive to developing R&B and hip-hop acts since it debuted three seasons ago is HBO's "The Chris Rock Show." But unlike "Keenen," "Vibe," and "The Magic Hour," which many say oversaturated the TV marketplace with appearances from the same high-profile R&B artists, "Rock" is less artist-driven.

" 'Keenen' and 'Vibe' were more like talk shows, but this is a comedy-driven show. We've never had an agenda to book name guests, so Chris has showcased some [breaking] musical artists who did not have a venue. Before they hit big, we had Erykah Badu, LSG, K-Ci & JoJo, and this season [we've] had DMX, Biz Markie, and alternative acts like Tricky and Lenny Kravitz," says Nancy Gellar, the show's executive producer. Upcoming shows, she adds, will include performances by OutKast, Faith Evans, and Method Man.

But Audrey LaCatis, who books talent for "Rock," which airs 13 episodes per season, does not feel it is the responsibility of one show to fill the void for developing artists that was left by the demise of "Keenen," "Vibe," and "Magic." Instead, she says, the R&B and hip-hop industry should make the producers of mainstream talk and variety shows more aware of their artists.

"If record companies are serious about exposing urban acts on mainstream television, they have to go to the producers and advertisers for those shows with more than chart positions. The industry needs to do more market research on where albums should be sold, so they can show 'Regis & Kathie Lee' and 'Good Morning America' that Wu-Tang sells in Iowa," says LaCatis.

Cindy Mahmoud, VP of entertainment for BET, says her network embraced new and developing artists long before there were other outlets. And while the cable network has showcased performances by hip-hop and R&B talent on "Teen Summit" and "Planet

Groove," the addition of the five-days-a-week concert series "BET SoundStage" in September has further solidified BET's partnership with the R&B music industry.

"With our programs, BET is able to exhibit a wide range of performers—from hip-hop artists who attract a teen audience to the R&B acts who attract a more mature audience," says Mahmoud.

While "SoundStage" features live performances—upcoming appearances include A Tribe Called Quest, Busta Rhymes with the Flipmode Squad, and Wyclef Jean—the focus of "Planet Groove" has shifted back to celebrity interviews and video-clips. Mahmoud says the network plans to diversify the exposure of such R&B artists as Usher by casting them in starring roles in BET's

as Sean "Puffy" Combs, Usher, Chris Tucker, and Shaquille O'Neal, "OneWorld" is described by Simmons as a "hip 'Entertainment Tonight.'"

Simmons says his vision for the show is to give "an honest presentation of young black culture" that is inclusive of the mainstream, pop audience. "Hip-hop is the most important culture—whether it's used [to sell] fashion, music, or film. Years ago, there was a trendy, non-black audience that was into rap. Now the audience behind rap is mainstream consumers, who are just as sophisticated as the core black audience. I want to bridge and move the culture forward," adds Simmons, who notes that he hopes to attract more mainstream advertisers as the show progresses.

"OneWorld," which debuted in syndication the weekend of Sept. 26 on 100 stations, features a number of segment correspondents, including model/author Veronica Webb, Quincy Jones' daughter Kidada Jones, model Kimora Lee, and British actress Amanda de Cadenet.

Yet another innovative venue for new and developing R&B and hip-hop artists is MTV's "The Cut," a daily, half-hour showcase focusing on unsigned talent hosted by TLC's Lisa "Left Eye" Lopes. Edna Sims-Bruce, the show's executive in charge of talent, says "The Cut" is an opportunity for fledgling talent and for record labels to promote developing artists. Artists will also get exposure by appearing as judges.

"This is a one-stop venue. Now record executives can turn on the television and see new talent and see themselves and their artists as judges. And during the show, we bump in and out of each guest judge's [music] video," says Sims-Bruce. Since the show's September debut, guest judges have included rappers Xzibit and Mack 10 and crooners Brian McKnight and Rome.



"Arabesque Film" series, which will air made-for-TV movies on the pay-per-view BET Film network next spring and in five half-hour installments on BET in fall 1999.

NEW VENUES

Perhaps "Motown Live," which debuted in syndication on 136 stations the week of Sept. 28, will help fill the gap in TV programming designed to promote R&B and hip-hop.

"For us, music is the most important thing," says Doug McHenry, the show's executive producer. "It's Motown, and that's a brand name that stands for the essence of black music."

Each show, hosted by TV and film actor Robert Townsend, will feature at least four performers. But what sets "Motown Live" apart from other performance shows like "SoundStage" and MTV's "Unplugged" is the pairing of vintage acts and new-school artists during each episode. For example, the episode airing the week of Oct. 5 features solo performances by Chaka Khan, Mary J. Blige, Monica, and Gloria Gaynor and included duets between Khan and Blige, as well as Blige and Monica.

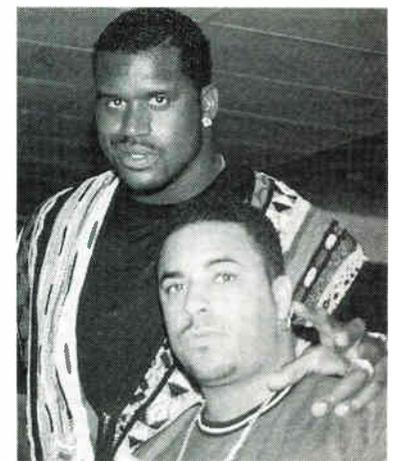
"The key is to create an atmosphere where artists of today and legendary performers can jam with a live band and create a new record that you can't get anywhere else but on 'Motown Live,'" says McHenry, who has also co-produced several hit films, including "New Jack City" and "Krush Groove."

Whereas the focus of "Motown Live" is strictly music, "Russell Simmons' OneWorld Music Beat" is a weekly, nationally syndicated show with a magazine format that profiles personalities in sports, music, fashion, and film who dominate R&B and hip-hop culture. With interviews with such people

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	WHAT I DO	SLIM (SLOW MOTION/NEROS)
2	4	4	WORLD WAR III	TOP AUTHORITY (TOP FLIGHT/WRAP/CHIBAN)
3	3	2	HEAT	ABSOLUTE (FEAT. KELLY PRICE AND CH OWI) (EPIC/DEF JAM/MERCUY)
4	1	5	GIVE A LITTLE	LAVONDRIA (312 ENTERTAINMENT/COPPER SUN/PP1)
5	—	4	BULLSHITTIN'	N'DEA DAVENPORT FEAT. MOS DEF (V2)
6	—	1	FOUL CATS	KOOL G RAP (DOWN LOW/K-TEL)
7	—	1	CURSE ON YOU	SLEEPY'S THEME FEAT. KEISHA JACKSON (BANG II)
8	5	2	LIZARD-LIZARD	NO GOOD - N - JIGGIE FEAT. LUKÉ (LUKE/LOUD)
9	6	3	G-SPOT	KOMPQZUR (ALL NET/PLATINUM/INTERSOUND)
10	8	6	DOUBLE DUTCH DANCE	KINSU (PLATINUM/INTERSOUND)
11	13	7	IMPACT "FEEL ME"	SCORPIO JACKSON (TLE)
12	16	6	8-TRACKS AND CADILLACS	A-TOWN PLAYERS FEAT. AMITA (WRAP/ICEBERG/CHIBAN)
13	9	5	GHETTO STAR	GOLDY (COOL CATS/ANANSI)
14	—	1	I'M YOUR ANGEL	R. KELLY & CELINE DION (JIVE)
15	11	11	MONEY MAKIN' ANTHEM	QUBU PRESENTS REDRUM'S NILLA KLUDE (STREET PRICE/PRIVATE (MERCURY))
16	—	9	PUERTO RICO	FRANKIE CUTLASS (HOODY/FREEZE/MOONROOF)
17	12	9	CRAWL BEFORE YOU BALL	SAAFIR (QWEST/WARNER BROS.)
18	14	6	ALL NIGHT	N2DEEP (ISWERVE/LIGHTYEAR)
19	21	8	PLAYIN' WIT MY MIND	BK (TONY MERCEDES/BREAKAWAY)
20	10	11	END TO END BURNERS... EPISODE 2	COMPANY FLOW (OFFICIAL/RAWKUS)
21	24	8	BED TIME STORY	JOHNNY P (C-TOWN/RAP-A-LOT/VIRGIN)
22	15	14	TURN THIS PARTY OUT	WHIP (OUTHOUSE)
23	—	14	MONEY BY THE TON	C-BO FEAT. MISSISSIPPI (AWOL/NOO TRYBE/VIRGIN)
24	—	3	I DON'T NEED NOBODY	DEREK RUSEL (GRAND MOTIF/BREAKAWAY)
25	—	1	BREAKFAST IN BED	KINO WATSON (HARVEY/ISR/CHIBAN)

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



Shaquille Holds Court. Basketball star/rapper Shaquille O'Neal celebrates the release of "Respect," his new album on A&M Records, at Club Soho in Los Angeles. Pictured, from left, are O'Neal and Rick "Dutch" Cousin.

Billboard TOP R&B ALBUMS

OCTOBER 17, 1998

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1/GREATEST GAINER ***						
1	89	—	2	JAY-Z	ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98) 1 week at No. 1 VOL. 2... HARD KNOCK LIFE	1
*** Hot Shot Debut ***						
2	NEW	—	1	OUTKAST	LAFACE 26053*/ARISTA (10.98/16.98)	2
*** Pacesetter ***						
3	70	—	2	A TRIBE CALLED QUEST	JIVE 41638* (10.98/17.98)	3
4	1	1	6	LAURYN HILL	RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	1
5	76	—	2	KIRK FRANKLIN	GOSPO CENTRIC 90178*/INTERSCOPE (10.98/17.98)	5
6	NEW	—	1	VARIOUS ARTISTS	NO LIMIT 53505*/PRIORITY (10.98/16.98) MEAN GREEN — MAJOR PLAYERS COMPILATION	6
7	4	2	3	SOUNDTRACK	DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	2
8	2	—	2	KEITH SWEAT	ELEKTRA 62262*/EEG (10.98/16.98)	2
9	5	6	8	KELLY PRICE	T-NECK 524516*/ISLAND (10.98 EQ/16.98)	2
10	3	77	3	FLIPMODE SQUAD	FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	3
11	6	7	20	DMX	RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	1
12	NEW	—	1	BRAND NUBIAN	ARISTA 19024 (10.98/16.98)	12
13	NEW	—	1	MOS DEF & TALIB KWELI	ARE BLACK STAR RAWKUS 1158* (10.98/16.98)	13
14	12	10	7	THE TEMPTATIONS	MOTOWN 530937 (10.98 EQ/16.98)	8
15	NEW	—	1	GANGSTA BOO	HYPNOTIZED MINDS 1685*/RELATIVITY (10.98/16.98)	15
16	10	9	10	SNOOP DOGG	NO LIMIT 50000*/PRIORITY (11.98/17.98)	1
17	8	8	3	SHAQUILLE O'NEAL	T.W.I.S.M. 540947*/A&M (10.98 EQ/16.98)	8
18	9	4	6	FAT JOE	MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	2
19	7	3	3	MAGIC	TRU/NO LIMIT 50017*/PRIORITY (10.98/16.98)	3
20	16	14	11	GERALD LEVERT	EASTWEST 62261*/EEG (10.98/16.98)	2
21	13	11	12	JERMAINE DUPRI	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	1
22	15	12	16	SOUNDTRACK	BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	4
23	19	19	21	XSCAPE	SO SO DEF 68042*/COLUMBIA (10.98 EQ/16.98)	6
24	20	17	8	LUTHER VANDROSS	VIRGIN 46089 (11.98/17.98)	9
25	NEW	—	1	DEBORAH COX	ARISTA 19022 (10.98/16.98) HS	25
26	14	5	5	CANIBUS	UNIVERSAL 53136* (10.98/16.98) HS	2
27	18	15	14	NOREAGA	PENALTY 3077*/TOMMY BOY (11.98/16.98)	1
28	22	20	17	BRANDY	ATLANTIC 83039*/AG (10.98/16.98)	2
29	28	24	12	TRIN-I-TEE 5:7	B-RITE 90094*/INTERSCOPE (10.98/15.98) HS	20
30	26	21	24	MYA	UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	13
31	27	22	12	MONICA	ARISTA 19011* (10.98/16.98)	2
32	NEW	—	1	BAD AZZ	PRIORITY 50741* (10.98/16.98) HS	32
33	31	31	19	MASTER P	NO LIMIT 53538*/PRIORITY (12.98/19.98)	1
34	11	—	2	RAS KASS	PATCHWERK 50739*/PRIORITY (10.98/16.98) HS	11
35	38	33	34	SILKK THE SHOCKER	NO LIMIT 50716*/PRIORITY (10.98/16.98)	1
36	NEW	—	1	WILL DOWNING & GERALD ALBRIGHT	VERVE FORECAST 557613*/VERVE (10.98 EQ/16.98) HS	36
37	23	16	5	BIG ED	NO LIMIT 50729*/PRIORITY (10.98/16.98)	3
38	34	27	55	JON B.	YAB YUM/550 MUSIC 67805*/EPIC (10.98 EQ/16.98)	5
39	32	29	25	TAMIA	QWEST 46213*/WARNER BROS. (10.98/16.98)	18
40	25	—	2	SOLO	PERSPECTIVE 549040*/A&M (10.98 EQ/16.98)	25
41	30	18	54	BRIAN MCKNIGHT	MOTOWN 536215 (10.98 EQ/16.98)	1
42	41	36	33	JAGGED EDGE	SO SO DEF 68181*/COLUMBIA (10.98 EQ/16.98) HS	19
43	24	23	8	SOUNDTRACK	FLYTE TYME 11806*/MCA (10.98/17.98)	3
44	33	26	14	MAXWELL	COLUMBIA 68968* (10.98 EQ/16.98)	2
45	17	—	2	BIG TYMERS	CASH MONEY 53170*/UNIVERSAL (10.98/16.98) HS	17
46	21	13	4	SKULL DUGGERY	NO LIMIT/PENALTY 3082*/TOMMY BOY (10.98/16.98) HS	4

47	36	30	8	E-40	SICK WID' IT 41645*/JIVE (10.98/24.98)	THE ELEMENT OF SURPRISE	4
48	39	35	10	MARY J. BLIGE	MCA 11848 (10.98/17.98)	THE TOUR	7
49	44	46	6	MONIFAH	UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42
50	37	25	8	VARIOUS ARTISTS	FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER LOUD 57517*/RCA (10.98/16.98)		2
51	54	44	53	NEXT	ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
52	29	28	27	MONTELL JORDAN	DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	8
53	NEW	—	1	TYRESE	RCA 66901 (9.98/13.98) HS	TYRESE	53
54	46	58	3	GENERAL GRANT	POLYBEAT 46055*/VIRGIN (10.98/16.98) HS	MR. ENERGIZER	46
55	43	38	6	NICOLE	THE GOLD MIND/EASTWEST 62209*/EEG (10.98/16.98)	MAKE IT HOT	19
56	40	34	28	PUBLIC ANNOUNCEMENT	A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
57	48	48	52	JANET	VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
58	53	40	24	BIG PUNISHER	LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
59	45	37	11	MAC	NO LIMIT 50727*/PRIORITY (10.98/16.98)	SHELL SHOCKED	4
60	69	—	2	TRICK DADDY	SLIP-N-SLIDE 2802*/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	60
61	35	—	2	GHETTO TWINZ	RAP-A-LOT 46259*/VIRGIN (10.98/16.98) HS	NO PAIN NO GAIN	35
62	42	—	2	REGINA BELLE	MCA 11777 (10.98/16.98)	BELIEVE IN ME	42
63	50	42	6	JAYO FELONY	DEF JAM 558762*/MERCURY (10.98 EQ/16.98)	WHATCHA GONNA DO	8
64	NEW	—	1	CHAKA KHAN	NPG 9281 (14.98 CD)	COME 2 MY HOUSE	64
65	55	49	6	VARIOUS ARTISTS	TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	43
66	57	45	45	WILL SMITH	COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
67	60	47	46	CHICO DEBARGE	KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
68	59	50	14	KANE & ABEL	NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	1
69	47	32	4	SOUNDTRACK	WARNER SUNSET/EASTWEST 62265*/EEG (11.98/17.98)	WHY DO FOOLS FALL IN LOVE	15
70	58	41	12	CAM'RON	UNIVERSAL 68976*/EPIC (11.98 EQ/16.98)	CONFESSIONS OF FIRE	2
71	61	52	68	K-CI & JOJO	MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
72	62	54	48	MYSTIKAL	BIG BOY/NO LIMIT 41620*/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
73	51	—	2	PATTI LABELLE	MCA 11814 (19.98/24.98)	LIVE! ONE NIGHT ONLY	51
74	49	39	6	XZIBIT	LOUD 67578*/RCA (10.98/16.98)	40 DAYZ & 40 NIGHTZ	14
75	63	59	58	MASTER P	NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
76	73	73	49	JAY-Z	ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
77	56	43	7	SOUNDTRACK	TVT SOUNDTRAX 8210*/TVT (10.98/17.98)	BLADE	28
78	68	66	19	MO THUGS FAMILY	MO THUGS 1632*/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
79	83	65	21	SPARKLE	ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	2
80	75	72	30	C-MURDER	NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	1
81	72	60	55	USHER	LAFACE 26043*/ARISTA (10.98/16.98)	MY WAY	1
82	86	76	11	2PAC	MECCA 8807 (11.98/16.98)	IN HIS OWN WORDS	43
83	78	68	47	LSG	EASTWEST 62125*/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
84	65	51	11	WU-TANG KILLA BEES	WU-TANG 50013*/PRIORITY (10.98/16.98)	THE SWARM	3
85	90	—	2	LUTHER VANDROSS	LV 69591*/EPIC (11.98 EQ/17.98)	ALWAYS & FOREVER — THE CLASSICS	85
86	84	84	29	SOUNDTRACK	HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	2
87	67	57	50	MASE	BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
88	52	—	2	C-LOC	C-LOC 50732*/PRIORITY (10.98/16.98) HS	YA HEARD ME	52
89	64	53	8	M.O.P.	RELATIVITY 1618* (10.98/15.98)	FIRST FAMILY 4 LIFE	14
90	96	82	81	THE NOTORIOUS B.I.G.	BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
91	94	89	46	KAREN CLARK-SHEARD	ISLAND 524397 (10.98 EQ/17.98) HS	FINALLY KAREN	28
92	71	63	23	FIEND	NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	1
93	RE-ENTRY	—	100	MAKAVELI	DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
94	66	70	5	VARIOUS ARTISTS	THUMP 4200 (10.98/15.98)	OLD SCHOOL JAMS	66
95	82	74	26	GOODIE MOB	LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	2
96	95	87	54	BOYZ II MEN	MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
97	81	61	6	TATYANA ALI	MJJ/WORK 68656*/EPIC (10.98 EQ/16.98) HS	KISS THE SKY	47
98	74	98	19	THE 2 LIVE CREW	LIL' JOE 231* (10.98/15.98)	THE REAL ONE	59
99	92	79	72	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION	B-RITE 90093*/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
100	88	71	16	DEVIN	RAP-A-LOT 45938*/VIRGIN (10.98/16.98) HS	THE DUDE	27

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.

shiro
"Good Love."
Everyone is looking for that

Shiro's first single from the long awaited debut album *LIFE GOES ON*.
Single in stores November 17.

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Y'all Wanna Floss Wit Us?

PLATINUM

◦ JERMAINE DUPRI "LIFE IN 1472"

DEBUT ◦ R&B AND RAP ALBUM ◦ PLATINUM PLUS

◦ USHER "MY WAY"

4X PLATINUM

◦ USHER "YOU MAKE ME WANNA."

◦ 1 SINGLE ◦ DOUBLE PLATINUM

◦ USHER "NICE ◦ SLOW."

◦ 1 SINGLE ◦ PLATINUM PLUS

◦ USHER "MY WAY"

◦ 1 SINGLE ◦ PLATINUM PLUS

◦ XSCAPE "TRACES OF MY LIPSTICK"

PLATINUM

◦ MONICA "THE FIRST NIGHT"

◦ 1 POP, R&B SINGLE ◦ PLATINUM PLUS

◦ ABOVE SONGS WRITTEN ◦ PRODUCED BY JERMAINE DUPRI ◦ ◦

Coming In January 1999...

MASE PRESENTS... HARLEM WORLD "THE MOVEMENT" ◦ DA BRAT ◦



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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	8	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA) 4 wks at No. 1
2	3	15	THE FIRST NIGHT	MONICA (ARISTA)
3	2	20	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)
4	6	21	FRIEND OF MINE	KELLY PRICE (T-NECK/ISLAND)
5	5	13	MOVIN' ON	MYA FEAT. SLUX THE SHOCKER (UNIVERSITY/INTERSCOPE)
6	4	13	MY LITTLE SECRET	XSCAPE (SO SO DEF/COLUMBIA)
7	9	5	LOVE LIKE THIS	FAITH EVANS (BAD BOY/ARISTA)
8	8	15	THINKIN' BOUT IT	GERALD LEVERT (EASTWEST/EEG)
9	7	7	HALF ON A BABY	R. KELLY (JIVE)
10	10	20	CAN'T TAKE MY EYES OFF OF YOU	LAURYN HILL (RUFFHOUSE/COLUMBIA)
11	12	9	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
12	11	15	I STILL LOVE YOU	NEXT (ARISTA)
13	16	32	THEY DON'T KNOW	JON B. (Y&B YUM/550 MUSIC/EPIC)
14	14	13	SAME OL' G	GINUWINE (BLACKGROUND/ATLANTIC)
15	15	14	SO INTO YOU	TAMIA (QWEST/WARNER BROS.)
16	13	17	TOP OF THE WORLD	BRANDY (FEATURING MASE) (ATLANTIC)
17	23	9	BEAUTIFUL	MARY J. BLIGE (FLYTE TYME/MCA)
18	19	26	THE ONLY ONE FOR ME	BRIAN MCKNIGHT (MOTOWN)
19	20	6	LEAN ON ME	KIRK FRANKLIN (GOSPO CENTRIC/INTERSCOPE)
20	18	12	HOW'S IT GOIN' DOWN	DMX (FEAT. FAITH EVANS) (RUFFHOUSE/DEF JAM/MERCURY)
21	24	7	I DO (WHATCHA SAY BOO)	JON B. (Y&B YUM/550 MUSIC/EPIC)
22	35	6	CAN I GET A...	JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA (DEF JAM/MERCURY)
23	17	23	MAKE IT HOT	NICOLE FEAT. MOCHA (THE GOLD MIND/EASTWEST/EEG)
24	27	7	LATELY	DIVINE (PENDULUM/RED ANT)
25	28	6	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)
26	21	32	GOTTA BE	JAGGED EDGE (SO SO DEF/COLUMBIA)
27	25	9	TOUCH IT	MONIEFAM (UPTOWN/UNIVERSAL)
28	26	39	TOO CLOSE	NEXT (ARISTA)
29	22	22	MONEY AIN'T A THANG	JD FEAT. JAY-Z (SO SO DEF/COLUMBIA)
30	32	8	COME AND GET WITH ME	KEITH SWEAT FEAT. SNOOP DOGG (ELEKTRA/EEG)
31	37	3	LOVE ME	112 FEATURING MASE (BAD BOY/ARISTA)
32	30	24	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
33	34	12	GOD'S GRACE	TRIN-I-TEE 5.7 (B-RITE/INTERSCOPE)
34	33	11	STAY	THE TEMPTATIONS (MOTOWN)
35	29	20	HORSE & CARRIAGE	CAM'RON FEAT. MASE (UNIVERSITY/EPIC)
36	38	9	SUPERTHUG (WHAT WHAT)	NOREAGA (PENALTY/TOMMY BOY)
37	36	17	IT AIN'T MY FAULT	SLUX THE SHOCKER FEAT. MYSTIKAL (NO LIMIT/PRIORITY)

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

HOT R&B RECURRENT AIRPLAY

1	1	4	ANYTIME	BRIAN MCKNIGHT (MOTOWN)
2	—	1	LOST ONES	LAURYN HILL (RUFFHOUSE/COLUMBIA)
3	—	1	NO GUARANTEE	CHICO DEBARGE (KEDAR/UNIVERSAL)
4	2	6	BE CAREFUL	SPARKLE (ROCK LAND/INTERSCOPE)
5	3	7	A ROSE IS STILL A ROSE	ARETHA FRANKLIN (ARISTA)
6	13	28	PUT YOUR HANDS WHERE MY EYES COULD SEE	BUSTA RHYMES (ELEKTRA/EEG)
7	8	6	NICE & SLOW	USHER (LAFACE/ARISTA)
8	12	25	EVERYTHING	MARY J. BLIGE (MCA)
9	5	5	IT'S ALL ABOUT ME	MYA & SISQO (UNIVERSITY/INTERSCOPE)
10	11	24	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)
11	15	9	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
12	14	3	THE ARMS OF THE ONE WHO LOVES YOU	XSCAPE (SO SO DEF/COLUMBIA)
13	6	8	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
14	10	35	STOMP	GOD'S PROPERTY (B-RITE/INTERSCOPE)
15	7	14	SEVEN DAYS	MARY J. BLIGE (MCA)
16	9	11	WE BE CLUBBIN'	ICE CUBE (HEAVYWEIGHT/A&M)
17	4	3	MISSING YOU	MARY J. BLIGE (MCA)
18	23	27	HOLD ON (CHANGE IS COMIN')	SOUNDS OF CHANGE (PERSPECTIVE/A&M)
19	25	8	BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
20	17	21	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)
21	19	18	MY BODY	LSG (EASTWEST/EEG)
22	22	6	LET'S RIDE	MONTELL JORDAN FEAT. MASTER P. SLUX THE SHOCKER (DEF JAM/MERCURY)
23	16	16	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
24	18	35	NO MONEY NO PROBLEMS	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA)
25	24	34	I CAN LOVE YOU	MARY J. BLIGE (MCA)

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

83	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	2 WAY STREET (Hicklo, ASCAP/Missiones, BMI/All Silver, BMI/Beane Tribe, BMI)	
51	'98 THUG PARADISE (Michael Moody's Universe, BMI/Jumping Bean, BMI/Longdue, BMI) WBM	84	THE ACTUAL (EMI April, ASCAP/Pent, ASCAP) HL
98	ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY) (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Doinit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM	38	ALL THE PLACES (I WILL KISS YOU) (Tenor, BMI/Nate Love's, BMI/MCA, ASCAP/Jamron, ASCAP/BMG, ASCAP/Slack A.D., ASCAP)
36	BETTER DAYS (Base Pipe, ASCAP/Wooptewoo, ASCAP/Copyright Control/Amazement, BMI)	79	BLACK ICE (SMY HIGH) (Dungeon Ratz, ASCAP/Goodie Mob, BMI/Chrysalis, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM
23	THE BOY IS MINE (EMI Blackwood, BMI/Brain-Brain, BMI/EMI Blackwood, SESAC/Famous, BMI/Henchi, BMI/EMI, BMI) HL	87	CALLIN' (WILL YOU PLAYERS EVER LEARN?) (J-Rome, ASCAP/MCA, ASCAP/T-Boy, ASCAP/Emara, ASCAP) HL
20	CAN I GET A... (Lil Lu Lu, BMI/DJ Inv, BMI/Ja, BMI/EMI Blackwood, BMI)	50	CHEAPSKATE (YOU AIN'T GETTIN' NADA) (Chrysalis, ASCAP/Ubiquity, ASCAP)
97	CHEATED (TO ALL THE GIRLS) (Tete San Ko, ASCAP/Sony/ATV Tunes, ASCAP/Salaam Remi, ASCAP/EMI, ASCAP/Benz-Speculous, ASCAP/EMI April, ASCAP/Casa David, ASCAP/Kid Bird, ASCAP) HL	95	CLEOPATRA'S THEME (EMI/EMI Blackwood, BMI) HL
84	COME WITH ME (Flames Of Albion, ASCAP/Warner Chappell, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Remiable, ASCAP) HL/WBM	26	DAYDREAMIN' (Rodney Jerkins, BMI/EMI Blackwood, BMI/Ensign, BMI/Bow Down, BMI/Gunz, BMI/LeShawn Daniels, ASCAP/EMI April, ASCAP/MCA, ASCAP) HL
57	DEADLY ZONE (TVT, ASCAP/Nash Mack, ASCAP/BMG, ASCAP/Careers-BMG, ASCAP/Honeycomb Hideout, ASCAP) HL	47	DEFINITION (Medina Sound, BMI/Pen Skills, BMI/DJ Hi-Tek, BMI) Blackwood, BMI
60	DESTINY (M. Dubois, BMI/N Key, BMI/Recoupable, BMI/Hancock, BMI/Irving, BMI) WBM	48	DON CARTAGENA (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/R. Frierson, BMI/Janice Combs, BMI/EMI Blackwood, BMI)
75	DR. GREENHUMB (Soul Assassins, ASCAP/Hits From Da Bong, ASCAP/BMG, ASCAP) HL	39	FIND A WAY (Zomba, ASCAP/Jazz Merchant, ASCAP/Ephocay, ASCAP/PolyGram International, ASCAP/MCA, ASCAP/Universal, ASCAP/Towa Tei, ASCAP/Babel Gilberto, ASCAP) HL/WBM
2	THE FIRST NIGHT (So So Def, ASCAP/EMI April, ASCAP/Marshai, ASCAP/Jobete, ASCAP) HL	4	FRIEND OF MINE (The Price Is Right, BMI/Music Corp. Of America, BMI/Steven A. Jordan, ASCAP/Sony/ATV Songs, ASCAP/Dub's World, ASCAP/HGL, ASCAP/For Chase, ASCAP/HI Co. South, ASCAP) HL
99	FUNNY HOW LOVE GOES (Gamble-Huff, BMI/Henry Sue Mae, BMI)	62	GHETTO FABULOUS (Patchwerk 360, ASCAP/AHMP 926, ASCAP/Stu-B-Doo, ASCAP/WB, ASCAP/Real An Ruff, ASCAP/Ain't Nothing Going On But Funkin, ASCAP/Sony/ATV Tunes, ASCAP/Chesdel, BMI)
53	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP/TCF, ASCAP/Wu-Lang, BMI/Warner-Tamerlane, BMI/Gibb Brothers, BMI/Careers-BMG, BMI/Unichappell, BMI) HL/WBM	80	GIRLS (Colli Park, BMI/Santron, BMI/MCA, BMI/Cameo Appearance By Ramses, BMI/Gasoline Alley, BMI)
69	GOODBYE TO MY HOMIES (Big P, BMI/Burnin Ave., BMI/Jobete, ASCAP/EMI April, ASCAP) HL	21	GOTTA BE (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
43	HERE WE GO (Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP) HL	31	HORSE & CARRIAGE (Killer Cam, ASCAP/Unterainment, ASCAP/Warner Chappell, ASCAP/12 And Under, BMI/Siam U Well, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI) WBM
93	THE HOT JIG (EMI April, ASCAP/Gifted Pearl, ASCAP/Sounds Of Jupiter, BMI)	1	HOW DEEP IS YOUR LOVE (Sony/ATV Songs, BMI/Everyone Graves, BMI/North Avenue, ASCAP/EMI April, ASCAP/Nyrraw, ASCAP/Da Ish, ASCAP/Funky Noble, ASCAP/Famous, ASCAP) HL
61	HOW DO I FEEL (EMI April, ASCAP/Keiande, ASCAP/EMI Blackwood, BMI/Deborah Cox, BMI/Warner-Tamerlane, BMI/Slug Sound, BMI) HL/WBM	19	HOW'S IT GOIN' DOWN (Boomer X, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP)
18	I AIN'T HAVIN' THAT (Disagreeable, ASCAP/Mr. Maidu, ASCAP/The Toy, ASCAP/Ron Real Muzack, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP/Famous, ASCAP) HL/WBM	18	I CAN DO THAT (Hudson Jordan, ASCAP/Wixen, ASCAP/Famous, ASCAP/Mood Swing, BMI) HL
34	I GET LONELY (Black Ice, BMI/EMI April, ASCAP/Flyte Tyne, ASCAP) HL/WBM	90	I HAD NO RIGHT (MCA, ASCAP/Chotre, ASCAP) HL
74	INCREDIBLE (Zomba, ASCAP/Erick Sermon, ASCAP/Illiatic, ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP/Unichappell, BMI/PolyGram, BMI/Datnate, BMI)	85	INSANE (H Spirit, ASCAP)
41	INVASION OF THE FLAT BOOTY B*****S (Zomba, BMI/Sand, BMI/Erick Sermon, ASCAP/Zomba, ASCAP/Neutral Gray, BMI/Original JB, BMI) WBM	70	I SHOULD CHEAT ON YOU (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI) HL
6	I STILL LOVE YOU (Uh, Oh, ASCAP/Lil Tweet, ASCAP/Honey Jars And Diapers, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/Warner-Tamerlane, BMI/Kear, BMI/Sony/ATV Songs, BMI) HL/WBM	46	I TRIED (Troy Oliver, ASCAP/Milk Chocolate Factory, ASCAP/Hollow Thigh, ASCAP)
56	IT'S ALLRIGHT (Lil Lu Lu, BMI/Boogie Dash, ASCAP/GRE, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Index, ASCAP/BMG, ASCAP/EMI Blackwood, BMI) HL/WBM	37	I WASN'T WITH IT (Browtown Sound, BMI/Yab Yum, BMI/Sony/ATV Songs, BMI/Chile, BMI/Mandielive, BMI/Irving, BMI/J Just Wanna Play Music, BMI/PolyGram, BMI) HL/WBM
22	JUST THE TWO OF US (Antisia, ASCAP/Bluenig, ASCAP)	5	LATELY (Tony Roy, BMI/Slav TuTu Five, BMI/Howcott, BMI/Irving, BMI) WBM
72	LET IT RAIN (Rockwood, BMI/Gensong, BMI/Dream Factory, BMI)	71	LET ME GO...RELEASE ME (Spanish Ghetto Diamond, BMI/Jumping Bean, BMI/Stone Jam, BMI/Warner Chappell, BMI/Hold Up, BMI/Neza, BMI/Jelly's Jams, BMI)
49	LET ME RETURN THE FAVOR (God's Cryin', ASCAP/Ghetto Fabulous, ASCAP)	29	LOOKIN' AT ME (M. Betha, ASCAP/Chase Chad, ASCAP/The Waters Of Nazereth, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL
63	LOST IN LOVE (Marco A. Cardenas, ASCAP/Upstairs, ASCAP)	64	LOVERS AGAIN (One World)
17	MAKE IT HOT (Mass Confusion, ASCAP)	28	MONEY AIN'T A THANG (So So Def, ASCAP/EMI April, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Globe Art, BMI/Amazing Love, BMI/Deeply Sliced, BMI/Boy Club, BMI) HL
10	NAYIN' ON (WB, ASCAP/D. Extraordinary, ASCAP/Da Ish, ASCAP/Daddy Star, ASCAP/Urban Warfare, ASCAP/NYZ Girl, ASCAP) WBM	9	MY LITTLE SECRET (So So Def, ASCAP/EMI April, ASCAP/Juicy Time, ASCAP/Air Control, ASCAP/Slack A.D., ASCAP/BMG, ASCAP)
35	MY WAY (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP) HL	86	NEED TO KNOW (E.D. Duz-it, BMI/Rhythm & Praise, BMI/Ensign, BMI/Celebrity Status, BMI)
52	NOBODY DOES IT BETTER (Nate Dogg, BMI/Warren G, ASCAP/Almo, ASCAP) WBM	24	NOBODY ELSE (Harindur, BMI/Joel Public, BMI/Zovektion, ASCAP/BMG Songs, ASCAP) HL
7	NOBODY'S SUPPOSED TO BE HERE (Wixen, ASCAP/Famous, ASCAP) HL	45	NO FOOL NO MORE (Realsongs, ASCAP/Baby Big, ASCAP/BoodaMax, ASCAP) WBM
96	NO WOMAN (Jobete, BMI/Rubsons, BMI/HyckRyck, BMI/MCA, BMI/EMI Blackwood, BMI)	94	THE OLE B*TCH-U-WORRYZ (Little Stephen, BMI/Taqiyah, BMI/Chrysalis, BMI)

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	2	3	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY) 1 wks at No. 1
2	1	6	LATELY	DIVINE (PENDULUM/RED ANT)
3	5	3	WESTSIDE	TQ (CLOCKWORK/EPIC)
4	6	3	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)
5	4	10	THE FIRST NIGHT	MONICA (ARISTA)
6	—	1	ALL THE PLACES (I WILL KISS YOU)	AARON HALL (SILAS/MCA)
7	7	8	THINKIN' BOUT IT	GERALD LEVERT (EASTWEST/EEG)
8	3	6	I CAN DO THAT	MONTELL JORDAN (DEF JAM/MERCURY)
9	8	2	JUST THE TWO OF US	WILL SMITH (COLUMBIA)
10	9	11	I STILL LOVE YOU	NEXT (ARISTA)
11	12	11	TOUCH IT	MONIEFAM (UPTOWN/UNIVERSAL)
12	11	15	SO INTO YOU	TAMIA (QWEST/WARNER BROS.)
13	16	15	FRIEND OF MINE	KELLY PRICE (T-NECK/ISLAND)
14	10	9	NOBODY ELSE	TYRESE (RCA)
15	13	7	SPLACKAVELLIE	PRESSHA (TONY MERCEDES/LAFACE/ARISTA)
16	19	6	SUPERTHUG (WHAT WHAT)	NOREAGA (PENALTY/TOMMY BOY)
17	14	11	DAYDREAMIN'	TATYANA ALI (MJJ/WORK/EPIC)
18	17	6	YESTERDAY	DEBELAH MORGAN (VAZ/MOTOWN)
19	15	13	LOOKIN' AT ME	MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)
20	21	4	INVASION OF THE FLAT BOOTY B*****S	TOO SHORT (SHORT/JIVE)
21	22	7	STILL A G THANG	SNOOP DOGG (NO LIMIT/PRIORITY)
22	23	6	TOUCH ME	SOLO (PERSPECTIVE/A&M)
23	20	6	'98 THUG PARADISE	TRAGEDY, CAPONE, INFINITE (H.O.L.A.)
24	18	9	DEFINITION	MOS DEF & KWELI ARE BLACK STAR (RAWKUS)
25	26	21	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
26	25	9	TIME AFTER TIME	INOJU (SO SO DEF/COLUMBIA)
27	24	2	NO FOOL NO MORE	EN VOUEGE (WARNER SUNSET/EASTWEST/EEG)
28	—	1	BETTER DAYS	WCF FROM WESTSIDE CONNECTION FEAT. JON B. (PAYDAY/NOON/ISLAND)
29	29	13	WHAT U SEE IS WHAT U GET	XZIBIT (LOUJ)
30	31	17	MAKE IT HOT	NICOLE (THE GOLD MIND/EASTWEST/EEG)
31	28	18	MY WAY	USHER (LAFACE/ARISTA)
32	27	3	DEADLY ZONE	BOUNTY KILLER FEAT. MOBB DEEP & RAPPY MONO (TVT SOUND/RAVITY)
33	32	2	I TRIED	4 KAST (RCA)
34	30	5	SOMEBODY TO LOVE	LEVI LITTLE (WHITE LABEL)
35	36	18	HOW DO I SAY I'M SORRY	TAMI DAVIS (RED ANT)
36	33	10	I WASN'T WITH IT	JESSE POWELL (SILAS/MCA)
37	—	1	WHEREVER YOU GO	VOICES OF THEORY (H.O.L.A./RED ANT)

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

67	PAPER (Queen Latifah, ASCAP/Tele San Ko, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL	40	TIME AFTER TIME (Rella, BMI/Sony/ATV Songs, BMI/Dub Tunes, ASCAP/WB, ASCAP) HL/WBM
91	PARDON ME WHILE I COME BACK. (A.T.T., ASCAP)	27	TOO CLOSE (Naughty, ASCAP/Do What I Gotta, ASCAP/Uh, Oh, ASCAP/Neutral Gray, ASCAP/Pure Love, ASCAP/WB, ASCAP/EMI, ASCAP) HL/WBM
73	PARTY AIN'T A PARTY (Queen Bee, ASCAP/Funky Mama, ASCAP/Zomba, ASCAP/Donni, ASCAP/LB Fare, ASCAP/EMI, ASCAP/Abdur Rahman, ASCAP/Real To Da Core, ASCAP) HL/WBM	92	TOPS DROP (Ottanoweh, BMI/Takin Care Of Business, BMI)
66	SEXUAL HEALING (EMI April, ASCAP/EMI Blackwood, BMI/Ritz Writers, ASCAP/SBK April, ASCAP)	12	TOUCH IT (Justin Combs, ASCAP/EMI April, ASCAP/Chief Joseph, ASCAP/Sing A Song, ASCAP/WB, ASCAP/Dakota House, ASCAP) HL/WBM
8	SO INTO YOU (Plus 1, ASCAP/Jobete, ASCAP/Cambrea, ASCAP/Jobete, ASCAP/Trenda Richie, ASCAP/CLM/HL Universe, ASCAP)	32	TOUCH ME (PolyGram International, ASCAP/Tony Tone, ASCAP/Time Bass, ASCAP/DJ-Chavis, ASCAP/Mackability, ASCAP/Haa-Sha, ASCAP) HL
76	SPARK SOMEBODY UP (Duck Low, ASCAP/Phat Vibe, ASCAP/Warner-Tamerlane, BMI)	77	TRU MASTER (Pete Rock, ASCAP/Rameca, ASCAP/Careers-BMG, BMI/Diggs Family, BMI/K-Music, BMI)
17	SPLACKAVELLIE (Pepperdrive, BMI)	88	UNCUT, PURE (Fantasy, BMI/Irving, BMI)
25	STILL A G THANG (My Own Chit, BMI/Cina, ASCAP)	81	UNIFY (Slick Rick, BMI/My Own Chit, BMI/Unichappell, BMI)
33	STILL NOT A PLAYER (Let Me Show You, ASCAP/Do Cartegena, ASCAP/Jelly Jams, ASCAP/Sounds Of Da Red Drum, ASCAP/Almo, ASCAP/Ruffand Road, ASCAP/Foray, SESAC/1972, SESAC) WBM	11	WESTSIDE (Sony/ATV Tunes, ASCAP/Strictly TQ, ASCAP/EMI Blackwood, BMI/Steady Mobbin', BMI/Femi, BMI/Four Knights, BMI/Music Corp. Of America, BMI/Neutra Gray, ASCAP) HL
81	STOP BEING GREEDY (Boomer X, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP/Damon Blackman, ASCAP/Jobete, BMI/EMI Blackwood, BMI) HL	78	WHATCHA GONE DO? (2000 Watts, ASCAP/WB, ASCAP/Toni Robb, ASCAP) HL
52	STRAWBERRY (Meldeus Foot, ASCAP/WB, ASCAP/Gw Jr., ASCAP/Locksmith, ASCAP)	44	WHAT U SEE IS WHAT U GET (Hennsey For Everyone, BMI/Voco, BMI/Alexra, BMI/Ros World, ASCAP/Largo, ASCAP)
15	SUPERTHUG (WHAT WHAT) (Suite 1202, BMI/Lose Luis Gotcha, BMI/The Waters Of Nazereth, BMI/Chase Chad, ASCAP/Chrysalis, ASCAP/Monster, ASCAP) WBM	55	WHEREVER YOU GO (Sure II Hit, ASCAP/Warner Chappell, ASCAP/Black Panther, ASCAP/Famous, ASCAP/Ensign, ASCAP/Melodious Foot, ASCAP)
100	THERE YOU ARE (Tickle Box, ASCAP/E Two, ASCAP/Tabulous, ASCAP/Hit Co. South, ASCAP)	65	WOOF WOOF

OCTOBER 17, 1998

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				*** No. 1 ***		
1	3	13	3	HOW DEEP IS YOUR LOVE 1 week at No. 1 DUTCH MONDIE THE N-TITY, W. CAMPBELL, JR., COUSINS, T. RUFFIN, W. CAMPBELL, M. ANDREWS, R. NOBLE	◆ DRU HILL FEAT. REDMAN (C) (D) (T) ISLAND/DEF JAM 572424/MERCURY	1
2	1	1	10	THE FIRST NIGHT J. DUPRI (J. DUPRI, T. SAVAGE, M. MCLEOD, P. SAWYER)	◆ MONICA (C) (D) (T) (X) ARISTA 13522	1
3	2	2	8	THINKIN' BOUT IT DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON, G. LEVERT)	◆ GERALD LEVERT (C) (D) (T) (X) EASTWEST 64091/EEG	2
4	4	3	15	FRIEND OF MINE J. DUB'S, DENT, STEVE J. (R. PRICE, S. JORDAN, J. WALKER, A. DENT, SEALS, CROFTS)	◆ KELLY PRICE (C) (D) (T) (V) (X) T-NECK 572330/ISLAND	1
5	5	6	6	LATELY J. HOWCOTT, D. PARKS (W. BAKER, C. KELLY)	◆ DIVINE (C) (D) PENDULUM 15316/RED ANT	5
6	6	4	11	I STILL LOVE YOU KAYCEE, D. LIGHTY (R. L. HUGGAR, R. BROWN, T. DUBERT, A. CLOWERS, D. LIGHTY, C. LIGHTY, D. BRISTOLL, K. EDMONDS)	◆ NEXT (C) (D) (T) (X) ARISTA 13509	4
7	9	14	3	NOBODY'S SUPPOSED TO BE HERE A. CRAWFORD, M. JORDAN (S. CRAWFORD, M. JORDAN)	◆ DEBORAH COX (C) (D) (T) (X) ARISTA 13550	7
8	8	7	15	SO INTO YOU TIM & BOB (T. KELLEY, B. ROBINSON, TIMAS, L. RICHIE, R. LAPREAD)	◆ TAMIA (C) (D) (V) QWEST 17194/WARNER BROS.	7
				*** Hot Shot Debut ***		
9	NEW		1	MY LITTLE SECRET J. DUPRI (J. DUPRI, M. SEAL, L. SCOTT)	◆ XSCAPE (C) (D) SO SO DEF 79036/COLUMBIA	9
10	7	5	12	MOVIN' ON D. PEARSON (D. PEARSON, M. ANDREWS, M. HARRISON)	◆ MYA FEATURING SILKK THE SHOCKER (T) UNIVERSITY 95032*/INTERSCOPE	4
11	11	11	3	WESTSIDE M. WILSON (F. SUTELAND, T. QUATES, M. MOSLEY, F. DIETUNDE, J. SAMPLE, R. FORD, JR., R. SIMMONS, J. MOORE, K. WALKER)	◆ TQ (C) (D) (T) CLOAKWRK 79022/EPIC	11
12	12	9	11	TOUCH IT J. KNIGHT (J. KNIGHT, SCREWFACE, T. STAHL, J. GULDBERG)	◆ MONIFAH (C) (D) (T) UPTOWN 56207/UNIVERSAL	9
13	NEW		1	ALL THE PLACES (I WILL KISS YOU) M. SEAL (A. HALL III, M. SEAL)	◆ AARON HALL (C) (D) (T) SILAS 55473/MCA	13
14	16	16	38	THEY DON'T KNOW/ARE U STILL DOWN TIM & BOB, T. SHAKUR (JON B., T. KELLEY, B. ROBINSON, T. SHAKUR, JOHN NY J)	◆ JON B. (C) (D) YAB YUM/550 MUSIC 78793/EPIC	2
15	20	23	6	SUPERTHUG (WHAT WHAT) THE NEPTUNES (V. SANTIAGO, P. WILLIAMS, C. HUGO, D. HARRY, C. STEIN)	◆ NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	15
16	13	10	17	MAKE IT HOT TIMBALAND (M. ELLIOTT)	◆ NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) THE GOLD MIND/EASTWEST 64110/EEG	2
17	14	15	7	SPLACKAVELLIE J. CARN (D. JONES, J. CARN)	◆ PRESSHA (C) (D) (T) (X) TONY MERCEDES/LAFACE 24302/ARISTA	14
18	10	8	13	I CAN DO THAT T. BISHOP (M. JORDAN, T. BISHOP)	◆ MONTELL JORDAN (C) (D) (T) DEF JAM 566106/MERCURY	4
19	19	21	8	HOW'S IT GOIN' DOWN PK (E. SERMON, A. FIELDS)	◆ DMX (FEATURING FAITH EVANS) (T) RUFF RYDERS/DEF JAM 566243*/MERCURY	19
20	28	34	3	CAN I GET A... J. GOTTLIL, LIL' ROB (S. CARTER, I. LORENZO, J. ATKINS, R. MAYS)	◆ JAY-Z FEATURING AMIL (OF MAJOR COINZ) AND JA I (T) DEF JAM 567683*/MERCURY	20
21	13	20	10	GOTTA BE J. DUPRI (J. DUPRI, B. CASEY, B. CASEY, M. SEAL)	◆ JAGGED EDGE (C) (D) SO SO DEF 79010/COLUMBIA	11
22	17	—	2	JUST THE TWO OF US SAUCE (W. SMITH, B. WITHERS, W. SALTER, R. MACDONALD)	◆ WILL SMITH (M) (T) (X) COLUMBIA 79038*	17
23	21	18	21	THE BOY IS MINE R. JERKINS (R. JERKINS, BRANDY, R. DANIELS, F. JERKINS III, J. TEJEDA)	◆ BRANDY & MONICA (C) (D) (T) (V) (X) ATLANTIC 84089	1
24	15	12	9	NOBODY ELSE JAKE (T. GIBSON, J. CARTER, T. JOB, K. SCOTT, J. R. SAYLES)	◆ TYRESE (C) (D) (T) RCA 65538	12
25	23	22	7	STILL A G THANG M. WELLS (C. BROADUS, C. WOMACK, M. WELLS)	◆ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	16
26	22	17	11	DAYDREAMIN' R. JERKINS (R. JERKINS, L. DANIELS, F. JERKINS, P. PANKEI, S. HAMILTON, D. FAGEN, W. BECKER)	◆ TATYANA ALI (C) (D) (T) MJ/WORK 78855/EPIC	5
27	26	25	36	TOO CLOSE KAYCEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
28	25	24	16	MONEY AIN'T A THANG J. DUPRI (J. DUPRI, JAY-Z, S. ARRINGTON, C. C. CARTER, B. HANK, R. PARKER)	◆ JD FEATURING JAY-Z (T) SO SO DEF 78864*/COLUMBIA	10
29	24	19	13	LOOKIN' AT ME C. HUGO, P. WILLIAMS (M. BETHA, C. HUGO, P. WILLIAMS, S. COMBS)	◆ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	8
				*** Greatest Gainer/Sales ***		
30	30	28	6	YESTERDAY V. BENFORD (V. BENFORD, D. MORGAN)	◆ DEBELAH MORGAN (C) (D) VAZ 860800/MOTOWN	28
31	27	26	14	HORSE & CARRIAGE POKE & TONE (C. GILES, S. BARNES, J. C. OLIVIER)	◆ CAM'RON FEATURING MASE (T) UNTERENTAINMENT 78938*/EPIC	9
32	29	31	6	TOUCH ME R. SAADIQ (R. SAADIQ, R. ANDERSON, D. CHAVIS, E. MACK, D. STOKES)	◆ SOLO (C) (D) PERSPECTIVE 587600/A&M	26
33	33	30	19	STILL NOT A PLAYER KNOBODY (C. RIOS, J. FOSTER, M. WILLIAMS, R. JERKINS, J. TEJEDA, J. THOMAS, J. SKINNER)	◆ BIG PUNISHER FEATURING JOE (T) LOUD 65478*	6
34	35	32	23	I GET LONELY J. JAM, T. LEWIS, J. JACKSON, T. RILEY (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (FEATURING BLACKSTREET) (C) (D) (T) (V) (X) VIRGIN 38631	1
35	32	29	18	MY WAY J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24323/ARISTA	4
36	NEW		1	BETTER DAYS WC, CRAZY TOONES (W. CALHOUN, M. THOMPSON, J. WILLIAMS, F. BEVERLY)	◆ WC FROM WESTSIDE CONNECTION FEATURING JON B. (C) (D) (T) PAYDAY/LONDON 570258/ISLAND	36
37	31	27	10	I WASN'T WITH IT JON JOHN, J. ELIAS (J. ROBINSON, J. ELIAS, E. JACKSON)	◆ JESSE POWELL (C) (D) SILAS 55457/MCA	25
38	34	33	30	ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY) J. HALEY, R. BENNETT (J. HALEY, R. BENNETT, K. HALEY)	◆ K-CI & JOJO (C) (D) MCA 55420	1
39	36	35	9	FIND A WAY THE UMMAH (K. FAREED, M. TAYLOR, A. SHAHEED, MUHAMMAD, J. YANCEY, T. TEI, B. GILBERTO)	◆ A TRIBE CALLED QUEST (T) JIVE 42534*	29
40	39	38	9	TIME AFTER TIME C. ROANE (C. LAUPER, R. HYMAN)	◆ INOJ (C) (D) SO SO DEF 79016/COLUMBIA	30
41	41	41	4	INVASION OF THE FLAT BOOTY B***** E. SERMON (T. SHAW, E. SERMON, R. SIMMONS, K. WALKER, J. B. MOORE, S. GLASSMAN, J. BRALOWER)	◆ TOO SHORT (C) (D) (T) SHORT 42543/JIVE	41
42	42	44	61	YOU MAKE ME WANNA... J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
43	44	39	10	HERE WE GO J. HAN, J. FUNKMASTER FLEX (W. JEAN, K. BASS, D. MCRAE, M. MOORE-HOUGH)	◆ FUNKMASTER FLEX PRESENTS KHADEJA FEATURING PRODUCT (T) LOUD 65542*	34
44	40	36	13	WHAT U SEE IS WHAT U GET J. WEST (A. JOINER, J. WEST)	◆ XZIBIT (C) (D) (T) LOUD 65507	34
45	37	—	2	NO FOOL NO MORE BIG BABY, SUGAR MIKE (D. WARREN)	◆ EN VOGUE (C) (D) WARNER SUNSET/EASTWEST 64082/EEG	37
46	46	61	5	I TRIED G. ISAAC, T. OLIVER (G. ISAAC, T. OLIVER)	◆ 4KAST (C) (D) (T) RCA 65555	46
47	38	37	9	DEFINITION DJ HI-TEK (D. SMITH, T. K. GREENE, T. COTRELL)	◆ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	31
				*** Greatest Gainer/Airplay ***		
48	51	40	5	DON CARTAGENA R. FRIERSON (J. CARTAGENA, R. FRIERSON)	◆ FAT JOE (FEATURING PUFF DADDY) (T) MYSTIC/BIG BEAT 95527/ATLANTIC	40
49	NEW		1	LET ME RETURN THE FAVOR R. JERKINS, T. MASERATI (A. MARTIN, J. MATIAS)	◆ ANDREA MARTIN (C) (D) (T) (X) ARISTA 13541	49

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	50	51	9	CHEAPSKATE (YOU AIN'T GETTIN' NADA) SKI (D. WILLIS, K. HOWELL, S. FORD, M. BRYANT, R. O'FARRALL, R. AYERS)	◆ SPORXY THEVZ (T) ROC A-BLOK/RUFFHOUSE 78934*/COLUMBIA	50
51	43	43	6	'98 THUG PARADISE A. MCLEAN, D. MOET (A. MOODY, W. HALE)	TRAGEDY, CAPONE, INFINITE (C) (D) (T) (X) H.O.L.A. 341077	37
52	52	53	3	STRAWBERRY N. RENEE (N. RENEE, G. WASHINGTON, JR., J. BLAKE)	◆ NICOLE RENEE (C) (D) ATLANTIC 84161	52
53	47	46	17	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) W. JEAN, P. MICHAEL (P. MICHAEL, W. JEAN, R. JONES, B. GIBB, R. GIBB, J. BROWN, B. BYRD)	◆ PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA (T) INTERSCOPE 95021*	8
54	54	63	7	YOU CAME UP ROCKWILDER (C. RIOS, D. STINSON)	◆ BIG PUNISHER FEATURING NOREAGA (T) LOUD 65547*	54
55	NEW		1	WHEREVER YOU GO D. BOTTOMS, M. MCCARY, J. JONES (D. BOTTOMS, M. MCCARY, N. R. HARRIS)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341075/RED ANT	55
56	45	42	11	IT'S ALRIGHT D. DASH, M. HOGAN (S. CARTER, D. DASH, J. LEEPER, D. BYRNE, B. ENO, C. FRANZ, M. WEYMOUTH, J. HARRISON)	◆ MEMPHIS BLEEK (& JAY-Z) (C) (D) ROC-A-FELLA/DEF JAM 566210/MERCURY	32
57	48	54	3	DEADLY ZONE N. MYRICK (R. PRICE, N. MYRICK, T. PERRY, K. MUCHITA, A. JOHNSON)	◆ BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD (C) (D) (T) TVT SOUNDTRAX 82151/TVT	48
58	59	60	6	I AIN'T HAVIN' THAT CUZIN BAWB, STARANG WONDRAH (J. BUSH, S. PRICE, H. MCNAIR, R. DUREN, K. FAREED, A. MUHAMMAD, M. TAYLOR, E. SERMON)	◆ HELTAH SKELTAH FEAT. STARANG WONDRAH OF O.G. & DOC HOLIDAY (C) (D) (T) DUCK DOWN 53324/PRIORITY	58
59	49	49	5	SOMEBODY TO LOVE L. LITTLE (L. LITTLE)	◆ LEVI LITTLE (C) (D) (X) WHITE LABEL 85101	49
60	53	47	15	DESTINY T. JONES (M. DAVIS, T. JONES, H. HANCOCK, A. WILLIS)	◆ MYRON (C) (D) (T) ISLAND 572334	14
61	57	48	18	HOW DO I SAY I'M SORRY K. ANDES (K. ANDES, D. COX, L. STEPHENS)	◆ TAMI DAVIS (C) (D) RED ANT 119008	16
62	56	62	3	GHETTO FABULOUS SHU-B-DOO (J. AUSTIN, S. BULLARD, A. YOUNG, D. ROLISON, J. KUHN)	◆ RAS KASS FEATURING DR. DRE & MACK 10 (T) PATCHWERK 53453*/PRIORITY	56
63	68	84	3	LOST IN LOVE M.C. MAGIC (M. CARDENAS)	◆ NASTYBOY KLICK (C) (D) NASTYBOY 0137/UPSTAIRS	63
64	60	57	9	LOVERS AGAIN P. KAZIR, B. CUBE (B. CUBE, P. KAZIR)	◆ ALEXANDER O'NEAL (C) (D) ONE WORLD 847/ICHI BAN	54
65	55	45	15	WOOF WOOF K. MILLS (V. BRYANT)	◆ THE 69 BOYZ (C) (D) (T) QUADRASOUND/BIG BEAT 84123/ATLANTIC	24
66	61	64	6	SEXUAL HEALING FOURPLAY (M. GAYE, O. BROWN, D. RITZ)	◆ FOURPLAY FEATURING EL DEBARGE (C) (D) (V) WARNER BROS. 17205	56
67	58	50	10	PAPER P. MICHAEL, J. DUPLESSIS (D. OWENS, P. MICHAEL, N. WHITFIELD, B. STRONG)	◆ QUEEN LATIFAH (C) (D) FLAVOR UNIT 860814/MOTOWN	23
68	65	59	15	NOBODY DOES IT BETTER WARREN G (NATE DOGG, WARREN G, H. JOHNSON)	◆ NATE DOGG FEATURING WARREN G (C) (D) (T) DOGG FOUNDATION/EPIC 4000/BREAKAWAY	18
69	63	52	10	GOODBYE TO MY HOMIES C. STEPHENS (MASTER P, SILKK THE SHOCKER, SONS OF FUNK, MO B. DICK, F. PERREN, C. PERREN)	◆ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	38
70	62	56	7	I SHOULD CHEAT ON YOU R. JERKINS III, P. HILL (R. JERKINS III, J. DANIELS, T. TURMAN, T. HALE)	◆ J'SON (C) (D) HOLLYWOOD 164021	48
71	71	91	4	LET ME GO...RELEASE ME D. HALL (V. VAZQUEZ, D. HALL, F. JEFFERSON, J. JACKSON)	◆ VERONICA (C) (D) (T) (X) H.O.L.A. 341076	71
72	72	—	2	LET IT RAIN R. VANNELLI (R. VANNELLI, G. JONES, D. ALEXIS)	◆ GLENN JONES (C) SAR 1002*	72
73	64	58	18	PARTY AIN'T A PARTY RILEY (L. WALTERS, T. RILEY, T. KELLY, A. DAVIDSON, J. DAVIDSON, M. SMITH, J. WILLIAMS, M. WHITE)	◆ QUEEN PEN FEAT. TEDDY RILEY, NUTTA BUTTA, MARKELL & JESSE WEST (T) LUL' MAE 95024*/INTERSCOPE	26
74	70	70	3	INCREDIBLE E. SERMON (E. SERMON, K. MURRAY, J. SMITH, J. BROWN, C. BOBBITT, F. WESLEY)	◆ KEITH MURRAY FEATURING LL COOL J (T) JIVE 42556*	70
75	67	69	5	DR. GREENTHUMB MUGGS (L. MUGGERUD, L. FREESE)	◆ CYPRESS HILL (T) (X) RUFFHOUSE 79024*/COLUMBIA	57
76	66	67	6	SPARK SOMEBODY UP PHAT VIBE (PHAT VIBE, K. GAMBLE, L. HUFF, BUDDHA MONK)	◆ BUDDHA MONK (C) (D) (X) EDEL AMERICA 3875*	66
77	77	68	5	TRU MASTER P. ROCK (P. PHILLIPS, J. HUNTER, R. BROWN)	◆ PETE ROCK WITH INSPECTAH DECK & KURUPT (T) LOUD 65568*	68
78	75	74	20	WHATCHA GONE DO? DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LINK (C) (D) (T) RELATIVITY 1691	15
79	80	80	17	BLACK ICE (SKY HIGH) MR. DJ (D. SHEATS, C. GIPP, A. BENJAMIN, A. PATTON)	◆ GOODIE MOB FEATURING OUTKAST (C) (D) LAFACE 24337/ARISTA	48
80	84	79	13	GIRLS DJ SMURF, DJ TAZ, DJ KIZZY ROCK, JUNE DOG, C. MARTIN	◆ DJ SMURF FEAT. DJ TAZ, DJ KIZZY ROCK AND JUNE DOG (C) (D) (T) COLLIPARK 24950/ICHI BAN	56
81	69	55	17	STOP BEING GREEDY PK (E. SIMMONS, A. FIELDS, D. BLACKMAN, M. MASSER)	◆ DMX (T) RUFF RYDERS/DEF JAM 568989*/MERCURY	45
82	78	71	7	UNIFY KID CAPRI (R. WALTERS, C. BROADUS, R. TOOMBS)	◆ KID CAPRI FEATURING SNOOP DOGGY DOGG & SLICK RICK (T) TRACK MASTERS 78994*/COLUMBIA	62
83	73	66	17	2 WAY STREET M. WINANS (T. JONES, M. WINANS, K. HICKSON)	◆ MISSJONES (C) (D) (T) MOTOWN 860788	27
84	76	76	17	COME WITH ME S. COMBS (J. PAGER, R. PLANT, J. BONHAM, S. COMBS, M. CURRY)	◆ PUFF DADDY FEATURING JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	19
85	81	73	15	INSANE J. MORGAN (J. MORGAN, J. QUARLES)	◆ TEE KEE (C) (X) WHITE LION 7001*	62
86	86	87	8	NEED TO KNOW F. JERKINS III, DAWKINS & DAWKINS (E. DAWKINS, A. DAWKINS, F. JERKINS III, C. BLACKMON)	◆ DAWKINS & DAWKINS (C) (D) HARMONY 1718	79
87	79	77	8	CALLIN' (WILL YOU PLAYERS EVER LEARN?) ROME (J. JEFFERSON, M. BAXTER, AMARI)	◆ AMARI (C) (D) (T) TOMMY BOY 7444	66
88	NEW		1	UNCUT, PURE BIG DADDY KANE (BIG DADDY KANE, E. FLOYD, M. RICE, R. THOMAS)	◆ BIG DADDY KANE (C) (D) (T) THE LABEL/BLACKHEART 371700/MERCURY	88
89	83	83	16	DO YOU K. PARKER (H. GARDNER, K. PARKER)	◆ HEATHER B. (C) (D) (T) MCA 55452	53
90	82	82	4	I HAD NO RIGHT P. M. DAWN (A. CORDES, C. ANDERSON)	◆ P.M. DAWN (C) (D) GEE STREET 33535/V2	82
91	74	92	5	PARDON ME WHILE I COME BACK. MOLECULES (DRES)	◆ DRES (C) (T) (X) BLACK PEARL/GROUND CONTROL 7001*/NU GRUV	74
92	95	—	2	TOPS DROP J. SLASH (FAT PAT, A. YARBROUGH, J. ELLIS, L. SIMMONS)	◆ FAT PAT (C) (D) WRECKSHOP 2221	92
93	NEW		1	THE HOT JOINT ONYX, C. KENT, R. LAWRENCE (L. TROUPE, G. CORDEW, R. LAWRENCE, S. LEVAY, S. PAGER, M. KUNZE)	◆ ALL CITY (T) MCA 55479*	93
94	85	72	10	THE OLE B#TCH-U-WORRYZ CHUCK D (K. SHAH, C. RIDENHOUR)	◆ PROFESSOR GRIF (C) (D) (T) LETHAL/BLACKHEART 371701/MERCURY	66
95	92	88	16	CLEOPATRA'S THEME D. MENDIS (C. HIGGINS, Z. HIGGINS, Y. HIGGINS, T. SCRAFTON, K. HAYES)	◆ CLEOPATRA (C) (D) (T) (X) MAVERICK 17229*/WARNER BROS.	51
96	87	65	14	NO		

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	—	2	*** No. 1 *** JUST THE TWO OF US (M) (T) (X) COLUMBIA 79038*	◆ WILL SMITH 2 weeks at No. 1
2	4	2	6	*** GREATEST GAINER *** SUPERTHUG (WHAT WHAT) (C) (D) (T) PENALTY 0237/TOMMY BOY	◆ NOREAGA
3	2	1	13	LOOKIN' AT ME ◆ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	
4	6	5	4	INVASION OF THE FLAT BUOY B***** TOO SHORT (C) (D) (T) SHDRT 42543/JIVE	
5	7	3	7	STILL A G THANG ◆ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	
6	5	6	6	'98 THUG PARADISE TRAGEDY, CAPONE, INFINITE (C) (D) (T) (X) H.O.L.A. 341077	
7	3	4	9	DEFINITION ◆ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	
8	NEW ▶	1	1	BETTER DAYS ◆ WC FROM WESTSIDE CONNECTION FEAT. JON B. (C) (D) (T) PAYDAY/LONDON 570258/ISLAND	
9	9	7	13	WHAT U SEE IS WHAT U GET ◆ XZIBIT (C) (D) (T) LOUD 65507/RCA	
10	8	9	3	DEADLY ZONE ◆ BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD (C) (D) (T) TVT SOUNDTRAX 8215/TVT	
11	10	11	29	2 LIVE PARTY ◆ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY) (C) (D) (T) LIL' JOE 897	
12	11	8	15	WOOF WOOF ◆ THE 69 BOYZ (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	
13	12	10	10	BANANAS (WHO YOU GONNA CALL?) ◆ QUEEN LATIFAH FEAT. APACHE (C) (D) FLAVOR UNIT 860814/MOTOWN	
14	14	15	10	GOODBYE TO MY HOMIES ◆ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	
15	13	13	7	SPARK SOMEBODY UP ◆ BUDDHA MONK (C) (T) (X) EDEL AMERICA 3875*	
16	18	14	6	I AIN'T HAVIN' THAT ◆ HELTIAH SKEITHA FEAT. STARANG WONDHAF OF O.G.C. & DOC HOLIDAY (C) (D) (T) DUCK DOWN 53324/PRIORITY	
17	20	23	30	THROW YO HOOD UP MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	
18	29	28	3	LOST IN LOVE NASTYBOY KLICK (C) (D) NASTYBOY 0137/UPSTAIRS	
19	16	17	5	DR. GREENTHUMB CYPRESS HILL (T) (X) RUFFHOUSE 79024*/COLUMBIA	
20	19	19	17	COME WITH ME ◆ PUFF DADDY FEAT. JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	
21	21	18	15	INSANE ◆ TEE KEE (C) (X) WHITE LION 7001*	
22	15	20	11	IT'S ALRIGHT ◆ MEMPHIS BLEEK (& JAY-Z) (C) (D) (T) ROC-A-FELLA/DEF JAM 566210/MERCURY	
23	NEW ▶	1	1	UNCUT, PURE ◆ BIG DADDY KANE (C) (D) (T) THE LABEL/BLACKHEART 371700/MERCURY	
24	22	26	16	DO YOU ◆ HEATHER B. (C) (D) (T) MCA 55452	
25	23	22	3	CAN I GET A... ◆ JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA (T) DEF JAM 567683*/MERCURY	
26	47	21	5	DON CARTAGENA ◆ FAT JOE (FEAT. PUFF DADDY) (T) MYSTIC/ATLANTIC 95527*/AG	
27	17	32	5	PARDON ME WHILE I COME BACK. DRES (C) (T) (X) BLACK PEARL/GROUND CONTROL 7001*/NU GRUV	
28	32	—	2	TOPS DROP FAT PAT (C) (D) WRECKSHOP 2221	
29	30	25	9	FIND A WAY ◆ A TRIBE CALLED QUEST (T) JIVE 42534*	
30	24	16	8	THE OLE B*TCH-U-WORRYZ ◆ PROFESSOR GRIFF (C) (D) (T) LETHAL/BLACKHEART 371701/MERCURY	
31	RE-ENTRY	6	6	CHEAPSKATE (YOU AIN'T GETTIN' NADA) ◆ SPORTY THIEVZ (T) ROC-A-BLOCK/RUFFHOUSE 78934*/COLUMBIA	
32	25	29	30	RAISE THE ROOF ◆ LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	
33	35	43	10	NEVER ENOUGH SCENT FEATURING SH'KILLA (C) (D) RUGLEY 2105	
34	28	24	11	CHEATED (TO ALL THE GIRLS) ◆ WYCLEF JEAN FEAT. QUEEN PEN & THE PRODUCT (M) (T) (X) RUFFHOUSE 78993*/COLUMBIA	
35	26	12	14	NO WOMAN ◆ GENERAL GRANT (C) (D) POLYBEAT 38645/VIRGIN	
36	27	33	17	THE ACTUAL ◆ ALL CITY (C) (D) (T) MCA 55445	
37	NEW ▶	1	1	WHAT I DO SLIM (C) (X) SLOW MOTION 7701*/NEROS	
38	36	27	3	INCREDIBLE ◆ KEITH MURRAY (T) JIVE 42556*	
39	37	—	42	DEJA VU (UPTOWN BABY) ◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	
40	40	38	17	BLACK ICE (SKY HIGH) ◆ GOODIE MOB FEAT. OUTKAST (C) (D) LAFACE 24337/ARISTA	
41	31	35	15	GIRLS ◆ DJ SMURF FEAT. DJ TAZ, DJ KIZZY ROCK AND JUNE DOG (C) (D) (T) COLLIPARK 24950/CHIBAN	
42	38	34	32	WHO AM I ◆ BEENIE MAN (C) (T) (X) 2 HARD 6160*/VP	
43	49	40	14	HORSE & CARRIAGE ◆ CAM'RON FEATURING MASE (T) UNTERENTAINMENT 78938*/EPIC	
44	33	30	39	MAKE EM' SAY UHH! ◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	
45	34	39	20	NINETY NINE (FLASH THE MESSAGE) ◆ JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	
46	42	—	13	IN YOUR WORLD TWISTA & THE SPEED KNOT MOBSTAZ (C) (D) (T) CREATOR'S WAY/ATLANTIC 84122/AG	
47	RE-ENTRY	4	4	TRU MASTER ◆ PETE ROCK WITH INSPECTAH DECK & KURUPT (T) LOUD 65568*/RCA	
48	RE-ENTRY	2	2	I'LL BE AROUND ◆ RAHSUN FEAT. BIG PUNISHER AND DEUCE (C) (D) (T) (V) 550 MUSIC 79009/EPIC	
49	46	42	38	GONE TILL NOVEMBER ◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	
50	43	47	67	HOW DO U WANT IT/CALIFORNIA LOVE ◆ 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	

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

R&B

ARTISTS & MUSIC

Live, Interactive, It's Hip-Hop Vid On The Net

NET-HOP LIVE: By 9:45 p.m., the cavernous sixth-floor reception area at Pseudo Online Network (located at 600 Broadway in the heart of downtown Manhattan's "Silicon Alley") is packed stem to stern with young men in skullies and bobo turbans.

They're waiting for the 10 p.m. Wednesday live Netcast of "88HIPHOP.com," the best hip-hop party in town. According to Randy Nkonoki Ward, co-founder and co-producer (with Mark Kotlinski) of the international, online, and interactive hip-hop video show, "180,000-plus people log on each month and growing." Ward says the show was launched in January 1996 in Ward's 20-by-25-foot Brooklyn, N.Y., bedroom as "the first national hip-hop radio 900 line." Listeners called to request tracks and comment on show segments—"Upclose Interview," "The Fat Beat Of The Week," "Two Minutes Of Fame," "MC Battle," and "Hip-Hop History"—all of which are still in place today.

"We prerecorded from 7 p.m. to 9 p.m., with about 40 people in my bedroom," Ward says, "and when people really started kicking it, it could go past 11 p.m. Going to Pseudo was a relief!"

Relief came speedily, immediately after Pseudo heard a tape of the show.

Computer users with Progressive Networks' Internet audio software RealAudio (which can be downloaded at no cost from Pseudo's site) first logged on to "88HIPHOP" at www.pseudo.com on May 8 that same year (Billboard, Nov. 2, 1996). Among Pseudo's other live cyberprograms are world music show "Reaction," hosted by DJ Sultan (7-9 p.m., Wednesdays), and female hip-hop show "Queendom" (10 p.m.-midnight, Mondays, as of Oct. 19).

In October 1997, "88HIPHOP" added the video component. "First, we created international hip-hop radio," says Kotlinski. "Then, we launched international hip-hop television." The show is partially financed by commercial blocks that run during the show, as well as banner (or interactive) ads on the site.

"88HIPHOP" is also made possible by a genial volunteer crew of hip-hop scholars/devotees (and Pseudo's paid, behind-the-scenes staff). The payoff for work donated is riding the wave of a future that's sure to yield real profits someday soon. The dividends also come in the form of off-air highs, like the time "we met Fab Five Freddie standing on the line to get into a Thursday-night party," Kotlinski says. "He quoted something from the show the night before. That really bugged us out."

'88's on-air talent includes rotating hosts Push, Rocafella, Flye Rye, Mecca, Breez, and Cap-er. A. Vee and DeeJay Camilo trade DJ booth chores. Past show highlights include "Up Close And Personal" interviews with rappers such as Big Pun, members of Wu-Tang Clan



(making their first cybercast appearance), and Wyclef Jean.

"It's a culture," says Ward, "so we've also had [B-Boy] Crazy Legs, [hip-hop pioneers] Afrika Bambaataa and Kool Herc, and journalists Havelock Nelson and Shawnee Smith. "I want people to know it's not just a music show but about community—a worldwide hip-hop culture community. We teach people about hip-hop culture—past, present, and future. Even colleges use us like an encyclopedia for hip-hop courses."

Tonight's show is hosted by DJ Mecca, who also helms "Queendom" (Billboard, May 16). Push, the regular "Hip-Hop History" host, leads a discussion of the underground hip-hop scene in Baltimore. He calls the names of "B-town MCs and DJs who are pressing up their own wax and are about to blow up," then interviews rapper Rockamour, a former Michael Jackson imitator and employee, now based in Italy, where he's "the first black artist representing hip-hop." During a break for shout-outs—names from Brooklyn to Anchorage, Alaska, are called—the boyz in the reception area crowd against the studio's large glass window, and chat master Diggylo (who also raps, as does his alternate, Mr. Miracle) monitors a sudden swell in the "88HIPHOP.com" chat room. All eyes and ears are on tonight's "Up Close And Personal" celebrity interviewee Eminem, a pale, diminutive, blond, Detroit-based MC. His debut single, "I Don't Give A," will be released Tuesday (13) on Aftermath/Interscope, with the album coming out in January.

Eminem soon proves he's got game, though, when he and his partner Royce juggle live after the interview. A keen wordsmith with a speedy, hardcore delivery, Eminem spews out rhymes like "My metaphors are so complicated, it takes six minutes to get applause." The rhymes fly faster, with arcane references like "illuminati" spinning out, while Mecca repeatedly signals time out until Eminem finally notices. "Oh, time's up?" he asks.

A. Vee takes over for "In The Mix." Then co-hosts Breez and Flye Rye bring on "Two Minutes Of Fame," a newcomer segment that's actually led to label signings. Tonight's hopeful is 18-year-old Rich Loww, accompanied by his writer, Cashew, a genial, turbaned brother who drops a little pre-air-time science about vegetarianism. What would it take to put the spotlight on the underground rap scene? Breez asks Loww. "I think it should stay on the low," the 18-year-old

Brooklynite cannily puns. "If it's more commercial, it'll be harder to get on."

His two a cappella mike minutes display a staccato, stuttered flow and bio-based braggadocio. Another "In The Mix" segment, then the outro, it's midnight, and the party's over . . . until next week.

SOMETIMES CLOTHES CAN make more than a fashion statement. The Oct. 22 Coalition, which includes such groups as the Artists Network of Refuse & Refuse and Stolen Lives Project, is calling for all citizens to wear black on Oct. 22 in protest of police brutality. Rallies and marches will take place on that day in 50 cities, from New York to Los Angeles.

Among Stolen Lives Project's many activities is gathering and publishing the names and stories of those allegedly murdered by the police and U.S. Border Patrol since 1990. Last year's booklet listed 500 names; this year's will have 2,500.

The coalition is negotiating with MTV and BET for free air time to run any of the group's 17 expertly crafted public service announcements. (Paid slots have already been booked at BET, and national cable syndicate Free Speech TV, which goes out to 7 million homes, has already donated air time.)

The expertly crafted video pieces announce the Oct. 22 event and dramatize a growing problem; they feature hip-hop luminaries Wyclef Jean, Reggie Gaines (writer of "Bring In 'Da Noise, Bring In 'Da Funk"), actor Danny Hoch (whose one-man theater piece features hip-hop characters), and rap group Goodie Mob, as well as parents of those killed. Call 888-662-7882 for event and organization information.

FOR THE RECORD: Mouth Almighty artist Beau Sia was incorrectly identified in this column in the Oct. 3 issue.



A Lennon/RZA Production. Wu-Tang front man RZA, right, and Sean Lennon ham it up at the opening of the Virgin Megastore on New York's Union Square. The two performed together at the event. RZA's solo project, "RZA As Bobby Digital In Stereo," is due to be released Nov. 24 on Gee Street Records.



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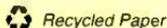
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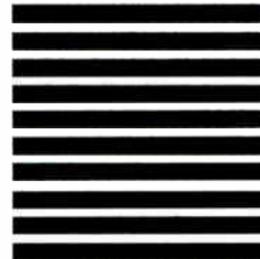
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Junior Boy's Own Looks Toward Second Year Of V2 Deal

ULTRA FLAVA: Since its inception in 1990, British indie Junior Boy's Own has been one of clubland's most revered labels, responsible for such potent underground jams as **Black Science Orchestra's** "Where Are You?," **Roach Motel's** "Movin' On,"



UNDERWORLD

X-Press 2's "Muzik X-Press," **Fire Island's** "In Your Bones," and, of course, "Big Mouth" by **Lemon Interrupt**, an act more commonly known as **Underworld**.

Toward the end of last year, the label entered into a worldwide distribution deal with **Richard Branson's V2** label. Since then, two singles have been released: **Fire Island Featuring Loleatta Holloway's** "Shout To The Top" and **Regular Fries's** "The Prayer" EP.



by Michael Paoletta

According to **Steve Hall**, president of Junior Boy's Own, the deal allowed the label and its acts to retain independence and complete artistic control while utilizing the marketing power of a major record company.

"At first, it was a big challenge," says Hall. "For the first time, we were running the label as a proper label. Before, we were enthusiastic amateurs running a label. Now, we're still enthusiastic—but no longer amateurs. And, yes, we're taking it more seriously."

Hall jokes that this could be the downfall of Junior Boy's Own. "You know, it's that whole love of the music

vs. the business side of things," he says. "But if we remain enthusiastic and focused, there should be no problem."

The savvy deal emanated from V2 Music Group's U.K. office, where **Jeremy Pearce** and **Gavin Wright**, CEO and director of A&R, respectively, had been keeping watchful eyes on the indie for quite some time.

"What appealed to us was their prominence and independent spirit," says **Dan Beck**, president of V2 North America. "That, and the fact that the label fits well with some of the other indies we work with, like **Gee Street**. It adds the right kind of diversity."

Junior Boy's Own's stateside profile will definitely be raised when a handful of tasty new releases is unleashed in the new year.

First up will be a new Underworld album. The as-yet-untitled set follows in the successful footsteps of the trio's first two albums—"Dub-

nobasswithmyheadman" and "Second Toughest In The Infants"—and the single "Born Slippy," which was a definite highlight of the beat-intense soundtrack to "Trainspotting."

Unlike these past recordings, which boasted elements of techno, dub, jungle, and breakbeat, the new one finds the trio, which features **Karl Hyde** (vocals/guitars), **Rick Smith** (programming), and **Darren Emerson** (DJ/programming), relying less on contemporary dance culture.

Says Hall, "They've done that. It was time for the boys to explore other sounds and styles. In the end, a very personal album has been realized."



SYCAMORE

The Underworld album will be followed by the debut long-player from the bluesy male/female duo **Sycamore**, as well as EPs from breakbeat producer **Dylan Rhymes** and **Regular Fries**.

SONGS FOR A

Future Generation: **Tommy Boy Records** is no stranger to the ever-expanding land of dance music compilations. But nothing the label's done in the past prepared us for the greatness that is "The Perfect Beats." Subtitled "New York Electro Hip-Hop + Underground Dance Classics 1980-1985," the four individually sold volumes are both inspirational and educational.

Lovingly compiled and produced by **Joey Gardner**, with extensive and deeply personal liner notes by former **Dance Trax** columnist **Brian Chin**, "The Perfect Beats" recalls the post-disco era (with a few choice



RHYMES

selections from the pre-disco era) in New York when DJs like **Larry Levan**, **John "Jellybean" Benitez**, **Bruce Forest**, and **Johnny Dynell** ruled the dancefloors of the **Paradise Garage**, the **Fun House**, **Better Days**, and **Area**, respectively, with a variety of beats, rhythms, and emotions.

Back then, DJs didn't rely on one, singular sound or musical sensation to get them, or their faithful followers, through the night. Quite frankly, that would've been blasphemous!

While the 58 featured tracks are all important in the annals of dance music history, we do have our favorites: "Don't Go" (**Yaz**), "Bostich" (**Yello**), "Dirty Talk" (**Klein & M.B.O.**), "The Dominatrix Sleeps Tonight" (**Dominatrix**), "Moody" (**ESG**), "Cavern" (**Liquid Liquid**), "On The Upside" (**Xena**), "Emotional Disguise" (**Peter Godwin**), "Do You Want It Right Now" (**Seidah Garrett**), and "Don't Make Me Wait" (**Peech Boys**). Of course, more important than our personal picks is the undeniable fact that this set shows the evolution of club music, and how, years later, the genre continues to thrive and evolve.

SOFT SINGLES: Almost one year after its U.K. release, **Soft Cell's** "The Singles" will be released state-side by **Mercury/Chronicles**. (Better late than never, we suppose.) An essential greatest-hits collection from this synth-savvy duo (vocalist **Marc Almond** and musician **Dave Ball**), "The Singles" documents **Soft Cell's** U.K. chart-topping history, beginning and ending with its first and last singles, "Memorabilia" and "Down In The Subway," respectively. Nestled between these musical bookends are such personal faves as "Say Hello, Wave Goodbye," "Where The Heart Is," "Torch," and "Bedsitter." Of course, the global 1982 smash "Tainted Love" is included. Oh, the beauty that is **Almond's** voice.

FINALLY: **Simon Dunmore**, label head of A&M's U.K. dance imprint **AM:PM**, has resigned effective Dec. 31 (**Billboard Bulletin**, Oct. 1). Unsure of the label's future in the wake of **PolyGram's** closure of A&M in the U.K., **Dunmore** says he thought it best to go his own way. But don't fret. He adds, "I will be launching a new label in the new year. It will be called **Defected Records**." (His **Defected Management** counts **Jazz & Groove** and **Full Intention** among its first clients.)

Under **Dunmore's** guidance, **AM:PM** will best be remembered for breaking **Ultra Naté's** "Free" in the U.K. and for bringing mighty tracks like **Voices Of Life Featuring Sharon Pass's** "The Word Is Love," the **Absolute Featuring Suzanne Palmer's** "I Believe," and **Andrea Mendez's** "Bring Me Love" to dancefloors of the world. It'll be interesting to see what the man comes up with next.

Ariola Dance's Jones 'Rises' To The Occasion

BY CHARLES R. BOULEY II

LOS ANGELES—Dedicated label. Superstar producers. Two No. 1 dance records on **Billboard's** Hot Dance Music/Club Play chart. What's missing from this equation? Well, the artist.

Diva **Hannah Jones** may have recently delivered her debut album, "Rise," to **Ariola Dance/BMG**, but what she couldn't deliver was her physical presence. And for **Marvin Howell**, GM of the label, that was a real problem.

"We were very concerned," says **Howell**. "We had done a lot of work on the project, and it becomes difficult fielding calls when the artist can't properly promote the record."

The problem was not a temperamental artist: **Jones** came down with severe bronchitis and pleurisy just when the label needed her most—at the launch of "Rise."

"The illnesses arrived all at once," says **Jones**, who is signed to **BMG** worldwide. "Simply put, I was worn out—physically and emotionally. I had been on the road for 15 years with various bands, promoting various records. In the process, I lost myself, and I believe my body knew it. It just broke down. But now I'm recharged and ready to work."

Two weeks ago, **Jones** embarked on a stateside tour that will keep her busy through January. Her first stop was in New York, where, according to **Howell**, "she played everywhere." Throughout her trek across the U.S., **Jones** will perform in numerous gay and lesbian clubs.

"That's a core audience for us right now," says **Howell**. "We must be sure to get her to the people that have been supporting her from the beginning—and then

expand from there."

Though **Jones** is a seasoned performer, she knows the U.S. will be a new experience.

Says the singer, "Of course, it will be new, but American audiences won't be that different. Once they let go of their inhibitions, people are people—regardless of where they live."



JONES

The music on "Rise" has a universal appeal. The set features collaborations with many dance heavyweights, including producers **Ralphie Rosario**, **Love To Infinity**, and **Tony Moran**.

It also includes her two No. 1 Hot Dance Music/Club Play tracks—"No One Can Love You More Than Me" and "You Only Have To Say You Love Me"—as well as her current hit, "What The Child Needs," which is receiving heavy turntable action.

But the album goes beyond the dancefloor. A cover of the **Phylliss Nelson** classic "Move Closer" and the **Babyface**-penned "Two Occasions" will help establish the artist at R&B and AC levels.

"Doing one kind of music is very limiting," says the singer. "I like to try it all—musically, that is."

Such remarks bring a smile to **Howell's** face.

"I wanted to position the album a little better for the American market," he says. "You know, some pop, some R&B, some dance. But I must confess, the song 'Move Closer' was done specifically for the U.K. market. We thought that since it was a

hit 20 years ago, it could be a hit all over again. We also think it will help **Hannah** get a hold in that market."

As for the U.S., once the label completes its work on the indefatigable "You Only Have To Say You Love Me," which continues to do well at radio and retail, and "What The Child Needs," it will release the **Moran**-produced "Love On."

Howell adds, "There is already discussion of following that with the urban 'Two Occasions.'"

All of this said, **Howell** is most happy to finally have the singer on American soil. There is no doubt that it will make his job a whole lot easier. Yet one question remains: Where is a video?

"We're hoping to do a video for 'You Only Have To Say You Love Me,'" explains **Howell**. "But that will rely heavily on what is going on in Europe. Let's be honest, it wouldn't be any easier to break the record, or the artist, with a video, because of the limited outlets for dance videos. **MTV** is not going to play a **Hannah Jones** video at this point, even if we spend over \$100,000 on it. It just ain't gonna happen."

"Unfortunately, people in the industry don't respect dance music for what it is. If it's not urban or rock, the video stations aren't interested. Fortunately, **Hannah** ably sells the product. She is a great performer. Her vibrant live shows do more than any single video could. That's why, right now, tour support is more important to us than other expenses."

As for **Jones**, she's just happy to be in America, giving her fans the kinetic experience brought by live interaction.

Billboard. Dance HOT Breakouts

OCTOBER 17, 1998
CLUB PLAY

1. GIVE AWAY MY FEAR AETHER EIGHTBALL
2. TO THE RHYTHM PEPSTAR PAGODA
3. STRONG IN LOVE CHICANE
EDEL AMERICA
4. KEEP LOOKIN' DELOUR DIMENSION
FEAT. QUEEN MARY PLAYLANO
5. CAN'T GET ENOUGH AJ YELLORANGE

MAXI-SINGLES SALES

1. ANNIHILATE MAJOR NORTH EMPIRE STATE
2. GOD IS A DJ FAITHLESS ARISTA
3. FOUND LOVE JOI CARDWELL
EIGHTBALL
4. THE FUTURE OF THE FUTURE DEEP DISH
WITH EVERYTHING BUT THE GIRL ARISTA
5. TEMPTATION DJ DEALER PRESENTS
RISQUE SUBLIMINAL

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	3	9	LET ME GO...RELEASE ME H.O.L.A. 341070 1 week at No. 1	VERONICA
2	3	6	5	NOBODY'S SUPPOSED TO BE HERE ARISTA 13551	◆ DEBORAH COX
3	5	8	6	CAN'T GET HIGH WITHOUT U SUBLIMINAL 007/STRICTLY RHYTHM	JOEY NEGRO FEAT. TAKA BOOM
4	1	1	10	MUSIC SOUNDS BETTER WITH YOU ROULE 38561/VIRGIN	◆ STARDUST
5	4	4	8	WHAT THE CHILD NEEDS ARIOLA DANCE 60431/BMG LATIN	HANNAH JONES
6	8	12	7	LET'S GO ALL THE WAY COLUMBIA 78958	◆ REACT
7	6	2	9	GOD IS A DJ ARISTA 13564	◆ FAITHLESS
8	10	10	8	DON'T WANT YOU VINYL SOUL 100/MUSIC PLANT	GEORGIE PORGIE
9	16	24	4	THE FREAKS COME OUT TOMMY BOY SILVER LABEL 327/TOMMY BOY	◆ CEVIN FISHER'S BIG FREAK
10	7	9	8	THE AGE OF LOVE GROOVILICIOUS 050/STRICTLY RHYTHM	◆ THE AGE OF LOVE
11	13	16	6	MOVIN' ON UNIVERSITY PROMO/INTERSCOPE	◆ MYA
12	15	20	5	RAIN GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
13	17	22	5	TONIGHT...I'M DREAMING 4 PLAY 1014	FIFTY FIFTY
14	14	18	7	GREATER RADIO UNIVERSE PROMO/UNIVERSAL	DUKE
15	18	23	5	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
16	11	5	12	IF YOU COULD READ MY MIND TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
17	21	29	4	JET SET JELLYBEAN 2539	DAT OVEN
18	26	38	3	LOVE HIM ATLANTIC PROMO	DONNA LEWIS
19	9	7	10	WHATEVER YOU WANT NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
20	28	—	2	THE FUTURE OF THE FUTURE (STAY GOLD) ARISTA 13566	DEEP DISH WITH EVERYTHING BUT THE GIRL
21	23	25	6	SHOW YOU LOVE I.C.U. 004	A.K. SOUL FEATURING JOCELYN BROWN
★★★ Power Pick ★★★					
22	32	48	3	CHANGES CUTTING 437	SO PURE! FEATURING SHELEEN THOMAS
23	20	14	9	BACK ON A MISSION MOONSHINE 88454	◆ CIRRUS
24	12	11	12	OYE EPIC PROMO	◆ GLORIA ESTEFAN
25	36	42	3	SUPERSTAR LOGIC 3000 54069/LOGIC	◆ NOVY VS. ENIAC
26	22	19	7	I FEEL LOVE VIRGIN PROMO	◆ VANESSA-MAE
27	38	49	3	FEEL IT NERVOUS 20322	TIKO PRESENTS THE GROOVE FEAT. DAWN TALLMAN
28	29	32	6	NEW KIND OF MEDICINE AM.PM IMPORT	◆ ULTRA NATE
29	37	46	3	THE DOOR SFP 9626	CIRCUIT BOY
30	25	28	8	IF I FALL OM 012	NAKED MUSIC NYC
31	34	36	4	I'LL GIVE YOU LOVE SOULSHINE 005	ANDRICKA HALL
32	47	—	2	I WANT YOUR LOVE NARCOTIC 014/STRICTLY RHYTHM	ROGER SANCHEZ PRESENTS TWILIGHT
33	19	15	14	FEEL IT BATTERY 46506/JIVE	◆ THE TAMPERER FEATURING MAYA
34	40	50	3	PORNSTAR SNAP2 2072/MAXI	BIG MUFF
35	30	21	9	WATER WAVE EDEL AMERICA 4695	MARK VAN DALE WITH ENRICO
36	31	26	10	DEJA VU NERVOUS 20325	E-SMOOVE FEATURING LATANZA WATERS
37	49	—	2	THE FIRST NIGHT ARISTA PROMO	◆ MONICA
38	24	17	10	CRUEL SUMMER ARISTA 13506	◆ ACE OF BASE
39	43	43	4	BRAND NEW WORLD AVEX 12024/KING STREET	GTS FEATURING MELODIE SEXTON
40	44	—	2	MELLOW MY MIND EASTWEST PROMO/EEG	SIMPLY RED
★★★ Hot Shot Debut ★★★					
41	NEW ▶	1	1	CUBIK:98 ZTT PROMO/UNIVERSAL	808 STATE
42	35	31	9	DEEPER UNDERGROUND EPIC PROMO	◆ JAMIROQUAI
43	NEW ▶	1	1	YOU BETTER MCA PROMO	MOUNT RUSHMORE
44	NEW ▶	1	1	FIND ANOTHER WOMAN GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
45	39	37	5	I WANNA SEE YOU GROOVIN' CUTTING 428	ROBBIE R. PRESENTS DEE-LUCIOUS
46	NEW ▶	1	1	BANG BANG M.I.L. IMPORT	AFRO-CUBAN BAND
47	33	33	12	GIVE ME LOVE PLAYLAND 53319/PRIORITY	◆ DJ DADO FEATURING MICHELLE WEEKS
48	27	13	12	EVERYBODY DANCE STRICTLY RHYTHM 12552	BARBARA TUCKER
49	41	34	11	DREAM WEAVER TRAX 10012	ERIN HAMILTON
50	46	39	8	JUMP TO THIS CUTTING 2031	NEW YORK TRIBE

○ 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	21	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	15 weeks at No. 1 ◆ BRANDY & MONICA
★★★ Greatest Gainer ★★★					
2	4	49	11	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
3	5	—	2	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	◆ DEBORAH COX
4	3	3	24	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
5	2	2	3	ONLY WHEN I LOSE MYSELF (X) MUTE/REPRISE 44546/WARNER BROS.	◆ DEPECHE MODE
6	9	—	2	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	◆ STARDUST
7	6	5	27	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	◆ BACKSTREET BOYS
8	7	4	16	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
9	8	6	5	THINKIN' BOUT IT (T) (X) EASTWEST 63809/EEG	◆ GERALD LEVERT
10	10	8	19	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LCRDS OF ACID
11	13	7	12	IF YOU COULD READ MY MIND (T) (X) TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
12	19	11	10	CLOSING TIME (X) UNDER THE COVER 9803	SOKAOTIC
13	11	12	18	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
14	12	9	12	CRUEL SUMMER (T) (X) ARISTA 13506	◆ ACE OF BASE
15	34	31	6	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (T) (X) TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
16	27	23	30	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
17	44	41	8	BACK ON A MISSION (T) (X) MOONSHINE 88454	◆ CIRRUS
18	15	13	20	THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
19	16	14	18	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
20	26	20	6	SUMMER OF LOVE '98/ROAM (X) REPRISE 44519/WARNER BROS.	THE B-52'S
21	20	16	30	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
22	RE-ENTRY	3	3	ZOOT SUIT RIOT (X) UNDER THE COVER 9802	CHILL PILL DANCERS
23	22	21	36	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
24	18	17	5	WHATEVER YOU WANT (T) (X) NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
25	24	25	6	SUAVEMENTE (T) (X) SONY DISCOS 82795	◆ ELVIS CRESPO
26	21	10	6	OBJECT UNKNOWN (T) (X) ASPHODEL/OUTPOST 0115/GEFFEN	DJ SPOOKY
27	23	22	23	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET
28	25	29	15	CAN'T WE TRY (T) (X) ROBBINS 72025	ROCKELL [DUET WITH COLLAGE]
29	17	18	12	INTERGALACTIC (T) GRAND ROYAL 58705/CAPITOL	◆ BEASTIE BOYS
30	37	24	26	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
31	RE-ENTRY	24	24	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
32	30	28	10	TAKE ME AWAY (T) (X) PHAT CAT 90001	MIX FACTORY
33	39	39	11	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
34	50	38	20	YOU WON'T FORGET ME (T) (X) RCA 65427	◆ LA BOUCHE
35	28	26	13	DELICIOUS (T) (X) GEFFEN 22408	◆ PURE SUGAR
36	29	33	8	IF I HAD A CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
37	46	44	5	RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
38	35	32	62	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
39	RE-ENTRY	17	17	BUSY CHILD (T) (X) CITY OF ANGELS/OUTPOST 77120/GEFFEN	◆ THE CRYSTAL METHOD
40	41	40	39	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
41	40	34	38	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
42	31	27	6	HALLUCINATING PLUTO/LOVE SHACK (X) REPRISE 44520/WARNER BROS.	THE B-52'S
43	RE-ENTRY	2	2	CAN'T GET HIGH WITHOUT U (T) SUBLIMINAL 007/STRICTLY RHYTHM	JOEY NEGRO FEAT. TAKA BOOM
★★★ Hot Shot Debut ★★★					
44	NEW ▶	1	1	CITY OF GROOVE (T) FFRR/LONDON 570283/ISLAND	DJ ICEY
45	NEW ▶	1	1	IRIS (X) UNDER THE COVER 9805	GRANNY'S GOODIES
46	32	42	17	GODZILLA (T) (X) INTERHIT 54025/PRIORITY	THUNDERPUSS 2000
47	38	37	3	WHAT THE CHILD NEEDS (T) (X) ARIOLA DANCE 60431/BMG LATIN	HANNAH JONES
48	33	43	7	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
49	45	36	8	FEEL IT (T) BATTERY 46506/JIVE	◆ THE TAMPERER FEATURING MAYA
50	RE-ENTRY	9	9	BRIMFUL OF ASHA/SLEEP ON THE LEFT SIDE (T) (X) LUAKA BOP 44524/WARNER BROS.	◆ CORNERSHOP

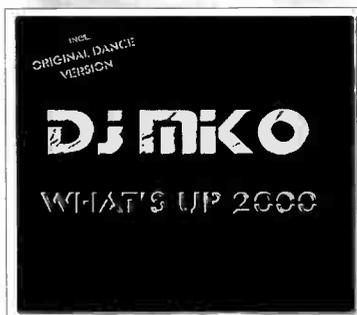


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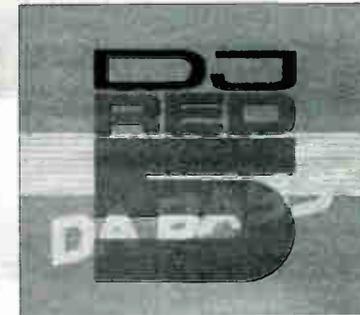
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ZYX 66094-8 (MACD) /-12 (12")

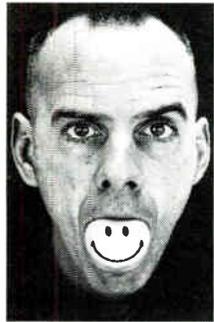
WORLDWIDE DANCE

A BILLBOARD EXPANDED SECTION

GLOBAL DANCE PULSE

Dance Music News From Around The Planet

LONDON: If one man can be credited with putting the fun back into the post-rave British dance scene, then it would be Norman Cook, aka Fatboy Slim. With big, bold, fat beats, Cook's production and DJ work has made drinking, sex, and risqué humor part of the lingua franca of the dancefloor, providing an antidote to the drugged-up beats of techno or the scientific, jazzy approach of the drum'n'bass crowd. To date, his most visible achievement has been turning the acoustic, loping single "Brimful Of Asha" by British-Asian band Cornershop into a searing pop radio and dancefloor hit. **Freak Power, Pizzaman, and Beats International** are some of the acts that have benefited from his hand at the production controls. Following the Oct. 5 release of the single "Gangster Trippin'," his solo



FATBOY SLIM

album, "You've Come A Long Way, Baby," comes out on the hip, Brighton-based Skint label in the U.K. and through Sony Independent Network Europe on the Continent on Oct. 19.

DOMINIC PRIDE

TOKYO: Female dance/pop acts **Namie Amuro** and **Max** (both signed to Avex Trax) and **Speed** (Toy's Factory), which have taken the Japanese music world by storm in the past few years, are all products of the Okinawa Actor's School (OAS). A major source of Japanese showbiz talent and located in this country's southernmost prefecture, the OAS is the brainchild of **Masayuki Makino**, who believes in letting his young charges express themselves freely and without inhibition, in distinct contrast to the often excessively rigid routine imposed by Japanese production agencies on their entertainers-in-training. "Okinawan children are superior to children from other prefec-



MAX

(Continued on page 40)

Signs Of Unity In U.S. Clubland

BY LARRY FLICK

It may not be the best time to work within the U.S. club community, but there are several promising signals that proactive change is on the horizon.

A year ago, the rise of electronica and a string of Euro-NRG top 40 hits triggered hopes of a dance music revolution that would permanently catapult the genre into the pop mainstream. However, the appropriation of electronica by the major-label rock sector and a classic case of too-much-of-a-good-thing on the Euro-dance tip has forced club citizens to return to the underground to regroup and plot their next conquering move.

Although the commercial setback has had an undeniable sting, it has also inspired a large number of labels, artists, DJs, and producers to do something they've never tried before—unite and work together toward a common goal of success.

"I never thought I'd live to see the day that this would happen," says Samantha Fowling, who runs the independent Quik Records in Los Angeles. "The competitive energy is still there, but I've also noticed a more cooperative vibe, too. There's even serious talk of a bunch of us forming a West Coast label coalition that would meet once a month and

try to solve some of the problems that we're facing. A few years ago, that would've never happened. It was just too cutthroat a scene."

Other evidence of a more unified approach toward life in clubland is the recent formation of the Dance



PRINCE QUICK MIX

Organization of America, a New York-rooted group that holds issues-oriented town meetings and monthly club parties showcasing a variety of performers and turntable artists.

"In the beginning, you'd see a lot of suspicious faces around the room, but now it's cool," says club DJ/producer Jamie Roberts. "No one's giving it up completely, but things are a whole lot more open now than in the past. We really are in this together, so why not try to make things work as a unit?"

As clubland citizens work toward

Global Eyes Look To U.K. Innovators

BY MARK SOLOMONS

LONDON—The international dance industry has often viewed the U.K. as the cradle of new subgenres. Goldie's drum'n'bass (ffrr/London Records), Prodigy's techno-rock (XL Recordings/Beggars Banquet), and the house music mutations of the Chemical Brothers (Freestyle Dust/Virgin) and Underworld (JBO/V2) have traveled well.

These acts have become viable album artists, and their music is, in each case, a daring new take on established but stagnating—and mostly American—styles. And each has captured the Holy Grail of significant U.S. sales.

Goldie, Prodigy, and the like seem to keep their global cool credentials through their common roots in 12-inch U.K. singles and on British dancefloors. They are living proof of the maxim that a few club smashes and/or an underground following can start an album career—although it should be noted that Prodigy's career began almost 10 years ago, well before the band's Maverick breakthrough in the U.S.

In fact, many of the British dance-oriented acts who have gained attention of late—such as Brighton-based Fatboy Slim, aka Norman Cook—have been career musicians for years. Some have found new credibility in the dance genre,



UNDERWORLD

through the long-established ability of British musicians to reinterpret American dance styles for a global audience. And many have been aided in their creative efforts, notably, by the British welfare system.

It's understood in the U.K. that welfare assistance has provided a base of economic support for many British musicians—dance and otherwise—to learn their craft. That view received official recognition earlier this year in amendments to U.K. social security reforms that ensured that struggling British musicians, including those in the dance genre, could continue to qualify for welfare checks.

Citing the importance of dance exports, as well as pop hits, to the U.K.'s overseas earnings, music industry leaders like Creation Records chairman Alan McGee have urged the government to let youth pursue popular music as a career, aided by government assistance linked to industry-approved training schemes.

With or without such support, music once made in American bedrooms and garages in Detroit, Chicago, and New York has been finding new life in British squats and cheap studios of London, Manchester, and Bristol. Remixed and reinterpreted, it then finds its way back to American dance fans.

But if A&R execs around the world are looking toward the U.K. for a dance act with album potential who they can tout as "the next big thing," they may get eyestrain. In Britain, house music seems to be retreating back to its hardcore following. New subgenres such as speed garage—an uptempo, heavily swung, reggae-influenced style—have achieved only limited crossover success. Meanwhile, none of the

U.K. dance market's existing segments—drum'n'bass, the various incarnations of garage, house, big beat, and so on—is showing signs of giving birth to a new mass movement to rival the now-dissipated rave scene.

"What's lacking in the British music industry at the moment is genres which are going to change people's lives," says Nick Halkes, label head of Positiva, EMI's London-based dance imprint. "There is nothing to compare with punk or the original rave explosion. The underground creative stream doesn't exist at a level which is going to reach hundreds of thousands of people."

A few progressive artists have generated mainstream critical acclaim, some have collected awards,

and all have undoubtedly influenced others.

But whether their sales figures have been sufficient to sway major-label bosses to initiate big-buck promo and marketing campaigns, especially overseas, remains to be seen. Many artists whose names become

tradable seem to spend much of their creative energies on remixes for more mainstream pop acts, rubbing some of their magic on bigger acts' releases.

In the last year, multinational record companies in the U.K. have consolidated labels; the strength of the pound on the foreign currency exchange has affected exports; and the mercurial habits of British clubbers, wholesalers, and radio programmers have made the market increasingly difficult for U.K. dance labels to read.

The U.K. dance singles market grew slightly in value in 1997, according to the British Phonographic Industry, from 28.8 million (Continued on page 44)

Worldwide Dance

A BILLBOARD EXPANDED SECTION

Networking Is Key To Amsterdam Dance Event

AMSTERDAM—In its third year, the Amsterdam Dance Event (ADE) has become an established gathering for the European dance music community. Organized by Conamus, the foundation that promotes Dutch music at home and abroad, the ADE will be held Oct. 22-24.

"It's the only event in Europe which is entirely focused on dance," says Anna Knaup, who is the project manager for dance at Conamus and GM for the ADE. The daytime program is dedicated to various panels tackling topics of concern to the dance music business, as in previous years. But in recognition of the value of informal meetings at the

event, most of the company booths and stands have been eliminated in favor of a larger Network Lounge.

"Networking is really everything this event is all about," says Knaup. "It's good to see that we're on people's agenda by now, along with other trade fairs, such as Pop-Komm."

With some 800 people expected to attend this year's ADE, including dance music professionals from throughout Europe and other international markets, the event is growing each year.

Early supporters of the event include Play It Again Sam label manager Marcel Mertens. "For me it's the best way we know to create a distinct profile for Dutch product on the international market," he says. "Besides, foreign labels come to mingle with Dutch label executives. It's more than sightseeing in Amsterdam."

Keynote speakers will include dance diva Jocelyn Brown and legendary dance aficionado Lil' Louis. To increase networking opportunities, nightly live performances are

scheduled in only three clubs: the Paradiso, De Melkweg, and Escape. A Dutch DJ night, including Erick E. and Mark van Dalen, is planned for Oct. 23. The next day, the so-called Freeze Flight Festival is to take place in the city's Docklands area, featuring live shows by Moody Mann, Natural Born Chillers, and Rotterdam's Postmen, V2's first local act to boast a bona fide chart hit with "Cocktail." An R&B showcase will be staged by Dutch-language music-TV station TMF.

Further information about the ADE is available through its World Wide Web site at www.amsterdamdance.nl.

ROBERT TILLI



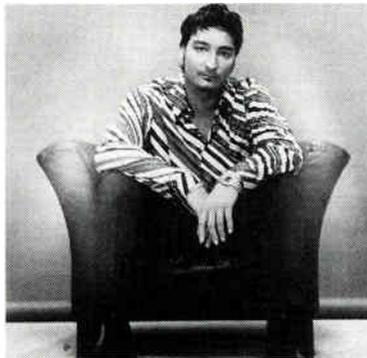
GLOBAL DANCE PULSE

(Continued from page 39)

tures in the arts of singing and dancing," Makino says. "The entertainer's blood runs in their veins."

STEVE McCLURE

MUNICH: Germany's Mousse T. (whose real name is Mustafa Gündoğu) has an international reputation as one of the best remixers around, through work on tracks by **Simply Red**, **Fine Young Cannibals**, **Gloria Estefan**, and **D'Influence**, among others. With partner **Eroll Rennals**, Mousse T., 31, who makes his home in Hannover, set up his own Peppermint Jam label through the edel co. His credits as a producer include the hit single "I'm Leaving You" by **Bootsy Collins**, the American funk master who is signed directly to WEA Germany. Mousse T. has now stepped into the limelight as an artist with the single "Horny '98," credited to **Mousse T. Vs. Hot 'N' Juicy** (edel). The track has peaked at No. 28 on the German chart and has reached No. 1 in Italy and No. 2 in the U.K. It has also gained chart positions in Austria, Switzerland, Denmark, Sweden, and Spain. While continuing to remix tracks by other artists (his version of **Randy Crawford's** "Wishing On A Star" entered the German singles chart last month at No. 90), he is now at work on a solo album as an artist, with featured guests including Collins and **Daft Punk**.



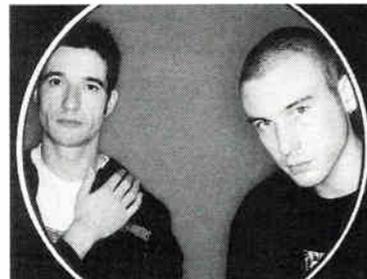
MOUSSE T.

ELLIE WEINERT

PARIS: Although "Music Sounds Better With You" by **Stardust** (Roulé/Virgin) is sung in English by **Benjamin Diamond Cohen**, the project has a French origin. Behind the glittery name hides **Thomas Bangalter**, half of the electronica duo **Daft Punk**, whose album "Homework" peaked at No. 150 on **The Billboard 200**. "Music Sounds Better With You" has a disco crossover vibe that has gained fans from dancefloors to record stores. The single has sold 700,000 units worldwide, according to Virgin, including 150,000 in France and 500,000 in the U.K. A video directed by **Michel Gondry** is gaining exposure on MTV Europe, France's M6, and Germany's Viva. Despite the success of the single, Stardust is expected to be a one-off project, with no single planned. "Music Sounds Better With You" was released Sept. 22 by Virgin in the U.S.

CÉCILE TESSEYRE

LONDON: "History Repeating," a No. 19 hit in the U.K. in December 1997, refuses to fade away. Boasting a bravura performance by Welsh cabaret diva **Shirley Bassey**, this enthralling song is the centerpiece of **Propellerheads'** debut album, "Decksandrumsandrokandroll" (Wall of Sound), one of 12 albums short-listed for this year's **Technics Mercury Music Prize**. With its stirring horns'n'decks-driven riff, "His-



PROPELLERHEADS

tory Repeating" has also become naggingly familiar as the theme of Britain's weekly Channel 4 TV chat show "So Graham Norton" and is featured on the soundtrack to the **Cameron Diaz/Ben Stiller** film "There's Something About Mary," on DreamWorks in the U.S.

DAVID SINCLAIR

AMSTERDAM: "Ride The Pony," not to be confused with the '60s **Lee Dorsey** soul stomper with a similar name, is an equally powerful floor filler for the '90s from **Peplab**. Tipped a year ago by former **Billboard** dance editor **Larry Flick** as "a super catchy houser slathered with aggressive guitars and a hook that demands immediate radio airplay," the track, released by the Proudly label, has since been picked up for release on Sony Music for the Germany/Switzerland/Austria territories, Australia, and Scandinavia; Avex for Asia; and Sheer Sound for South Africa. Given that producers **Ferry & Garnefski**, of "Doop" and "Hocus Pocus" fame, are masterminding this project along with co-producers **Hans Weekhout** and **Edward B.**, pop radio in Europe should seriously tune in by now. A remix of the track also has been cut by Britain's dance producer of the moment, **Fatboy Slim**.

ROBERT TILLI

ROME: Not content with scoring two entries in the top 10 of Italy's **Musica e Dischi** chart of most-played dance singles in September, Italian DJ/producer **Maurizio Molella** has a busy autumn ahead. As a producer, Molella scaled the charts across Europe this summer with the hit single "Suddenly" by the act **Gala** on his Do It Yourself (DIY) label; it peaked at No. 44 on **Music & Media's Eurochart**. He is taking aim at the U.S. in November by releasing on DIY the single "Imagination," fronted by an American model named **Rebecca**. He is also working on a new rap/dance track for the Italian market on his club label **Nitelight**. Meanwhile, Molella still hosts a show on **RadioDeejay**, where he debuted in 1986 with singer **Jovanotti** on the afternoon show "1,2,3, Casino!" (RadioDeejay is Italy's second-most-listened-to radio outlet, according to Audioradio's quarterly survey of the most-listened-to radio networks.) Since topping the dance singles chart in Italy in 1992 with "Revolution," the Italian DJ has produced a string of hits in Italy and Europe, selling more than 5 million singles to date, according to his record label.

ELENA PINARDI



MOLELLA



GALA

MELBOURNE, AUSTRALIA: Adelaide dance producer **Groove Terminator** still refuses to part with the kiddie-pop **Wombles** record he bought as a kid. But his musical tastes have matured somewhat. A one-time **Wunderkind** of Aussie dance—he says he started as a DJ at 13 after realizing that "putting records on a turntable was easier than learning guitar"—Groove Terminator has become a sought-after DJ/remixer. His '96 remix of "You Spin Me Round" by the British band **Dead Or Alive** revived that



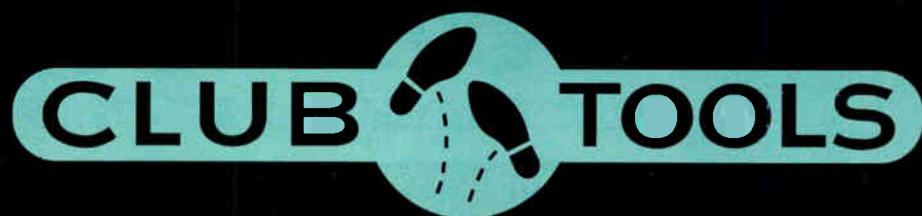
GROOVE TERMINATOR

(Continued on page 44)

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Worldwide Dance

A BILLBOARD EXPANDED SECTION

SIGNS OF UNITY IN U.S. CLUBLAND

(Continued from page 39)

Cure," Strictly Rhythm is able to gamble on intriguing newcomers like Reina and Amare, while Nervous continues to groom enduring house music legend Byron Stingily for a long-deserved pop crossover.

Beyond the highly influential New York scene, clubland is benefiting from the shrewd—and nicely varied—efforts of labels and acts on the West Coast. Moonshine remains among the primary purveyors of all things electronic, thanks to a sterling roster headed by Cirrus and Superstar DJ Keoki. The former trio is gathering ample critical praise for its fine second collection, "Back On A Mission." Meanwhile, Keoki is dividing his time between turntable gigs around the world and laying down tracks for his second album, due in mid-1999. He's also among the club-rooted contributors to a Madonna tribute album that Cleopatra Records is planning for early next year.

Also increasingly influential is City of Angels Records, which focuses a bit more on the grittier, DJ-driven acts of the drum'n'bass movement.

"City of Angels is *the* label when it comes to the real hard stuff," says DJ Bobby J. "They also seem to have a grip on what sound is going to click



COX



CHRISTOPHER

and I want it to stay that way."

Planet E Communications is also home base to another techno forefather, Kevin Saunderson, who released a well-received album on the label earlier this year.

Finally, no view of the stateside dance scene would be complete without a pit stop in Chicago, the true home of house music. And while it suffered a creative drought several years ago, the rise of indies like Guidance and the endurance of labels like Cajual provide many rea-

sons to be optimistic.

"The scene here is also getting better about keeping in touch with the veterans, which is important," says producer/mixer Charlie Previtt. "Where would we be without the masters like Steve 'Silk' Hurley or old-school singers like Darryl Pandy? They're getting props now that are long overdue. In the end, that's what's going to get us over with this whole pop thing. You can't get to the next level until you're solid on where you've come from."

YEAR TO DATE CHARTS

HOT DANCE MUSIC/MAXI-SINGLES SALES

Pos.	TITLE	Artist	Imprint/Label
1	THE BOY IS MINE	Brandy & Monica	Atlantic/AG
2	MY ALL/FLY AWAY (BUTTERFLY REPRISE)	Mariah Carey	Columbia
3	YOU'RE STILL THE ONE	Shania Twain	Mercury (Nashville)
4	RAY OF LIGHT	Madonna	Maverick/Warner Bros.
5	EVERYBODY [BACKSTREET'S BACK]	Backstreet Boys	Jive
6	I GET LONELY	Janet	Virgin
7	GET AT ME DOG	DMX (Featuring Sheek Of The Lox)	Ruff Ryders/Def Jam/Mercury
8	FROZEN	Madonna	Maverick/Warner Bros.
9	STOP	Spice Girls	Virgin
10	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98)	Ricky Martin	Columbia

HOT DANCE MUSIC/CLUB PLAY SINGLES

Pos.	TITLE	Artist	Imprint/Promotion Label
1	RAY OF LIGHT	Madonna	Maverick/Warner Bros.
2	FOUND A CURE	Ultra Nate	Strictly Rhythm
3	FROZEN	Madonna	Maverick/Warner Bros.
4	UNTIL THE DAY	Funky Green Dogs	Twisted/MCA
5	SHOUT TO THE TOP	Fire Island	Featuring Loleatta Holloway—JBO/V2
6	MUCH BETTER	Club 69	Featuring Suzanne Palmer—Twisted/MCA
7	BENEDICTUS	Brainbug	Groovicious/Strictly Rhythm
8	STAY	Sash!	Featuring La Trec—Ultra/ffrr/Island
9	REMEMBER	BT	Perfecto/Kinetic/Reprise
10	YOU ONLY HAVE TO SAY YOU LOVE ME	Hannah Jones	Ariola Dance/BMG Latin



KEOKI

a year down the line."

In terms of West Coast profile, both labels are getting a serious run for the money from 4-Play Records, a promising outlet that's made a serious dent in the market in its first year, largely on the basis of Shawn Christopher's recent house-happy interpretation of Michael McDonald's "Sweet Freedom."

Despite the musical dominance of the East and West Coast scenes, Midwestern entities are getting their licks in, too. Detroit remains true to its heritage as the birthplace of techno, thanks largely to the sub-genre's pioneering DJ/producer Carl Cox, whose steadfast loyalty to the city and its earthy, low-key club scene is proved by the local Planet E Communications. Despite the attractive overtures by large distributors to move the label to Los Angeles, he refuses to give up his home base.

"Music relies as much on intangible texture as it does on anything else," he says. "You can't re-create a vibe where you don't feel it. The vibe of this city is all over our records,



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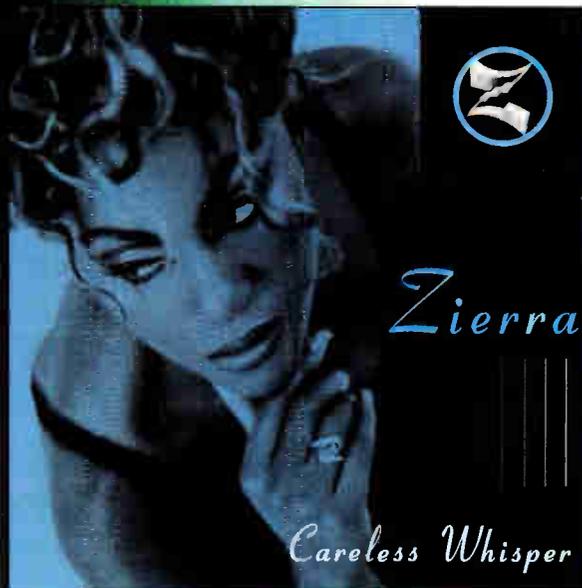
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Worldwide Dance

A BILLBOARD EXPANDED SECTION

GLOBAL EYES LOOK TO U.K. FOR INNOVATORS

(Continued from page 39)

pounds (\$48 million) to 30.4 million pounds (\$51 million). However, its share of the total market fell from 24% to 21.7% in the same period. Dance albums took up some of the slack, moving from just less than 10% to 11.8% of all album sales, with a value of 108 million pounds (\$180 million). Compilations are thought to have accounted for most

of the growth.

At the street level, meanwhile, club promoters have found it harder to create DJ loyalty and are increasingly resisting the high fees charged by the top spinners. Radio has become more important to dance sales but more conservative. Labels complain that bulk buyers of their dance product are increasingly hard

to impress without a good airplay story.

"It's harder to get into the top 10 and stay there without radio support," says Halkes. "And buyers like EUK [which services Woolworth, the U.K.'s biggest music vendor], HMV, and Virgin are looking for an impressive plot. They are much more likely to take [a record] if it's got a significant amount of [BBC] Radio 1 play and not just specialist shows."

"When it comes to the more underground stuff, it's almost impossible to get it on radio," notes

Guy Brulez, London-based VP of Sony's multinational Dance Pool division. "But the dance world can only survive if we can develop acts in different genres."

Meanwhile, some of the biggest recent dance acts in both the U.K. and in the rest of Europe have been coming from the mainland—or at least see their first chart action across the English Channel. And not all fit the conventional Europop-dance mold set in the early '90s by Sweden's Ace Of Base or Belgium's 2Unlimited.

"Music Sounds Better With You" by Stardust—aka Thomas Bangalter, half of the French techno act Daft Punk—saw its first release on French indie Roulé, charting first in Italy before Virgin signed it for the world for a reported 450,000 pounds (\$756,000). At press time, the single had charted in 12 European territories, including top 10 placings in the U.K., Ireland, Italy, Spain, and Greece.

Alexia, now a U.K. priority for Sony's Dance Pool, first charted in Italy on the DWA label back in 1995. Another European smash that first charted in Italy was "It's Like That" by Run-D.M.C. Vs. Jason Nevins (Profile), which hit last December.



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GLOBAL DANCE PULSE

(Continued from page 40)

act's career. His debut single this year for EMI Australia's INTERDANCE label, the trance/techno/hip-hop "Losing Ground," reached the top 10 in the Australian Music Report's dance chart and last month crossed into the Australian Record Industry Assn.'s Hot 100. His debut album, which includes live instruments and vocal performances, is due in early 1999.

CHRISTIE ELIEZER

MADRID: If one artist has put Spain on the European dance map this summer, it is producer/composer/DJ Oriel Crespo, whose current stage name is O.R.G.A.N. His summer hit "To The World" was No. 1 on the Spanish and Mexican singles charts and entered charts in the U.K., France, and Germany. "In fact, it was licensed to more than 30 countries, something unprecedented for Spain, which, until now, has been more of a consumer of dance music than a player," says Matthew Tallon, international A&R director at Max Music, Spain's leading dance compilation label, where O.R.G.A.N. works as an in-house producer. The 28-year-old was described as "the new Sash!" by Mike Hall, managing director at Britain's Multiply label, which licensed "To The World" for the U.K. after a bidding war among British dance labels. "He has certainly opened doors for other Spanish dance music makers," says Tallon. "To The World" was recorded by O.R.G.A.N. at Max Music's Barcelona studios using synthesizers and samplers, and the artist is now working on a follow-up single. The track can now be found on at least 50 compilation albums around the globe and has been remixed by several leading dance producers, says Tallon.

HOWELL LLEWELLYN

LONDON: Karl "K-Gee" Gordon, formerly half of Gee Street/Island rap duo Outlaw Posse, is another of U.K.'s hottest producer/remixers. He has produced All Saints' hits, including their recent U.K. chart-topper, "Bootie Call" (London), as well as R&B group Kleshay's debut top 40 British hit, "Reasons" (Jerv/Epic). Gordon is producing much-touted WEA-signed reggae rapper Glamma Kid. His recent remixing clients include Pras ("Blue Angels"), George Michael ("Outside"), and East 17 ("Each Time"). "Glamma Kid's album's gonna be phat," says Gordon. His favorite remix job to date is Gang Starr's "You Know My Steez," says Gordon. "I grew up listening to groups like Gang Starr, so it was a double honor that they liked my remix."

KWAKU

STOCKHOLM: E-Type, one of Sweden's most durable dance personalities, is gaining a higher profile in the Nordic region, raising expectations for his as-yet-untitled third album, set for release next month. The first single, an infectious amalgam of heavy, pulsating Eurodance and hi-NRG beats called "Angels Crying" (Stockholm Records/PolyGram), has gone platinum in Sweden with sales of 30,000 units, platinum in Norway (50,000 units), and gold in Denmark (25,000 units). E-Type's new album has been licensed for release by Jive/Zomba in Holland and Germany and by Polydor in France.

KAI R. LOFTHUS

ANTWERP, BELGIUM: This country's ARS Productions continues to "pump it up." Nine years after ARS act Technotronic hit No. 2 on Billboard's Hot 100 with "Pump Up The Jam," German dance act D.O.N.S. has entered the German singles chart with a remixed version of the track. Meanwhile, the new Flemish music TV channel the Music Factory launched Oct. 3 by showcasing a new ARS signing, the Voggue featuring Di Lara. Another priority for ARS is C-Jay, whose debut single, "Love Of Your Life," has been on playlists at both private and public radio stations in Belgium one week after its Sept. 18 release. "The fact that public stations have the track on their lists opens the gate to a broad audience," says ARS spokesman Patrick Busschots. "C-Jay is definitely one of our long-term projects."

MARC MAES



ALEXIA

Brulez, for his part, still regards the U.K. as an important repertoire source, although he notes that the market was one of the last in Europe to get a dedicated Dance Pool staff. The division's national teams meet twice yearly to share repertoire and ideas. Brulez points to an upcoming European campaign for the Filipino threesome Kulay's "Vibestation" album—already released in Southeast Asia—as an example of Dance Pool's global reach.

Remixes of "Vibestation" will be provided by Fatboy Slim—an



KULAY

example of a British dance artist reinterpreting Asian dance styles, once again with the aim of putting a U.K. touch on dance music for the world.



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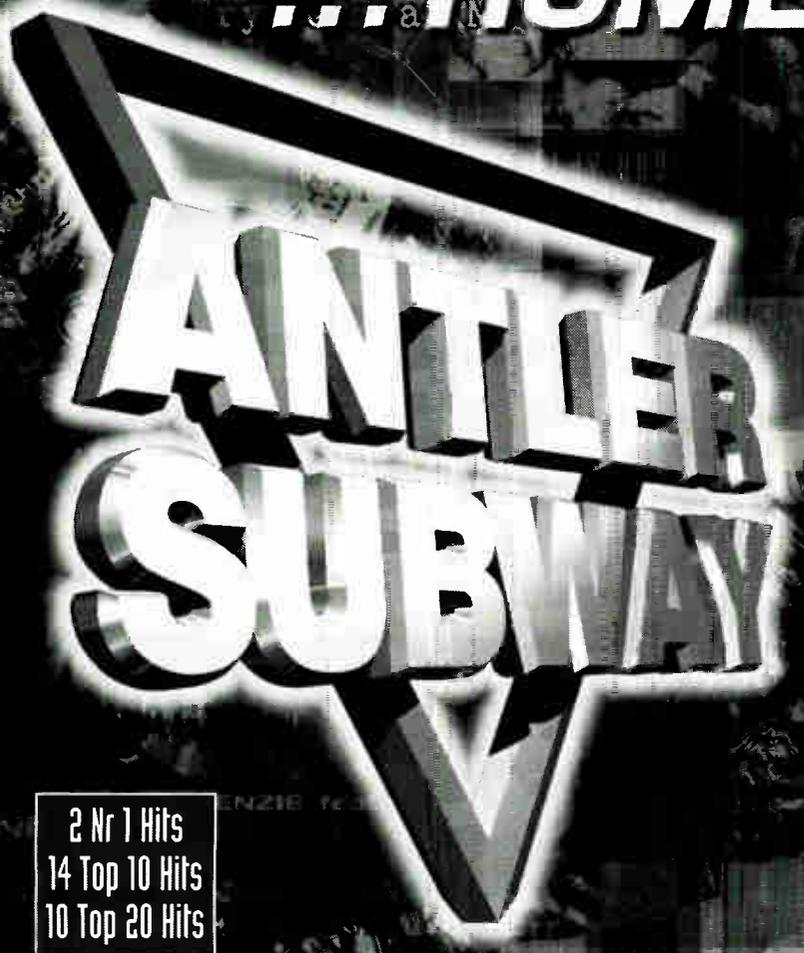
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Warner Is Home To Harms' 'Dreams'

BY DEBORAH EVANS PRICE

NASHVILLE—Art is best when it imitates life. That premise is readily evident on Joni Harms' upcoming Warner Western album, "Cowgirl Dreams." After stints on MCA/Universal and Capitol, Harms is back in the saddle with an album of songs more reflective of her ranching roots and western lifestyle.

"It's definitely country music—real country music. It's a breath of fresh air and so nice to hear it. It's a relief to a country boy's ears," says Scott Schuler, music director at KRKT Albany, Ore. "Joni's music is definitely her real life. Real-life stuff is coming right through, and it's very impressive . . . I think her voice has gotten even sweeter-sounding over the years."

"This is really the kind of music I've always wanted to make," says

Harms. "We're so far getting pretty good, positive reviews."

The real-life experiences that shape and color Harms' music come from growing up on a ranch in Canby, Ore. She still lives on the ranch that was homesteaded by her great-grandfather over a century ago. A former Miss Northwest Rodeo Queen, Harms began writing songs in her teens and won a Future Farmers of America talent contest in high school. Soon after, she began making trips to Nashville to pursue a career in country music. She connected with publisher/producer Byron Gallimore, and they recorded a four-song demo that manager Larry McFadden played for Jimmy Bowen, who helmed MCA/Universal at the time.

"That was December, right around the holidays," recalls Harms. "I flew in and visited with Bowen. He went to Hawaii for the holidays, and around the first of February I got a call and they offered me a deal."

That led to two singles—"I Need

A Wife," which peaked at No. 34 on Hot Country Singles & Tracks, and "The Only Thing Bluer Than His Eyes," which climbed as high as No. 54. Shortly after, Bowen left the label, and her album never came out. When Bowen took over as head of Capitol Nashville, he signed Harms again. Her album, "Hometown Girl," was released in 1991, but shortly after the label began trimming the roster, and she was a casualty.

Harms says that good things, however, came from those tumultuous times. "One of my favorite things that ever came out of that deal was meeting all the songwriters that I still write with," she says, citing such collaborators as Pat McManus, Dan Tyler, Buck Moore, and Wood Newton.

After leaving Capitol, Harms
(Continued on page 50)



HARMS

From Radio To Publishing, Monk Knows Country From Inside Out

BY CHET FLIPPO

NASHVILLE—Charlie Monk is perhaps best known here as the honorary mayor of Music Row. He's always in demand as a speaker and always has a portfolio of up-to-date, pointed, and pungent jokes. As he himself admits, though, "Most people don't have any idea of what the hell I do."

Monk's career has taken him from country radio to publishing, and along the way he has won the publisher of the year award from both BMI and ASCAP. In September of this year, he added SESAC to the trophy count. His Monkids Music was honored as publisher of the year for 1998 by SESAC (Billboard, Oct. 3). Monkids writer Tony Marty, who co-wrote "Commitment" for LeAnn Rimes, was named country songwriter of the year.

In addition to Monkids Music, Monk also has ASCAP-affiliated publisher Charlie Monk Music and BMI-linked publisher Monk Family Music.

Monk's publishing career has always been marked by an insistence on searching out and nurturing young talent. His signings of newcomers include Randy Travis (before he had changed his name from Holly Traywick), Keith Stegall, Randy Dunn, Jim Weatherly, Dean Dillon, Jim McBride, Aaron Tippin, Chris Waters, and Kenny Chesney.

Developing young writing talent is, as Monk says, no longer a No. 1 priority in a Nashville where the bottom line is increasingly dictated by multinational and conglomerate owners.

Monk began his musical career at age 15 by sweeping floors for WGEA Geneva, Ala. He worked through college at WTBF Troy, Ala., and then spent years in Alabama at WKRG Mobile, WACT Tuscaloosa, and as PD at WUNI Mobile.

He ended up at WMTS Murfreesboro, Tenn., and broadcast his free-form music and talk show from Music Row in nearby Nashville. "Everybody credits WSM [Nashville] with being the mother church of country radio," says Monk, "but they weren't playing country music in the daytime then. They were playing MOR. So I did an afternoon interview show on country and kind of treated it like a magazine. That's how I got to meet everybody. I had a yen to be in show business, and songwriting is what really attracted me."

From there he was recruited to ASCAP, where he learned the nuts and bolts of publishing from the ground up. "I had a chance to work with the writers directly, signing them up, literally meeting them when they got off the bus in Nashville."

In 1977 he was tapped as the first Nashville executive of CBS Songs. "At CBS I signed young unknown writers like Keith Stegall, Roger Murrah, Jim McBride, Jerry Foster and Bill Rice, and others," Monk

(Continued on page 50)



A Giant Happening. Giant Records recently celebrated the debut album by the Wilkinsors. Shown in the back row, from left, are Giant VP of promotion Denny Mosesman, Bill Simmons of Fitzgerald-Hartley, Steve Wilkinson, Giant president and album co-producer Doug Johnson, album co-producers Russ Zavitson and Tony Haselden, and Giant GM/executive VP John Burns. Shown in the front row, from left, are Tyler Wilkinson, Amanda Wilkinson, Giant senior VP of marketing and artist development Connie Baer, and Giant VP of A&R Debbie Zavitson.

Mercury Nashville Snags Local Jenny Simpson; Johnny Cash Recovering From Pneumonia

WATCH THIS VOICE: Jenny Simpson is Mercury Nashville's first new act since Mark Wills, and she's turning more than a few heads with her upcoming single, "Ticket Out Of Kansas," and her self-titled debut album, which is due Nov. 3.



SIMPSON

That rarity, a Nashville native, Simpson has a clear, pure, mainstream voice reminiscent of the young Trisha Yearwood. In fact, she's co-produced by former Yearwood producer Garth Fundis.

Simpson was signed by Mer-

cury Nashville president Luke Lewis on the strength of a boardroom acoustic set.

"It sounds a bit fairy-tale-ish," says Mercury sales/marketing senior VP John Grady. "Luke had seen her perform and had her come and play a marketing meeting. It was magic. He signed her the next day."

Simpson has no manager and no booking agent. However, Lewis and Simpson see no rush to get either. Mercury is planning a gradual launch, with acoustic performances at radio and retail her only appearances through at least early next year.

"Radio is still king," says Lewis. "Concerts are not as essential as they used to be. Shania [Twain] taught us some things about that."

"That works with the right artist," says Grady, "and we think she's that artist."

PEOPLE: Johnny Cash has been released from Baptist Hospital here after a bout with pneumonia.

Atlantic Records Nashville promotion officer Greg Sax resigned Oct. 6. VP/GM Bryan Switzer will take on the additional responsibility of running the promotion department.

Agent Jeremy Palmer joins Buddy Lee Attractions. At the Dick Clark Company/Nashville, R.A. "Rac"

Clark is named senior VP/programming. He continues as co-executive producer of TNN's "Prime Time Country." That show's host, Gary Chapman, signs with DreamWorks Music Publishing/Nashville.

At Mercury Nashville, Michael Powers is named national promotion VP, and the following promotion senior directors are named: Chris Stacy (national promotion/artist development), Pat Surnegie (West Coast), John Ettinger (Midwest/Northeast), and Rocco Cosco (Southeast).

Atlanta's Friends of Bill Lowery organization will hold a fund-raising tribute dinner Nov. 19 at the Four Seasons Hotel in Atlanta. Funds will go to the Bill

Lowery Scholarship Endowment Fund at the Georgia State University School of Music.

The planned Tammy Wynette tribute show, originally set for Oct. 7, has been rescheduled for Nov. 11 at the Ryman Auditorium. Wynonna and Mindy McCready have committed to the show.

ON THE ROW:

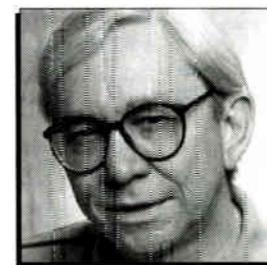
Thrasher Shiver has broken up. The duo was on Asylum and was nominated for Country Music Assn. Awards for vocal duo in 1997 and 1998. Neil Thrasher plans to write full time, and Kelly Shiver plans to continue performing. Both are signed to Major Bob Music.

In partnership with his tour sponsor—Private Issue by Discover, a series of celebrity-art credit cards—Randy Travis is planning some discounted concerts. He'll play Oct. 29 at San Diego's Coors Amphitheater at a total ticket price of \$14 and Oct. 30 at the Blockbuster Pavilion in San Bernadino, Calif., with tickets at \$9.50. (TicketMaster fees are additional.)

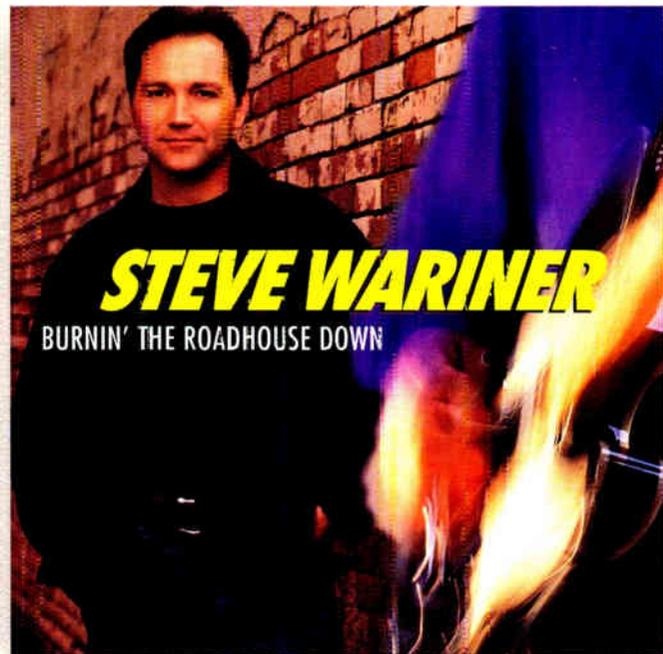
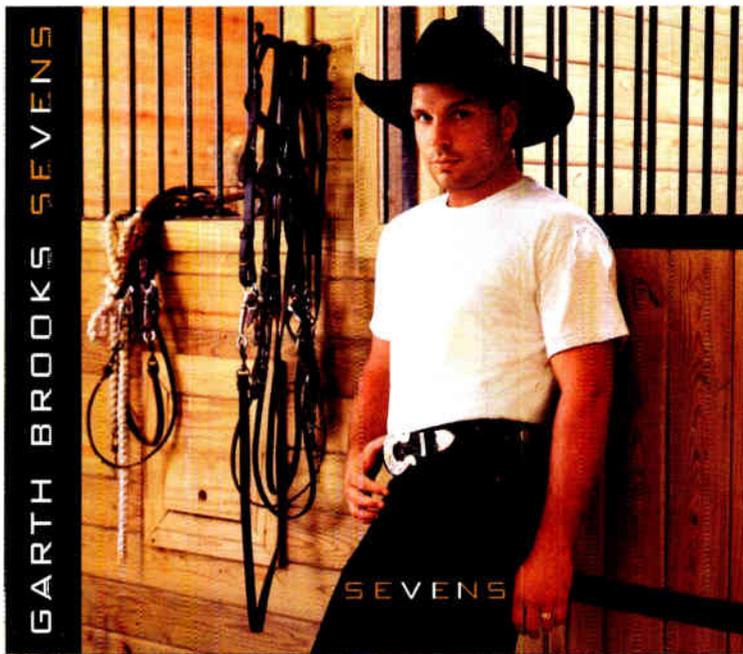
On Oct. 6, the Nashville Songwriters Assn. International presented its White Hat Award to Tennessee Gov. Don Sundquist in recognition of his efforts on behalf of songwriters' rights. The last recipient of the award was Sonny Bono's widow, Mary Bono.



by Chet Flippo



Thank You, Country Music Association.



Garth Brooks
Entertainer of the Year



Steve Wariner "Holes In The Floor Of Heaven"
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Dear CMA Voters,

Everyone at Capitol Records in Nashville would like to thank you for your support of Garth Brooks and Steve Wariner.

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Steve Wariner's return to the top has been confirmed by your choice of "Holes In The Floor of Heaven" as song *and* single of the year.

Finally, it is always rewarding to share success with the people we work with. We celebrate not only the success of our business partners, but the *success of our friends*.

I thank you in the name of everyone at Capitol Records in Nashville.

A handwritten signature in cursive script that reads "Pat Quigley".

Pat Quigley
President



OCTOBER 17, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
1	1	1	48	SHANIA TWAIN ▲ ⁵	MERCURY 536003 (10.98 EQ/16.98) 16 weeks at No. 1	COME ON OVER
2	2	3	36	DIXIE CHICKS ▲	MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES
3	3	2	5	ALAN JACKSON ▲	ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE
*** GREATEST GAINER ***						
4	10	16	18	REBA MCENTIRE ●	MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM
5	4	4	6	ALABAMA ▲	RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS
6	5	7	24	FAITH HILL ▲	WARNER BROS. 46790 (10.98/16.98)	FAITH
7	7	6	20	SOUNDTRACK ▲	CAPITOL 93402 (10.98/17.98)	HOPE FLOATS
8	8	10	70	TIM MCGRAW ▲ ³	CURB 77886 (10.98/16.98)	EVERYWHERE
9	6	5	8	VINCE GILL ●	MCA NASHVILLE 70017 (10.98/16.98)	THE KEY
10	11	12	18	BROOKS & DUNN ▲	ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER
11	12	8	22	MARK WILLS	MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE
12	9	—	2	LYLE LOVETT	CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE
13	14	9	45	GARTH BROOKS ▲ ⁶	CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS
14	13	13	12	TRISHA YEARWOOD ●	MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS
15	16	22	24	GEORGE STRAIT ▲	MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME
16	15	11	22	LEANN RIMES ▲	CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD
17	17	15	29	JO DEE MESSINA ●	CURB 77904 (10.98/16.98)	I'M ALRIGHT
18	19	14	22	GARTH BROOKS	CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES
19	20	17	10	DIAMOND RIO	ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE
20	18	18	4	VARIOUS ARTISTS	ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED
*** PACESETTER ***						
21	24	—	2	LEE ANN WOMACK	DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW
22	25	24	55	BROOKS & DUNN ▲ ²	ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION
23	27	34	24	STEVE WARINER	CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN
24	21	19	5	TRACY LAWRENCE	ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE
25	22	20	5	WILLIE NELSON	ISLAND 524548 (10.98 EQ/16.98)	TEATRO
26	26	21	12	VARIOUS ARTISTS	ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY
27	28	23	17	CLAY WALKER	GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS
28	29	31	58	MARTINA MCBRIDE ▲	RCA 67516/RLG (10.98/16.98)	EVOLUTION
29	23	25	8	THE WILKINSONS	GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE
*** HOT SHOT DEBUT ***						
30	NEW	1	1	BLACKHAWK	ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT
31	30	30	20	TERRI CLARK	MERCURY 558211 (10.98/16.98)	HOW I FEEL
32	33	28	56	LEANN RIMES ▲ ¹	CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
33	31	29	58	TRISHA YEARWOOD ▲ ²	MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS
34	32	26	12	COLLIN RAYE	EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN
35	34	27	64	KENNY CHESNEY ●	BNA 67498/RLG (10.98/16.98)	I WILL STAND
36	NEW	1	1	LORRIE MORGAN	BNA 67627/RLG (10.98/16.98)	SECRET LOVE
37	36	—	2	VARIOUS ARTISTS	COLUMBIA 68073/SONY (10.98 EQ/17.98)	TRIBUTE TO TRADITION

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
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
38	35	32	20	JEFF FOXWORTHY	WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED
39	41	37	17	DWIGHT YOAKAM	REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME
40	38	38	21	TRACY BYRD	MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY
41	42	35	6	DOLLY PARTON	DECCA 70041/MCA NASHVILLE (10.98/16.98)	HUNGRY AGAIN
42	39	40	48	SAMMY KERSHAW ●	MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE
43	37	36	22	JOHN MICHAEL MONTGOMERY	ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK
44	43	39	58	COLLIN RAYE ●	EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS
45	40	33	6	EMMYLOU HARRIS	EMINENT 25001 (10.98/15.98)	SPYBOY
46	47	44	24	ROY D. MERCER	CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4
47	44	45	62	CLINT BLACK ●	RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS
48	46	46	51	JOHN MICHAEL MONTGOMERY ●	ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS
49	45	43	19	TY HERNDON	EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES
50	48	41	17	JOE DIFFIE	EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS
51	49	53	76	GEORGE STRAIT ▲ ³	MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME
52	51	—	48	PATTY LOVELESS ●	EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME
53	50	48	12	CHRIS LEDOUX	CAPITOL NASHVILLE 21942 (10.98/16.98)	ONE ROAD MAN
54	52	49	24	RANDY TRAVIS	DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE
55	53	51	74	ROY D. MERCER	CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1
56	56	50	50	ROY D. MERCER	CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3
57	63	66	68	LILA MCCANN ●	ASYLUM 62042/EEG (10.98/16.98) HS	LILA
58	66	62	15	JOHN DENVER	MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER
59	65	61	10	WILLIE NELSON	LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS
60	60	58	70	ROY D. MERCER	CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2
61	62	57	101	ALAN JACKSON ▲ ²	ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE
62	59	55	33	DAVID KERSH	CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU
63	58	65	73	LEE ANN WOMACK ●	DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK
64	64	56	28	CLEDUS T. JUDD	RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?
65	54	42	5	JUNIOR BROWN	CURB 77897 (10.98/16.98) HS	LONG WALK BACK
66	61	60	14	PAM TILLIS	ARISTA NASHVILLE 18861 (10.98/16.98)	EVERY TIME
67	55	47	5	BILLY DEAN	CAPITOL NASHVILLE 55406 (10.98/16.98)	REAL MAN
68	57	52	4	THE CHARLIE DANIELS BAND	BLUE HAT 9703 (11.98/16.98)	FIDDLE FIRE: 25 YEARS OF THE CHARLIE DANIELS BAND
69	68	64	86	LEANN RIMES ▲ ²	CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS
70	70	71	51	LONESTAR	BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS
71	67	—	63	MICHAEL PETERSON ●	REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON
72	72	68	64	DIAMOND RIO	ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS
73	71	70	4	RANDY TRAVIS	WARNER BROS. 47028 (10.98/16.98)	GREATEST #1 HITS
74	74	69	69	NEAL MCCOY ●	ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS
75	73	63	17	JOHNNY CASH/WILLIE NELSON	AMERICAN 69416/COLUMBIA (10.98 EQ/16.98)	VH1 STORYTELLERS

Billboard® Top Country Catalog Albums™

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

OCTOBER 17, 1998

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS	
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)			
1	1	GARTH BROOKS ▲ ⁹	CAPITOL NASHVILLE 29689/EMI-CAPITOL (10.98/15.98) 22 weeks at No. 1	THE HITS	163
2	2	SHANIA TWAIN ▲ ¹⁰	MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	191
3	3	ALAN JACKSON ▲ ⁴	ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	154
4	4	LEANN RIMES ▲ ⁵	CURB 77821 (10.98/15.98)	BLUE	117
5	6	HANK WILLIAMS	MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	51
6	5	HANK WILLIAMS, JR. ▲	CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	227
7	7	PATSY CLINE ▲ ⁶	MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	602
8	9	WILLIE NELSON ●	COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	217
9	8	CHARLIE DANIELS ●	EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	198
10	11	DEANA CARTER ▲ ²	CAPITOL NASHVILLE 37514/EMI-CAPITOL (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	109
11	10	TIM MCGRAW ▲ ⁵	CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	237
12	20	GEORGE STRAIT ▲ ³	MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	553
13	22	SHANIA TWAIN ●	MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	101

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS	
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)			
14	15	ROY ORBISON	COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	57
15	13	JOHNNY CASH	COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	80
16	17	TRAVIS TRITT ▲	WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	155
17	12	VINCE GILL ▲ ³	MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	222
18	16	THE CHARLIE DANIELS BAND ▲ ³	EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	460
19	18	VINCE GILL ▲ ²	MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	137
20	14	CLINT BLACK ▲	RCA 66671/RLG	THE GREATEST HITS	106
21	19	GEORGE STRAIT ▲ ⁵	MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	315
22	23	REBA MCENTIRE ▲ ³	MCA NASHVILLE 4979* (7.98/12.98)	GREATEST HITS	427
23	21	PATSY CLINE ▲	MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	203
24	25	GEORGE JONES ▲	EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	383
25	24	GEORGE STRAIT ▲ ⁵	MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	141

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.

HAMSTEIN PUBLISHING CONGRATULATES BILLY KIRSCH

ON HIS CMA AWARD FOR
SONG OF THE YEAR
"HOLES IN THE FLOOR OF HEAVEN"

CONGRATULATIONS ALSO TO CO-WRITER STEVE WARINER

CONGRATULATIONS ALSO TO BMI WINNERS



TONY MARTIN

- JUST TO SEE YOU SMILE
- PLACES I'VE NEVER BEEN



CHUCK JONES

- COUNT ME IN



REESE WILSON

- PLACES I'VE NEVER BEEN

AND GERRY HOUSE - ON THE SIDE OF ANGELS



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 164 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
*** No. 1 ***						
1	1	1	15	WHERE THE GREEN GRASS GROWS B.GALLIMORE, J.STROUD, T.MCGRAW (J.LEARY, C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	1
2	2	5	14	DON'T LAUGH AT ME C.CHAMBERLAIN (A.SHAMBLIN, S.SESKIN)	MARK WILLS (V) MERCURY 566054	2
3	5	7	13	HONEY, I'M HOME R.J.LANGE (S.TWAIN, R.J.LANGE)	SHANIA TWAIN (V) MERCURY 566220	3
4	3	4	12	I'LL GO ON LOVING YOU K.STEGALL (K.KANE)	ALAN JACKSON (V) ARISTA NASHVILLE 13135	3
5	7	9	16	EVERYTHING'S CHANGED D.COOK, W.WILSON (R.MCDONALD, P.NELSON, L.BOONE)	LONESTAR BNA ALBUM CUT	5
6	4	6	21	YOU'RE GONE M.D.CLUTE, DIAMOND RIO (J.VEZNER, P.WILLIAMS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	4
7	9	10	13	FOREVER LOVE D.MALLOY, R.MCINTIRE (L.HENGBER, D.BRYANT, S.RUSS)	REBA (V) MCA NASHVILLE 72062	7
8	10	11	9	YOU MOVE ME A.REYNOLDS (G.KENNEDY, P.PETTIS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	8
9	14	18	12	HOW DO YOU FALL IN LOVE D.COOK, ALABAMA (R.OWEN, T.GENTRY, G.FOWLER)	ALABAMA (V) RCA 65561	9
10	13	15	9	WIDE OPEN SPACES P.WORLEY, B.CHANCEY (S.GIBSON)	DIXIE CHICKS (C) (D) MONUMENT 79003	10
11	12	16	11	A LITTLE PAST LITTLE ROCK M.WRIGHT (J.BROWN, T.LANE, B.JONES)	LEE ANN WOMACK (C) (D) (V) DECCA 72068	11
12	6	2	16	HOW LONG GONE D.COOK, K.BROOKS, R.DUNN (S.CAMP, J.S.SHERILL)	BROOKS & DUNN (V) ARISTA NASHVILLE 13143	1
13	16	17	12	NOTHIN' NEW UNDER THE MOON W.C.RIMES (R.BOWLES, T.SHAPIO, J.LEO)	LEANN RIMES CURB ALBUM CUT/MCG	13
14	8	3	19	26 CENTS T.HASELDEN, R.ZAVITSON, D.JOHNSON (S.WILKINSON, W.WALLACE)	THE WILKINSONS (C) (D) (V) GIANT 17197/REPRISE	3
15	17	19	18	I WANNA FEEL THAT WAY AGAIN T.BROWN (J.STEVENS, S.BOGARD, D.LEIGH)	TRACY BYRD (V) MCA NASHVILLE 72058	15
16	18	20	10	IT MUST BE LOVE D.JOHNSON (C.BICKHARDT, J.SUNDRUD)	TY HERNDON EPIC ALBUM CUT	16
17	15	12	10	LOOSEN UP MY STRINGS C.BLACK, J.STROUD (C.BLACK, H.NICHOLAS)	CLINT BLACK (V) RCA 65585	12
18	11	8	21	TRUE T.BROWN, G.STRAIT (M.GREEN, J.STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	2
*** AIRPOWER ***						
19	20	23	9	SOMEONE YOU USED TO KNOW C.RAYE, P.WORLEY, B.J.WALKER, JR. (R.LEE, T.JOHNSON)	COLLIN RAYE (C) (D) EPIC 79011	19
*** AIRPOWER ***						
20	25	36	10	WE REALLY SHOULDN'T BE DOING THIS T.BROWN, G.STRAIT (J.LAUDERDALE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	20
21	19	14	22	I'M ALRIGHT B.GALLIMORE, T.MCGRAW (P.VASSAR)	JO DEE MESSINA (C) (D) (V) CURB 73034	1
22	23	25	8	YOU'RE EASY ON THE EYES K.STEGALL (T.SHAPIO, C.WATERS, T.CLARK)	MERRI CLARK (V) MERCURY 566218	22
23	24	31	5	WHERE YOUR ROAD LEADS A.REYNOLDS (V.SHAU, D.CHILD)	TRISHA YEARWOOD (DUET WITH GARTH BROOKS) (V) MCA NASHVILLE 72070	23
24	31	38	6	LET ME LET GO D.HUFF, F.HILL (S.DIAMOND, D.MORGAN)	FAITH HILL WARNER BROS. ALBUM CUT	24
25	36	48	4	HUSBANDS AND WIVES D.COOK, K.BROOKS, R.DUNN (R.MILLER)	BROOKS & DUNN (V) ARISTA NASHVILLE 13143	25
26	21	13	21	COVER YOU IN KISSES C.PETOCZ, J.M.MONTGOMERY (J.KILGORE, B.JONES, J.BROWN)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84157	3
27	27	30	16	HOW DO YOU SLEEP AT NIGHT D.COOK (J.MCBRIDE, J.SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	27
28	22	21	28	THERE'S YOUR TROUBLE P.WORLEY, B.CHANCEY (T.SILLERS, M.SELBY)	DIXIE CHICKS (C) (D) MONUMENT 78899	1
29	28	27	26	I CAN STILL FEEL YOU C.RAYE, P.WORLEY, B.J.WALKER, JR. (K.TRIBBLE, T.HYLER)	COLLIN RAYE EPIC ALBUM CUT	1
30	32	32	10	I WILL STAND B.CANNON, N.WILSON (M.GERMINO, C.BEATHARD)	KENNY CHESNEY (C) (D) (V) BNA 65570	30
31	34	35	11	FOR YOU I WILL P.MCMAKIN, A.TIPPIN (T.MARTIN, M.NESLER)	AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	31
32	35	37	9	YOU'RE BEGINNING TO GET TO ME J.STROUD, C.WALKER (T.SHAPIO, A.BARKER)	CLAY WALKER (C) (D) (V) GIANT 17158/REPRISE	32
33	39	39	8	THERE YOU HAVE IT M.BRIGHT, T.DUBOIS (S.BOGARD, R.GILES)	BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	33
34	37	41	6	GETCHA SOME J.STROUD, T.KEITH (T.KEITH, C.CANNON)	TOBY KEITH (V) MERCURY 566432	34
35	41	44	4	ABSENCE OF THE HEART C.FARREN, D.CARTER (D.CARTER, C.FARREN, C.JONES)	DEANA CARTER CAPITOL NASHVILLE ALBUM CUT	35
36	44	49	5	WRONG AGAIN M.MCBRIDE, P.WORLEY (T.L.JAMES, C.WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA 65486	36
37	40	42	8	IF I LOST YOU B.J.WALKER, JR., T.TRITT (T.TRITT, S.HARRIS)	TRAVIS TRITT (C) (D) (V) WARNER BROS. 17152	37
38	30	29	17	LOVE HAPPENS LIKE THAT K.LEHNING (A.SMITH, A.BARKER, R.HARBIN)	NEAL MCCOY (C) (D) (V) ATLANTIC 84158	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	46	43	8	GUILTY C.FARREN, B.WARREN, B.WARREN, D.BERG	THE WARREN BROTHERS (C) (D) (V) BNA 65552	39
40	43	34	19	THE HOLE J.STROUD, B.GALLIMORE, R.TRAVIS (S.EWING, J.D.HICKS)	RANDY TRAVIS (C) (D) (V) DREAMWORKS 59010	9
41	45	47	6	EVERY TIME B.J.WALKER, JR., P.TILLIS (T.L.JAMES, J.KIMBALL)	PAM TILLIS (V) ARISTA NASHVILLE 13129	41
42	42	40	12	COMING BACK FOR YOU W.WILSON (J.D.RICH, C.WATERS, T.SHAPIO)	KEITH HARLING (V) MCA NASHVILLE 72064	39
43	47	50	6	POOR ME D.COOK, L.WILSON (B.DIPIERO, A.ANDERSON)	JOE DIFFIE EPIC ALBUM CUT	43
44	53	—	2	SPIRIT OF A BOY, WISDOM OF A MAN J.STROUD, B.GALLIMORE, R.TRAVIS (T.BRUCE, G.BURTNIK)	RANDY TRAVIS DREAMWORKS ALBUM CUT	44
45	49	55	6	A BITTER END B.CHANCEY, C.YOUNG (D.DODD, K.BEARD)	DERYL DODD (C) (D) COLUMBIA 79013	45
46	60	—	2	HOLD ON TO ME C.PETOCZ, J.M.MONTGOMERY (B.DALY, W.RAMBEAUX)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	46
47	38	33	16	REAL MAN D.GATES, B.DEAN (B.DEAN)	BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	33
48	61	—	2	KINDLY KEEP IT COUNTRY T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 72072	48
49	52	71	4	BY THE BOOK R.E.ORRALL, J.LEO (M.PETERSON, R.E.ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	49
50	56	59	4	WHEREVER YOU ARE M.WRIGHT (R.SPRINGER, T.MARTIN, R.WILSON)	MARK CHESNUTT (V) DECCA 72066	50
51	50	57	7	STRAIGHT TEQUILA C.HOWARD, A.SMITH (D.STAFFORD, J.HARGROVE)	TRINI TRIGGS (C) (D) (V) CURB 73066/MCG	50
52	66	69	3	NO PLACE THAT FAR N.WILSON, B.CANNON (S.EVANS, T.SHAPIO, T.MARTIN)	SARA EVANS (C) (D) (V) RCA 65584	52
53	64	68	4	SOMETHING TO THINK ABOUT P.MCMAKIN (T.MARTIN, T.NICHOLS)	DAVID KERSH CURB ALBUM CUT	53
54	48	45	12	TREE OF HEARTS B.J.WALKER, JR., K.LEHNING (S.EWING, D.SAMPSON)	BRYAN WHITE ASYLUM ALBUM CUT	45
55	70	75	3	SLOW DOWN J.CRUTCHFIELD, K.LEHNING (M.NESLER, T.MARTIN)	MARK NESLER ASYLUM ALBUM CUT	55
56	62	62	8	ALONE P.DAVIS, E.SEAY (B.GIBB, R.GIBB, M.GIBB)	MONTY HOLMES BANG II ALBUM CUT	56
57	58	58	6	IF THE JUKEBOX TOOK TEARDROPS M.KNOX, M.WRIGHT (M.HENDERSON, M.IRWIN)	DANNI LEIGH (C) (D) (V) DECCA 72067	57
58	69	70	3	TAKE ME D.HUFF (S.SMITH, B.DIPIERO)	LARI WHITE LYRIC STREET ALBUM CUT	58
59	57	60	5	THESE ARMS P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT	57
60	71	—	2	STAND BESIDE ME B.GALLIMORE, T.MCGRAW (S.A.DAVIS)	JO DEE MESSINA CURB ALBUM CUT	60
*** Hot Shot Debut ***						
61	NEW	1	1	LIKE WATER INTO WINE E.GORDY, JR. (G.PETERS)	PATTY LOVELESS EPIC ALBUM CUT	61
62	68	65	5	WINE INTO WATER G.NICHOLSON (T.G.BROWN, B.BURCH, T.HEWITT)	T. GRAHAM BROWN INTERSOUND ALBUM CUT	62
63	67	—	2	ONE DAY LEFT TO LIVE K.STEGALL (D.DILLON, R.BOUDREAU, J.NORTHROP)	SAMMY KERSHAW (C) (D) (V) MERCURY 566052	63
64	65	64	6	WOMAN TO WOMAN WYNONNA, G.RICHEY (B.SHERILL)	WYNONNA CURB/UNIVERSAL ALBUM CUT/ASYLUM	62
65	51	46	15	BURNIN' THE ROADHOUSE DOWN S.WARINER (R.CARNES, S.WARINER)	STEVE WARINER (DUET WITH GARTH BROOKS) (V) CAPITOL NASHVILLE 58716	26
66	55	51	17	HONKY TONK AMERICA K.STEGALL (B.MCDILL)	SAMMY KERSHAW (C) (D) (V) MERCURY 566052	31
67	63	53	20	HIGH ON LOVE E.GORDY, JR. (KOSTAS, J.HANNA)	PATTY LOVELESS EPIC ALBUM CUT	20
68	RE-ENTRY	2	2	BANG A DRUM T.BRUCE (J.BON JOVI)	CHRIS LEDOUX (DUET WITH JON BON JOVI) CAPITOL NASHVILLE ALBUM CUT	68
69	59	66	5	SAME OLD TRAIN M.STUART (M.STUART)	VARIOUS ARTISTS COLUMBIA ALBUM CUT/MONUMENT	59
70	NEW	1	1	WHEN I GROW UP L.PENDERGRASS, J.SCHERER (T.MARTIN, C.SWEAT)	CLINT DANIELS ARISTA NASHVILLE ALBUM CUT	70
71	73	61	12	EVANGELINE N.WILSON, B.CANNON (B.MCDILL, C.CHAMBERLAIN)	CHAD BROCK (C) (D) (V) WARNER BROS. 17169	51
72	NEW	1	1	I'M A COWBOY D.GRAU (B.ENGVALLA, A.BAKER)	BILL ENGVALL WARNER BROS. ALBUM CUT	72
73	54	52	9	ONLY LONELY ME D.COOK (L.BOONE, R.BOWLES)	RICK TREVINO (C) (D) COLUMBIA 78895	52
74	NEW	1	1	EVERY LITTLE WHISPER S.WARINER (B.KIRSCH, S.WARINER)	STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	74
75	NEW	1	1	RIGHT ON THE MONEY K.STEGALL (C.BLACK, P.VASSAR)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	75

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

Billboard Top Country Singles Sales

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



OCTOBER 17, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	31	THIS KISS ● WARNER BROS. 17247	FAITH HILL
2	2	3	15	26 CENTS GIANT 17197/WARNER BROS.	THE WILKINSONS
3	3	2	32	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
4	5	10	4	FOR YOU I WILL LYRIC STREET 164023/HOLLYWOOD	AARON TIPPIN
5	4	4	27	COMMITMENT ● CURB 73055	LEANN RIMES
6	9	19	3	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
7	6	5	9	WIDE OPEN SPACES MONUMENT 79003/SONY	DIXIE CHICKS
8	7	8	5	A LITTLE PAST LITTLE ROCK DECCA 72068/MCA NASHVILLE	LEE ANN WOMACK
9	8	6	70	HOW DO I LIVE ▲ ² CURB 73022	LEANN RIMES
10	11	15	4	I WILL STAND BNA 65570/RLG	KENNY CHESNEY
11	10	7	21	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
12	12	9	12	COVER YOU IN KISSES ATLANTIC 84157/AG	JOHN MICHAEL MONTGOMERY
13	18	20	4	SOMEONE YOU USED TO KNOW EPIC 79011/SONY	COLLIN RAYE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	16	26	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
15	13	13	18	IF YOU EVER HAVE FOREVER IN MIND MCA NASHVILLE 72055	VINCE GILL
16	15	14	12	THE HOLE DREAMWORKS 59010/GEFFEN	RANDY TRAVIS
17	21	—	2	YOU'RE BEGINNING TO GET TO ME GIANT 17158/WARNER BROS.	CLAY WALKER
18	17	11	17	STEPPING STONE LYRIC STREET 164019/HOLLYWOOD	LARI WHITE
19	16	12	37	YOU'RE STILL THE ONE ▲ MERCURY 568452	SHANIA TWAIN
20	19	17	15	I SAID A PRAYER ARISTA NASHVILLE 13125	PAM TILLIS
21	22	25	6	WRONG AGAIN/HAPPY GIRL RCA 65456/RLG	MARTINA MCBRIDE
22	20	18	24	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) EPIC 78904/SONY	TY HERNDON
23	23	21	23	THERE GOES MY BABY MCA NASHVILLE 72048	TRISHA YEARWOOD
24	24	22	34	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
25	RE-ENTRY	24	24	ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056	TIM MCGRAW

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

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	7	★★ NO. 1 ★★ CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98) 7 weeks at No. 1	THE 3 TENORS: PARIS 1998
2	2	26	ANDREA BOCELLI PHILIPS 46203 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM
3	3	46	ANDREA BOCELLI PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
4	4	3	SAN FRANCISCO SYMPHONY (TILSON THOMAS) RCA VICTOR 68931 (34.98 CD)	GERSHWIN: 100TH BIRTHDAY CELEBRATION
5	NEW▶		DOMINGO/BRIGHTMAN/LOTTI SONY CLASSICAL 60396 (10.98 EQ/16.98)	A GALA CHRISTMAS IN VIENNA
6	6	38	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
7	5	3	RENEE FLEMING LONDON 460567 (17.98 EQ CD)	I WANT MAGIC
8	7	8	YO-YO MA SONY CLASSICAL 62821 (10.98 EQ/16.98)	TAVENER: THE PROTECTING VEIL
9	8	37	MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
10	11	47	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
11	9	33	YO-YO MA SONY CLASSICAL 63203 (31.98 EQ CD)	BACH: THE CELLO SUITES
12	10	15	DON CAMPBELL SPRING HILL 6501 (17.98 CD)	THE MOZART EFFECT: STRENGTHEN THE MIND
13	RE-ENTRY		DON CAMPBELL SPRING HILL 6502 (17.98 CD)	THE MOZART EFFECT: HEAL THE BODY
14	15	15	DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2
15	12	29	ANDRE RIEU PHILIPS 534266 (10.98 EQ/16.98)	IN CONCERT

TOP CLASSICAL CROSSOVER™

1	1	6	★★ NO. 1 ★★ LONDON SYMPHONY ORCHESTRA (HORNER) SONY CLASSICAL 60691 (10.98 EQ/16.98) 6 weeks at No. 1	BACK TO TITANIC
2	2	54	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO/ANGEL 56511 (9.98/16.98) [S]	TIME TO SAY GOODBYE
3	3	8	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98) [S]	GOES CLASSIC
4	6	6	PLACIDO DOMINGO ATLANTIC 23794 (16.98 CD)	FOR LOVE
5	4	10	JOSHUA BELL/LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 60659 (10.98 EQ/16.98)	GERSHWIN FANTASY
6	5	12	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM
7	7	3	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3715 (15.98 CD)	MAIDEN OF MYSTERIES
8	8	50	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
9	9	3	LOS ANGELES GUITAR QUARTET SONY CLASSICAL 60274 (10.98 EQ/16.98)	L.A.G.Q.
10	11	34	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
11	10	5	UTE LEMPER LONDON 460594 (17.98 EQ CD)	ALL THAT JAZZ-THE BEST OF UTE LEMPER
12	13	49	ARIA ASTOR PLACE 14009 (16.98 CD)	ARIA
13	12	24	VARIOUS ARTISTS VARESE SARABANDE 59262 (16.98 CD)	TITANIC: THE ULTIMATE COLLECTION
14	14	33	SOUNDTRACK NONESUCH 79460 (17.98 CD)	KUNDUN (PHILIP GLASS)
15	NEW▶		CINCINNATI POPS (KUNZEL) TELARC 80510 (10.98/15.98)	FROM THE HEART

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. [S] indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1998 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 VARIOUS MOZART FOR YOUR MIND PHILIPS	1 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
2 VARIOUS THE SPIRIT OF THE TITANIC STCLAIR	2 JOHN BAYLESS BEATLES'S GREATEST HITS INTERSOUND
3 VARIOUS BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL	3 VARIOUS 20 CLASSICAL FAVORITES MADACY
4 VARIOUS MOZART FOR MEDITATION PHILIPS	4 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
5 VARIOUS GERSHWIN-GREATEST HITS SONY CLASSICAL	5 VARIOUS BACH'S GREATEST HITS REFERENCE GOLD
6 VARIOUS MOZART-GREATEST HITS SONY CLASSICAL	6 VARIOUS CLASSICAL MASTERPIECES MADACY
7 VARIOUS PACHELBEL CANON RCA VICTOR	7 VARIOUS IDIOT'S GUIDE TO CLASSICAL MUSIC RCA VICTOR
8 VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS	8 VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
9 VARIOUS GERSHWIN-GREATEST HITS RCA VICTOR	9 VARIOUS MOZART: SYMPHONY NOS. 40 & 41 MADACY
10 VARIOUS BEETHOVEN AT BEDTIME PHILIPS	10 JOHN WILLIAMS SPANISH GUITAR MUSIC SONY CLASSICAL
11 VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL	11 VARIOUS PIANO INSTRUMENTALS: VOL. 7 LASERLIGHT
12 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	12 VARIOUS TCHAIKOVSKY-GREATEST HITS REFERENCE GOLD
13 VARIOUS MOZART FOR THE MORNING COMMUTE PHILIPS	13 VARIOUS THE BEST OF MOZART LASERLIGHT
14 VARIOUS BEETHOVEN FOR BABIES PHILIPS	14 VARIOUS TOP 10 BAROQUE CLASSICS LASERLIGHT
15 VARIOUS BABY NEEDS MOZART OELOS	15 VARIOUS VIVALDI: THE FOUR SEASONS INTERSOUND

Classical
KEEPING SCORE



by Bradley Bambarger

NEW WORLD VIEW: Since the U.S. can't seem to support its own classical monthly, it comes as good news that BBC Music magazine is enhancing its stateside presence. The London-based publication has stationed Christopher Payton in the New York offices of BBC Worldwide Americas as associate publisher of its North American edition, to work alongside director of operations Heather Maloney and new North American advertising director Lisa Roberts. According to editor Graeme Kay, the editorial shifts will be limited, simply including a few more stateside listings in the calendar section and some extra news stories from the magazine's U.S. correspondents. But he and Payton both trumpet BBC Music's plans to become a fixture at various classical events around the U.S. and Canada. And the newly announced BBC Music Awards will debut in New York, in spring 2000.

Founded in 1992, BBC Music magazine has a worldwide circulation of about 118,000, with nearly 50,000 of that number coming from North America, according to the Audit Bureau of Circulation. (The same source puts the circulations of BBC Music's prime competitors, Gramophone and Classic CD, at 53,000 and 36,000, respectively.) The magazine mixes entertainment and education in smart, stylish fashion, with not only extensive review and artist profile sections but also in-depth genre features and special issues that connect classical music to other areas of the culture.

Many record companies and retailers bemoan BBC Music's cover-mount CD, which is generally drawn from the BBC's matchless archive. (In fact, PolyGram and EMI protest by refusing to advertise in the magazine.) But the cover disc doesn't really seem to inhibit collecting: An independent readership survey conducted in the U.K. last summer determined that BBC Music readers buy about 34 classical recordings per year, with their consumption increasing with every year they read the magazine. In another impressive statistic, the study gives BBC Music 4.3 readers per copy, with the pass-along readership younger and more female than the magazine's male, middle-aged core audience.

The commercial division of the public-funded British Broadcasting Corp., BBC Worldwide publishes 21 magazines as part of its various multimedia pursuits—with profits plunged back into the BBC's broadcasting operations. BBC Music has had a North American edition—distinguished by its different advertisements—for the past five years, first managed by the defunct Warner Music Enterprises and then by the London office. The move to U.S.-based BBC management of the magazine is part of new efforts to further the venerable BBC brand internationally. In March, the BBC launched a dedicated U.S. outlet for its TV productions—BBC America—that is seen in some 900,000 homes via Discovery; the BBC Music awards should air on the channel eventually.

So how will BBC Music succeed in America, where so many indigenous classical magazines have failed? "The answer lies in the BBC brand and the support of BBC Worldwide," Kay says. "In a perfect world, the U.S. would have access to BBC Radio 3 and all it offers. But if the States can't tune in quite yet, then the next best thing is what our magazine offers—real enthusiasm and expertise, an international view, and the classic BBC performances on the cover disc."

He adds that niche magazines "can easily go to hell in a handbasket chasing after vastly bigger circulation," and that is why BBC Music aims for gradual growth and will stick to an editorial mandate that precludes dumbing down.

The imperative for BBC Music's stateside staffers is the development of long-term relationships "that could never blossom 3,000 miles away," Payton says. "There really is no substitute for being on the ground." Payton and company plan to hook up with U.S. orchestras, opera companies, concert halls, educational institutions, radio stations, retailers (stickers for five-star reviews), and record labels—with the latter partnership entailing co-productions for the cover CD. Associate publisher/cover disc producer Jessica Gibson says such joint efforts should allow labels to record repertoire that they might not otherwise; the deals may also enable the labels to issue distinct retail-oriented discs taken from the same sessions that yield the cover set. BBC Music plans to showcase some artists on its own as well: Next spring, the Boston Artists Ensemble will be featured on a disc of trios by Arensky and Beethoven.

According to Payton, BBC Music hopes to help sponsor festivals and concert series, with the magazine's staff already introducing itself to the American scene at such events as the recent "Day Of Music" at Chicago's Symphony Center. Next summer, 1 million copies of a 16-page sample BBC Music magazine will be distributed at festivals like Tanglewood. Kay says OPERA America and the American Symphony Orchestra League are potential

partners for future co-promotions and education initiatives. BBC Music's multimedia "Music Course" series and its wonderfully illustrative special issues—quarterlies devoted to such genres as the string quartet and musical movements like French Impressionism—are especially apt for such efforts (Billboard, Aug. 9, 1997).

Among those in North America who welcome BBC Music's investment is René Goiffon, president of the Los Angeles-based Harmonia Mundi USA. "We need the BBC Music magazine here," he says. "In France, there's no question that magazines like Diapason and Le Monde De La Musique not only help guide the public but create a sense of community for the classical audience. And the BBC does seem to want to be actively involved here—not to just make a few calls trying to sell advertising. They must have patience, though. Everything in classical music has to be viewed in the long term."



The British Are Coming, Again. BBC Music magazine has reinforced its North American presence with staff based in the New York office of BBC Worldwide Americas, including, from left, Christopher Payton, associate publisher, and Heather Maloney, director of operations. Also pictured, from the London headquarters, are Graeme Kay, editor; Jessica Gibson, associate publisher; and Jonathan Gifford, advertisement director.

Marienthal Drops Cannonball-Inspired Set

CANNONBALL TRIBUTE: Eric Marienthal was in high school in 1975, the year saxophonist Julian "Cannonball" Adderley died. "I had the opportunity to see him live, not long before he passed away," says Marienthal. "We all have points early on in our lives that lead us in a certain direction, and seeing Cannonball perform was a true inspiration for me.



MARIENTHAL

Technically, he was amazing, but the effect that he had on the audience made a huge impression on me. He was real open and positive; his warmth touched everyone there."

In the years since that revelatory concert, Marienthal himself has become a saxophonist of some note, having performed with the likes of Lee Ritenour and David Benoit, in addition to recording and touring under his own name. "Walk Tall" (i.e. music/Verve, Sept. 22), the latest entry in Marienthal's solo discography, is a tribute to Adderley, reflecting both Adderley's upbeat

soul/jazz excursions and the positive message that the saxophonist brought to his music.

To conjure up Adderley's universal spirit, Marienthal begins "Walk Tall" with a sample of the late saxophonist introducing his own reading of Joe Zawinul's "Mercy, Mercy, Mercy," before Marienthal's Ritenour-arranged version kicks in. While most



by Steve Graybow

of the album mines the contemporary urban grooves that are Marienthal's calling card, "Walk Tall" features several straight-ahead pieces.

"Unit 7" just felt right for me, as did "The Way You Look Tonight," says Marienthal, noting that both were a part of Adderley's repertoire. "We also wanted to include one of the great ballads that Cannonball was

known for, and we chose 'Skylark,' which he did with Nancy Wilson."

Marienthal also included several non-Cannonball compositions, noting that "everything was written specifically with this project in mind. Not to be presumptuous, but the goal was to present what Cannonball might be doing if he was at this point of his career, in the late 1990s." With arrangements by Harvey Mason, Ritenour, Jeff Lorber, and keyboardists Rob Mullins, Russell Ferrante, and John Beasley, Marienthal's incorporation of new and old is seamless, paying tribute to the jazz giant without mimicry and placing Adderley's influence within a wholly personal framework.

While he stops short of declaring Adderley a forerunner of today's contemporary jazz sound, Marienthal is quick to acknowledge the genre's debt to the late saxophonist. "Much of what Cannonball is known for is more in the straight-ahead realm," says Marienthal. "But at times, he could lean towards what we now call contemporary. If you look at tunes like 'Mercy, Mercy, Mercy' and 'Walk Tall,' he was experimenting with R&B rhythms, delving into a more popular or accessible sound. He wasn't afraid to experiment."

For a quick and satisfying glance into the music and the man who inspired "Walk Tall," look no further than "Cannonball Adderley's Greatest Hits—The Riverside Years." Originally released in 1962 and recently reissued on Milestone, this collection features several live cuts, which include Adderley's amiable spoken introductions. New liner notes by producer Orrin Keepnews add historical insight to the set.

AND: The latest installment of Ray Brown's "Some Of My Best Friends Are..." series (Telarc, Sept. 22) finds the bassist in the company of some of the jazz world's most popular singers. Featured vocalists include Dee Dee Bridgewater, Diana Krall, Marlena Shaw, and Kevin Mahogany, along with Brown's trio members—drummer Gregory Hutchinson and pianist Geoff Keezer.

Saxophonists Antonio Hart and Ralph Moore make appearances, as does guitarist Russell Malone. Brown knows a thing or two about great vocalists; he was married to Ella Fitzgerald from 1948 to 1952... 32 Jazz released its third and final Rahsaan Roland Kirk set Sept. 15. Titled "A Standing Eight," the two-disc package includes the last three albums the enigmatic instrumentalist recorded: "The Return Of The 5000 Lb. Man," "Kirkatron," and "Boogie-Woogie String Along For Real."

Long before the current swing revival, New England-based Roomful Of Blues was burning up concert stages around the country with its patented mix of swing, blues, and rock'n'roll. Currently entering its third decade as an entity, the band is on the road behind its latest disc, "There Goes The Neighborhood" (Bullseye Blues & Jazz).

Top Jazz Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			★★★ No. 1 ★★★	
1	1	3	MICHAEL FEINSTEIN CONCORD JAZZ 4849/CONCORD	MICHAEL & GEORGE FEINSTEIN SINGS GERSHWIN 2 weeks at No. 1
2	5	5	VARIOUS ARTISTS 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
3	4	58	DIANA KRALL IMPULSE! 233/GRP	LOVE SCENES
4	2	2	JOSHUA REDMAN WARNER BROS. 47052	TIMELESS TALES (FOR CHANGING TIMES)
5	3	16	VARIOUS ARTISTS 32 RECORDS 32061	JAZZ FOR A RAINY AFTERNOON
6	7	26	VARIOUS ARTISTS RCA VICTOR 68987	FABULOUS SWING COLLECTION
7	8	3	CYRUS CHESTNUT ATLANTIC 83140	CYRUS CHESTNUT
8	12	20	VARIOUS ARTISTS NARM 50001	JAZZ, AN AMERICAN ORIGINAL
9	6	3	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE ECM 539955	TOKYO '96
10	9	6	SOUNDTRACK VERVE 557550	NEXT STOP WONDERLAND
11	10	17	ARTURO SANDOVAL N2K ENCODED 10023	HOT HOUSE
12	13	46	SOUNDTRACK MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
13	15	23	WYNTON MARSALIS COLUMBIA 68921	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5
14	11	47	HARRY CONNICK, JR. COLUMBIA 68787	TO SEE YOU
15	14	26	JOHN SCOFIELD VERVE 539979	A GO GO
16	16	65	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
17	21	2	VARIOUS ARTISTS HIGHER OCTAVE JAZZ 45262/HIGHER OCTAVE	JAZZ A SAINT-GERMAIN
18	19	4	DANILO PEREZ IMPULSE! 279/GRP	CENTRAL AVENUE
19	20	10	ELIANE ELIAS BLUE NOTE 95050/CAPITOL	ELIANE ELIAS SINGS JOBIM
20	17	6	MEL TORME CAPITOL 94749	A & E BIOGRAPHY: A MUSICAL ANTHOLOGY
21	NEW		PONCHO SANCHEZ CONCORD PICANTE 4847/CONCORD	AFRO-CUBAN FANTASY
22	18	4	JOE LOVANO BLUE NOTE 33114/CAPITOL	TRIO FASCINATION EDITION ONE
23	RE-ENTRY		RUSSELL MALONE IMPULSE! 275/GRP	SWEET GEORGIA PEACH
24	22	27	ELLA FITZGERALD POLYGRAM TV 539206/VERVE	PURE ELLA
25	RE-ENTRY		BRAD MEHLDAU WARNER BROS. 47051	SONGS - THE ART OF THE TRIO, VOL. 3

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			★★★ No. 1 ★★★	
1	NEW		WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE	PLEASURES OF THE NIGHT 1 week at No. 1
2	1	46	KENNY G ARISTA 18991	KENNY G GREATEST HITS
3	2	3	RICK BRAUN ATLANTIC 83141/AG	FULL STRIDE
4	4	17	FOURPLAY WARNER BROS. 46921	4
5	5	8	MEDESKI MARTIN & WOOD BLUE NOTE 93011*/CAPITOL	COMBUSTICATION
6	3	18	GEORGE BENSON GRP 9906	STANDING TOGETHER
7	6	35	DOWN TO THE BONE NU GROOVE 3004	FROM MANHATTAN TO STATEN
8	7	2	GEORGE DUKE WARNER BROS. 47073	AFTER HOURS
9	8	26	KEIKO MATSUI COUNTDOWN 17775/UJG	FULL MOON AND THE SHRINE
10	9	3	RUSS FREEMAN & CRAIG CHAQUICO PEAK 11380/WINDHAM HILL JAZZ	FROM THE REDWOODS TO THE ROCKIES
11	12	16	MARC ANTOINE NYC 9926/GRP	MADRID
12	13	71	BONEY JAMES WARNER BROS. 46548	SWEET THING
13	NEW		BOBBY CALDWELL SIN-DROME 8930	TIMELINE - THE ANTHOLOGY PART 1
14	10	7	JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 33	SO WHAT
15	11	7	WALTER BEASLEY SHANACHIE 5048	FOR YOUR PLEASURE
16	18	2	CANDY DULFER N2K ENCODED 10054	THE BEST OF CANDY DULFER
17	14	2	JEFF LORBER ZEBRA 7008	MIDNIGHT
18	15	34	PHIL PERRY PEAK/PRIVATE MUSIC 82163/WINDHAM HILL	ONE HEART ONE LOVE
19	NEW		TUCK & PATTI WINDHAM HILL 11336	PARADISE FOUND
20	17	16	LEE RITENOUR I.E. MUSIC 557290/VERVE	THIS IS LOVE
21	20	6	AL DI MEOLA TELARC 83433	THE INFINITE DESIRE
22	16	17	BELA FLECK AND THE FLECKTONES WARNER BROS. 46896	LEFT OF COOL
23	19	2	YELLOWJACKETS WARNER BROS. 47031	CLUB NOCTURNE
24	22	2	ERIC MARIENTHAL I.E. MUSIC 557740/VERVE	WALK TALL
25	21	9	STEVE COLE ATLANTIC 92797	STAY AWHLIE

Billboard®

OCTOBER 17, 1998

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			★★★ No. 1 ★★★	
1	1	47	PAINT THE SKY WITH STARS — THE BEST OF ENYA REPRISE 46835/WARNER BROS.	ENYA 27 weeks at No. 1
2	2	36	GRAND PASSION GTSP 539804	JOHN TESH
3	3	48	TRIBUTE VIRGIN 44981	YANNI
4	4	28	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
5	5	43	CONVERSATIONS WITH GOD - A WINDHAM HILL COLLECTION WINDHAM HILL 11304	VARIOUS ARTISTS
6	6	58	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
7	7	5	GUITAR BY THE FIRE GTSP 533028	THE JOHN TESH PROJECT
8	10	27	KARMA NETTWERK 30113	DELERIUM
9	8	21	PERFECT TIME WORD 69143/EPIC	MAIRE BRENNAN
10	9	3	KRYPTOS SONY CLASSICAL 60237	ANDREAS VOLLENWEIDER
11	11	88	PICTURE THIS WINDHAM HILL 11211	JIM BRICKMAN
12	12	32	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
13	13	12	SONGS FROM AN ENGLISH GARDEN NARADA 45447/VIRGIN	DAVID LANZ
14	15	75	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
15	16	60	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
16	14	18	RUMBA COLLECTION 1992-1997 EPIC 69370	OTTMAR LIEBERT + LUNA NEGRA
17	24	3	SUMMER DAYDREAMS REAL MUSIC 2575	KEVIN KERN
18	21	9	GUITARISMA 2 HIGHER OCTAVE 46041/VIRGIN	VARIOUS ARTISTS
19	17	77	IN THE MIRROR PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
20	18	21	SOLAS PHILIPS 539438	RONAN HARDIMAN
21	23	74	WHITE STONES PHILIPS 534605	SECRET GARDEN
22	20	20	GAIA DOMO/NARAOA 45789/VIRGIN	KITARO
23	NEW		BEST OF NARADA CHRISTMAS NARADA 46141/VIRGIN	VARIOUS ARTISTS
24	RE-ENTRY		FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
25	22	5	THE HERITAGE COLLECTION II TIME LINE 15	LORIE LINE

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

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Songwriters & Publishers

ARTISTS & MUSIC

BMI, ASCAP Toast EMI Music Nashville

Co. Unique In Winning Groups' Awards For 2nd Time In Single Year

BY DEBORAH EVANS PRICE
NASHVILLE—The week surrounding the Country Music Assn. (CMA) Awards is always a festive time in Nashville as multiple award banquets recognize Music Row's top writers and publishers.

EMI Music Nashville executive VP/GM Gary Overton and his staff had plenty to celebrate this year. The company won publisher of the year at both the BMI and ASCAP award ceremonies, making it the only publishing company to win top honors from both organizations in the same year. It was a feat the company had also achieved in 1990. (Among



OVERTON

other accolades, the company was named Billboard's Country Publisher of the year in 1997.)

Overton, who assumed the company's reins three years ago, credits its success to hard work and the company's overall entrepreneurial spirit.

"It didn't just fall into place," he says. "And I don't mean this bad toward anyone, but we didn't buy a catalog... it was just a lot of hard work by a lot of people. It was like you pick a path, and you all just put your shoulder to it and work hard. Then at the end of the day, you look and say, 'Wow, look what we all did!'"

Bob Flax, executive VP of Worldwide EMI Music Publishing, applauds Overton and his staff's efforts.

"Gary and his staff epitomize the mentality that is EMI Music Publishing all throughout the world," he says. "And he has successfully integrated that into Nashville, which was no easy task. And he did it in a relatively short period of time."

EMI Nashville's roster of songwriters includes Walt Aldridge, Charlie Black, Tony Haselden, Robert Ellis Orrall, Dann Huff, Will Robinson, Frank Rogers, Mark Alan Springer, and Stephony Smith.

Smith and Springer tied with Ronnie Dunn for BMI's songwriter of the year honors. The publishing company's stable of writer/artists includes Mark Chesnutt, Deana Carter, the Kinleys, the Mavericks, David Ball, Shannon Brown, and Columbia Records pop act Nikki Hassman.

When he took the EMI post, Overton told Billboard one of his goals was to give writers the attention they'd find at a smaller publisher.

"We are big company, and we'll always be a big company, but I think we've really focused," he says. "We've chosen the writers and artists carefully we want to work with. We think we can do better for all of us by focusing and putting more attention on fewer than putting a little bit of attention on more. I think one of the things that's paid off for us is trying to help each person in their respective career to get to the next level."

During CMA Week, EMI Nashville opened a new writers' building at 39 Music Square East, adjacent to its existing offices.

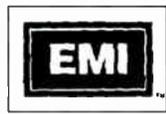
"At a time when other people are cutting back writers' areas, we've spent millions of dollars and now have 12 new writers' rooms and a rehearsal room," he says. "We're very proud of that."

In addition to helping the publishing company, Overton began overseeing the production arm of

EMI Music Nashville when Jimmy Gilmer departed to go into management full time. Overton also works with EMI's East Coast and West Coast offices on securing cuts in other markets and setting up co-write situations.

Overton has high hopes for the company's future.

"I want EMI to be a dynasty," he says. "I would really like this company to follow the footsteps of EMI Music Inc. They've been the No. 1 Billboard publisher in pop and R&B forever. I'd like to see us do that—just consistently year in and year out be the top publisher in town. If we're doing great, the reason we're winning those kinds of awards is because our writers' and writer/artists' songs are being recorded and being hits. That's really the goal here—enjoy what we do, and make great music."



FLAX

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"HOLY, HOLY, HOLY"
Public domain

The music sung in church has had a profound impact on countless songwriters and performers, and it's not unusual for an act to take a spiritual classic and give it a unique spin in that group's own genre. Such is the case with the timeless hymn "Holy, Holy, Holy" which has been revived on the Rarely Herd's upcoming album, "Coming Of Age." The Pinecastle Records bluegrass group consists of lead vocalist/guitarist Jim Stack, tenor vocalist/bassist Jeff Weaver, and Alan Stack on mandolin and lead and baritone vocals.

"We put it on because we put at least one gospel song on every recording that we do," says Jeff Weaver. "This particular song we had done in church. The producer [Ronnie Reno] gave us a couple of different options on how to record it, but we loved the song a cappella, and the chorus is all we do at our own local church, so that's exactly how we recorded it."

"It was fairly easy to do. We were going to do it all at once [coming] in, but Ronnie said, 'Let's try you each coming in one person at a time, then everybody come in on the last line of the

chorus and sing the rest of it through.' It made it better."

Weaver says the hymn is pretty universal in its appeal. "So many different denominations of churches sing that chorus as part of their worship service," he says. "I had heard it in the Methodist church I grew up in, and Alan had heard it in another denomination. Nearly everybody has heard this song, and when we perform it live, it's pretty easy to convince the audience to sing it with us."

"Live, it comes out great. It's nice to have several thousand people singing it all at once."



NO. 1 SONG CREDITS

THE HOT 100
ONE WEEK • Ed Robertson • Treat Baker/SOCAN, WB/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

HOW DEEP IS YOUR LOVE • R. Cousins, T. Ruffin, Warryn Campbell, M. Andrews, Reggie Noble • Sony/ATV Songs/BMI, Everyone Craves/BMI, North Avenue/ASCAP, EMI April/ASCAP, Nyrraw/ASCAP, Da Ish/ASCAP, Funky Noble/ASCAP, Famous/ASCAP

HOT RAP SINGLES

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

Public B'casters/BMI License Fees Affirmed By Gov't; Weinstein Retires

BMI FEES AFFIRMED: BMI says the Librarian of Congress has affirmed license fees set earlier this year by the Copyright Arbitration Royalty Panel (CARP) between the performance right group and public broadcasting (PBS and NPR). The new, five-year license, in effect from 1998 to 2002, reflects a hike of almost 300% over previous fees, to about \$2.1 million a year.

According to a BMI statement, the librarian's affirming of the CARP decision reflects the growth of public broadcasting's revenue between 1978 and 1996 and "an unjustifiably large gulf between the fees paid by commercial broadcasters and noncommercial broadcasters." The action noted that "there are substantial differences between the economic structures of the entities and fixed the license fees accordingly," BMI says.

BMI'S WEINSTEIN RETIRES: Songwriter Bobby Weinstein, who has been an executive at BMI for the last 23 years, says that he has retired from the performance right group, where he served as assistant VP of writer/publisher relations (*Billboard* Bulletin, Oct. 6). Weinstein, who has co-written such hits as "Goin' Out Of My Head" and "Hurt So Bad," says he'll be intensifying his goal "to get a few more hits under my belt." Weinstein continues as president of the Songwriters' Hall of Fame, at which he is directing a mission to create a Songwriters' Hall of Fame Museum in New York.

ASCAP MEMBER CARD BENEFITS: ASCAP has expanded the benefits available through its ASCAP member card, including agreements with Europadisk Ltd., Valle Music Reproduction, and TSR Wireless. For orders of 50 or more CDs, cassettes, or vinyl records, Europadisk will provide ASCAPers with a discount of 10% (for single format) or 15% (multiple format); Valle Music gives cardholders an

exclusive 15% discount on its line of music paper and supplies, as well as on the company's music photocopying service; TSR Wireless provides a 15% discount on any pager or two-way radio and a 10% discount on any cellular phone.

PARADISE WON: A "wish you were here" postcard from publisher Mickey Goldsen, visiting Tahiti: "I hear my island music... room plugs, radio, TV, all logged by the local society SPACEM. It's the only place in the world where my company is bigger than Warner Bros., EMI, or Diane Warren. I love it here."

PROMO CDS: Williamson Music, the publishing company formed by

Richard Rodgers and Oscar Hammerstein II at the birth of their Broadway partnership with "Oklahoma!" has bowed a four-CD, 81-

track promo CD that covers the Hammerstein and Lorenz Hart years; the glories of Irving Berlin Music, which Williamson administers; and the Elvis Presley catalog. Also represented are writers Sheldon Harnick, John Bucchino, Joe DiPietro, Ricky Ian Gordon, and Adam Guettel, who is the son of Mary Rodgers, the daughter of Richard and a songwriter herself... Chrysalis Music has also re-leased a 15-song promo CD, featuring songs by Deborah Harry, Billy Idol, Pat Benatar, Jack Lee, David Bowie, Frankie Miller, Dave Edmunds, and Robin Trower.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Barbra Streisand, "Higher Ground."
2. Dave Matthews Band, "Before These Crowded Streets."
3. Metallica, "Re-Load."
4. "Jekyll And Hyde," vocal selections.
5. Joe Satriani, "Crystal Planet."



by Irv Lichtman

Notable Women, Cool Mike, And A Wonder To Behold At AES

THE DREADED QUESTION: After years of covering the pro audio industry, you'd think I'd be prepared to answer the simple question "What have you seen lately that you've liked?" Inevitably, this comes up at trade shows, so it's fresh on my mind as I return from last month's Audio Engineering Society (AES) Convention in San Francisco. With apologies to those who posed the question to me at the show—only to get a vague, stammering response—following is a (hopefully) more eloquent assessment of a few of my favorite things, AES-wise.

ALAN PARSONS on women in the industry: The famous producer, engineer, and bandleader opened his keynote speech by noting that he had observed increasing numbers of women in creative and technical positions in studios. An encouraging trend, to be sure, but still only the tip of the iceberg in an industry overwhelmingly dominated by men.

The AES has been ahead of the curve in appointing women to promi-

With such prominent players leading the way—and dedicated individuals like Women in Audio Committee chairwoman **Carol Bousquet** and MPGA Manager Committee chairperson **Shannon O'Shea** toiling behind the scenes—the studio gender gap will continue to close.

THE DIDRIK DE GEER microphone: In an era when craftsmanship has given way to mass production, it's rare to find products that are built by hand, one at a time. The **Didrik De Geer** microphone is one such item. Hand-built in Sweden by De Geer, the mike is a jewel of design and engineering. Featuring a copper chassis, a wood-carved bottom lid made of jarra and ebony, and sonic characteristics similar to an AKG C12 (whence the mike gets its capsule), the De Geer is a \$12,000 Rolls Royce—understandably reserved for the select few but stunning to behold.

I had the pleasure of seeing one of these babies during a visit to veteran San Francisco mastering engineer **Paul Stubblebine's** new studio, Paul's Gourmet Mastering—coincidentally located in Bay area recording legend **Wally Heider's** old shop. Stubblebine's partner, **David Denny** (a musician/producer who played with the **Steve Miller Band**), runs a high-end equipment-rental operation out of the former Heider complex, and he was brandishing a De Geer that was en route to the nearby Plant Recording Studio for **Metallica's** use. **Chris Isaak** also used one on his latest release, and some fine live-to-2-track jazz recordings were done in Europe using a pair of De Geers. With only 20 models in existence (De Geer can only make one per month), this is a rare and beautiful bird.

WONDER-FUL SIGHTINGS: At last year's AES Convention, I was in mid-conversation with Yamaha product manager **Peter Chaikin** at the company's booth when we were suddenly interrupted by an encroaching entourage of sharp-dressed men. It was **Stevie Wonder**, his two ever-present bodyguards, and a team of security personnel. **Chaikin**—who worked as an engineer with Wonder in the '70s—greeted his old friend and was kind enough to introduce him to me. Being a Stevie fanatic, I was awestruck both by the unexpected face-to-face encounter with the man himself and by Chaikin's gentlemanly gesture.

This year, the Wonder posse made its rounds again, stopping at the Yamaha, Sony, and Opcode stands (among others) to check out the latest gear. With so much AES floor space taken up by us audio geeks, it was refreshing to see a guy who exists on such an exalted musical plane stop into the engine room.

THE MPGA: At the 1997 AES show, the MPGA was launched with great fanfare and an ambitious mission statement. In the year since then, the music producers' organization has lived up to its billing, with a membership of approximately 150 (including some of the industry's brightest lights) and a schedule of workshops, events, seminars, and technical sessions so vast and so impressive that it's hard to imagine

how the industry ever did without it. Kudos to founder and departing president **Ed Cherney** for shepherding the MPGA through its critical first year, and props to **Nile Rodgers** for picking up the ball for the second term.

COMPATIBILITY: More and more manufacturers are heeding the call for compatibility by introducing gear that interfaces with other previous-

ly incompatible boxes. Hats off in this department to **Sonic Solutions**, which is bridging the gap between the PCM and Direct Stream Digital (DSD) formats by offering a software platform that addresses both, and **Tascam**, which has finally recognized the existence of its arch-rival, **Alesis**, by offering compatibility with the Adat format in the TM-D4000 console and the IF-TAD format converter. Maybe we *are* all connected after all.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 10, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	THE FIRST NIGHT Monica/ Jermaine Dupri (Arista)	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)	KROSSWIRE (Atlanta, GA) Brian Frye	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)	DDA AMR 12	DDA AMR 12	SSL 4000E/G	API/Neve/Mackie	SSL 9000J w/Ultimation
RECORDER(S)	Sony APR 24	Sony APR 24	Mitsubishi X850	ADAT	Studer A800
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	TDK Super VHS	BASF 900
MIX DOWN STUDIO(S) Engineer(s)	SILENT SOUND (Atlanta, GA) Phil Tan, Jermaine Dupri	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 4064G	SSL 4064G	SSL 4000 E/G	Neve	Custom Oceanway Focusrite w/GML Automation
RECORDER(S)	Studer A820	Studer A820	Mitsubishi X850	Studer	Ampex ATR 102
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 499	BASF 911
MASTERING Engineer	MASTERDISK Tony Dawsey	MASTERDISK Tony Dawsey	MASTERING LAB Doug Sax	MASTERDISK Howie Weinberg	FUTURE DISC SYSTEMS Steve Hall
CD/CASSETTE MANUFACTURER	UNI/BMG	UNI/BMG	UNI/BMG	BMG	WEA

© 1998, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Steve Graybow, Telephone 212-536-5361, Fax 212-382-6094, sgraybow@billboard.com



by Paul Verna

nent posts in its ranks. In the past three years, the association has been headed by **Elizabeth Cohen** (president for the 1996-1997 term) and **DTS VP of technology standards Marina Bosi**, whose term as president began at this year's show.

Among independent producer/engineers, notable names include **Sylvia Massy**, who has produced **Tool**, the **Red Hot Chili Peppers**, and tracks on the "Tibetan Freedom Concert" live album; **Judith Sherman**, who has worked on the bulk of the **Kronos Quartet's** recordings; **Gail Davies**, a country recording artist who worked as **Liberty Records' staff producer** for several years; Nashville newcomer **Stephony Smith**, who collaborated with **Byron Gallimore** on a **Melodie Crittenden** project; and **Leslie Ann Jones**, a career engineer who has worked at **ABC** and **Capitol** in Los Angeles and **Automatt** in San Francisco; she is currently scoring manager/mixer at **Skywalker Sound** in San Rafael, Calif., and ambassador at large of the **Music Producers Guild of the Americas (MPGA)**.

As more women seek careers in production and engineering, female recording artists are also taking studio matters into their own hands. Recent self-produced albums by **Sheryl Crow**, **Madonna**, **Mariah Carey**, **Tori Amos**, **Joni Mitchell**, and **Jane Siberry** demonstrate a mastery of the recording craft that transcends those artists' brilliance as performers and songwriters.



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October 27, 1998

TEAÑÓN



3rd-Quarter Boom Continues Stellar '98

UP, UP, AND AWAY: Through 1998's first three quarters, sales of hit product in the U.S. Latino market continue to soar.

According to SoundScan, stateside sales of titles appearing on The Billboard Latin 50 from Dec. 30, 1997, to Sept. 29 were 4,018,000 units, a 22% jump from the same period last year, when sales were 3,287,500 pieces.

Goosing the numbers was a booming third quarter in which sales vaulted 30% over the same quarter in 1997. Third-quarter sales in 1998 were 1,472,000 units, compared with 1,130,000 pieces tallied in the third quarter of 1997.

Giving a mighty boost to The Billboard Latin 50 was the robust third-quarter sales performance of the soundtrack to "Dance With Me" (Epic/Sony), which moved 117,500 units in only seven weeks.

Also keeping the U.S. Latino sector buoyant in the third quarter were the consistently strong sales of top 10 product by star acts, including Sony Discos' **Ricky Martin** and **Elvis Crespo**, Sonolux/Sony artist **Charlie Zaa**, WEA Latina's **Maná**, and World Circuit/Nonesuch/AG act **Buena Vista Social Club**. The 21,500 units sold by **Enrique Iglesias'** Fonovisa album "Cosas Del Amor" added a dramatic punctuation mark to the final week of the measuring period.

"Dance With Me" also helped maintain the record-setting sales pace of albums appearing in the tropical/salsa genre chart. Sales of tropical/salsa product through the three quarters was 1,357,000 units, an *ojo*-popping 143% spike compared with the same period in 1997, when 558,000 units were sold.

Indeed, the wide sales differential in tropical product between 1997 and 1998 has provided most of the sales gains realized this year. The addition of more than 30 indie retailers selling tropical/salsa product to the panel of retailers reporting to The Billboard Latin 50 certainly jump-started tropical product, along with crossover albums like BVSC's self-titled disc and the "Dance With Me"



by John Lannert

soundtrack.

By contrast, titles appearing on Billboard's pop and regional Mexican genre charts haven't fared as well as tropical/salsa product. Sales of pop product through the three quarters (1,733,500 units) remained essentially flat when matched up with last year's numbers (1,734,000 units).

Sales of regional Mexican product through the three quarters dropped 8%, from 1,135,000 units last year to 1,051,000 pieces this year.

But sales of both pop and regional Mexican titles in the third quarter were up compared with last year's third-quarter figures.

And with the traditionally strong fourth quarter on the horizon—Hurricane Georges notwithstanding—there's little reason to doubt that sales of titles appearing on The Billboard Latin 50 will set a record mark in 1998.

Following is a third-quarter recap. The Billboard Latin 50: Third quarter 1998: 1,472,000 units; third quarter 1997: 1,130,500 units.

Pop genre chart: Third quarter 1998: 548,500 units; third quarter 1997: 546,000 units.

Tropical/salsa genre chart: Third quarter 1998: 520,500 units; third quarter 1997: 192,000 units.

Regional Mexican genre chart: Third quarter 1998: 331,000 units; Third quarter 1997: 328,500 units.

EASING GEORGES' PAIN: Fund-raising efforts for victims of Hurricane Georges are picking up steam as two more benefit concerts have been announced.

Mystic/Big Beat/Atlantic rap artist **Fat Joe** was slated to headline a dinner/concert fund-raiser Oct. 6 at Jimmy's Bronx Cafe in New York. Proceeds were to benefit victims of

Hurricane Georges throughout the Caribbean.

Producing the event were **Fat Joe**, restaurant owner **Jimmy Rodriguez**, WQHT (Hot 97) New York, and the Hip-Hop Has Heart Foundation.

Booked to appear were Latino and hip-hop acts, including **Oro Sólido**, **Tito Puente**, **José "El Canario" Alberto**, **Tito Nieves**, **Big Punisher**, **Noreaga**, **Cam'Ron**, and **Peter Gunz & Lord Tariq**.

Meanwhile, MCA rock act **Puya** is scheduled to perform a benefit concert in November in New York with opening act **Deconstruction**. Proceeds will go to the Red Cross relief fund and the Hispanic Federation's Hurricane Relief Fund.

VICENTE'S FAMILY ORDEAL: In the past several months, Sony Discos' *ranchero* king **Vicente Fernández** has endured family travails as painful as his professional career has been successful.

First, Vicente had to fend off aggressive media inquiries regarding the marital storms navigated by one of his sons, singing star **Alejandro Fernández**. Shortly after Alejandro divorced, Vicente's son **Vicente Fernández Abarca** disappeared May 18.

While rumors swirled about that the younger Vicente had been kidnapped, they were denied by his father, for—as it was later revealed—security reasons.

It was not until Sept. 11, when Vicente's son reappeared, that it was learned that kidnapers had indeed nabbed him. The kidnapers had asked for \$10 million and sent two of the younger Vicente's severed fingers indicating the gravity of their request. The negotiated ransom later came to \$3 million. That has financed a getaway that, so far, has eluded Mexican authorities.

The Fernández family reportedly has since left its beloved Los Potrillos ranch in Mexico for a Texas hacienda.

In the meantime, Vicente's storied professional career is adding new chapters. His latest single, "Me Voy A Quitar De El Medio," topped Billboard's regional Mexican radio chart and is featured on the runaway Mexican *telenovela* hit "La Mentira."

In April, Vicente appeared at Billboard's fifth annual Latin Music Awards, where he was inducted into Billboard's Latin Music Hall of Fame.

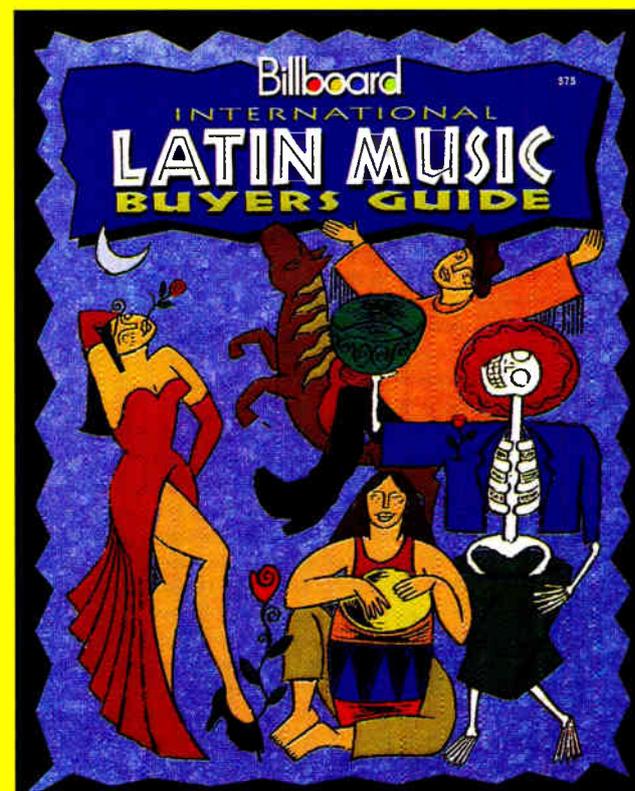
L.A. SPICES S.F. JAZZFEST: Always rich in Latin American musical talent, the San Francisco Jazz Festival will boast more than a dozen Latin and Brazilian acts during its 16th edition, slated to run Oct. 29-Nov. 8 at various venues in the city.

Among the big-name artists booked to appear are salsa superstar **Marc Anthony**, Brazilian troubadour **Ivan Lins**, Irakere founder **Chucho Valdés**, esteemed pianist **Rubén González**, and Latin jazz notable **Pancho Sánchez**.

Following is a schedule of Latin American artists set to perform at
(Continued on next page)

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Salsa, Merengue Stars Hold Georges Benefit

BY JUDY CANTOR

NEW YORK—In an explosive display of Caribbean solidarity, New York salsa and merengue artists gave a benefit performance Oct. 3 for Puerto Rican and Dominican victims of Hurricane Georges. The show helped raise \$412,000, according to event organizer the Hispanic Federation.

"Money for our Caribbean brothers—your family and mine," shouted headliner Celia Cruz, who took the stage at Hostos Community College in New York's Bronx borough before a dancing crowd that totaled 3,000 during the day-long concert, Ayuda a Los Pueblos.

The salsa diva was supported by the orchestra of salsa artist José "El Canario" Alberto and legendary flutist Johnny Pacheco. The concert lineup also included Latin jazz acts Dave Valentín, Ralph Irizarry & Timbalaye, and Hilton Ruiz; the pop group the Barrio Boyzz; salsa singer Frankie Negrón; merengue singer Milly Quezada; and merengue-house dance groups Oro Sólido and Fulanito.

Actor Jimmy Smits and local Hispanic officials mingled with the crowd, which packed the 1,000-seat venue throughout the day.

A \$10 entrance fee, plus money raised by a telethon held during the concert, will be donated to hurricane victims under the auspices of the Hispanic Foundation. In addition, Anheuser-Busch donated \$25,000, topped by Heineken, which sent a \$50,000 check.

Puerto Rican and Dominican fans cheered and danced as Cruz, decked out in a silver gown and platinum wig, launched into the classic "Bemba Colorá." As she shimmied across the stage, Cruz substituted her trademark cry of "azúcar!" for a more pertinent call: "dinero, dinero, dinero!"

NOTAS

(Continued from preceding page)

the festival.

Oct. 30: Lins, **Claudia Villela & Ricardo Peixoto Duo**, Herbst Theatre.

Oct. 31: Sánchez, Ghirardelli Square.

Nov. 2: **Rubén González & His Band Featuring Ibrahim Ferrer, Chucho Valdés Quartet**, Davies Symphony Hall.

Nov. 7: Anthony, **El Gran Combo, John Santos & the Machete Ensemble**, Bill Graham Civic Auditorium.

Nov. 8: **David Sánchez Quintet** with a chamber orchestra, **Rebeca Mauleón Quartet Featuring Orestes Vilató**, Herbst Theatre.

HONORING JIMÉNEZ: On Nov. 25, BMG U.S. Latin is slated to issue an as-yet-unnamed, multi-artist tribute album marking the 25th anniversary of the death of legendary Mexican singer/songwriter **José Alfredo Jiménez**.

Confirmed to contribute "Unforgettable"-style duets with Jiménez on this double album is a standout cast, including BMG notables **Juan Gabriel, Rocío Dúrcal**, and **Cristian; Fher**, lead singer of WEA Latina rock supergroup **Maná**; Fonovisa stars **Enrique Iglesias** and **Lucero**; and Sony Discos idols **Vicente Fernández, Julio Iglesias**, and **José Luis Rodríguez**.

One disc will contain the duet renditions, including a previously unreleased duet with Jiménez and *ranchero* luminary **Jorge Negrete**. The other disc features remastered versions of Jiménez hits. Producing most of the tracks on the double album is **Juan Carlos Calderón**. Also producing several cuts is **Rudy Pérez**.

HARDWARE UPDATE: **Maná's** 1995 disc "Cuando Los Angeles Lloran" (WEA Latina) has been certified gold by the Recording Industry Assn. of America. It is the band's third gold disc.

Also certified gold is **Marc Anthony's** 1997 release "Contra La Corriente" (RMM), his second gold disc. Anthony, by the way, is currently filming "Bringing Out The Dead." The Paramount Pictures

film, directed by **Martin Scorsese**, stars **Nicolas Cage, Patricia Arquette**, and **John Goodman**. The movie is scheduled for release in the last quarter of 1999.

GETTING CAUGHT UP: EMI Latin's hot *grupo* **Los Tucanes De Tijuana** are set to embark on an unusual promotional trip for a regional Mexican act. The band is slated to visit Chile and Spain, beginning Wednesday (14) in Santiago, Chile. While Chile has a history of embracing some regional Mexican artists, Spain has yet to open its arms to Mexico's regional sounds.

Fonovisa recording star **Lucero** is slated to host Televisa's Teletón '97 Dec. 4-5. More than 100 Mexican recording stars are expected to participate in the telethon fund-raisers, whose proceeds will benefit physically incapacitated children.

The 19th Tejano Music Awards is slated to take place March 20, 1999, at the Alamodome in San Antonio.

Los Angeles' massive block party Fiesta Broadway is slated to commemorate its 10th anniversary April 25, 1999, in downtown L.A. Producing the event is All Access Entertainment, which bought the rights to the event in 1994.

Carlos Sarli is in the studio producing the upcoming album by **KC & the Sunshine Band**. **Harry "KC" Casey** is negotiating with two labels for release of the disc in the first half of 1999. Sarli, a Miami mega-mix specialist, recently co-produced a fine bilingual pop/dance debut by **Panjea**. The quartet's eponymous bow on Max contains two can't-miss English tracks: "Call Me" and "When I Close My Eyes."

EMI Latin's critically lauded Mexican techno-rock group **Plastilina Mosh** kicked off a 26-date club tour Oct. 5 at New York's Irving Plaza with opening act **DJ Spooky**. The bicoastal swing is slated to conclude Nov. 16 in Atlanta.

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

Puerto Rico. Those monitors are unable to accurately measure radio airplay of Puerto Rico's reporting stations to Hot Latin Tracks.

CHART NOTES, RETAIL: Despite the extensive damage dealt to Puerto Rico by Hurricane Georges, the island's music enthusiasts returned in droves to their favorite retailers and helped boost sales of titles on The Billboard Latin 50 this issue to a sales count of 117,500 units.

Up a stratospheric 75% this issue is **Shakira's** "¿Dónde Están Los Ladrones?" (Sony Discos), which sold 10,500 units and moves 3-2 with a bullet. The album enters The Billboard 200 at No. 141.

Sales of the chart's front-running album, **Enrique Iglesias' "Cosas Del Amor"** (Fonovisa), slipped 11% to 19,000 pieces. A No. 1 disc on the pop genre chart for the second straight week, "Cosas Del Amor" drops 64-80 on The Billboard 200.

Also sliding this issue on The Billboard 200, from No. 117 to No. 152, is the soundtrack to the film "Dance With Me" (Epic/Sony), which nonetheless leads the tropical/salsa genre chart for the eighth week in a row with 9,500 units.

And for the third issue running, **Los Super Seven's** eponymous disc on RCA Nashville/BMG Latin retains the top position on the regional Mexican genre chart with sales of 2,000 pieces.

SALES STATFILE: The Billboard Latin 50: this issue: 117,500 units; last issue: 115,500 units; similar issue last year: 100,500 units.

Pop genre chart: this issue: 55,000 units; last issue: 53,000 units; similar issue last year: 55,500 units.

Tropical/salsa genre chart: this issue: 34,000 units; last issue: 32,000 units; similar issue last year: 20,000 units.

Regional Mexican genre chart: this issue: 23,000 units; last issue: 24,000 units; similar issue last year: 21,500 units.

Assistance in preparing this column was provided by **Teresa Aguilera** in Mexico City

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

German Indies Get Louder Voice IFPI Group And BPW Follow France And Italy

BY WOLFGANG SPAHR

HAMBURG—The rise to power of indie labels across Europe has spread to Germany.

Following similar initiatives in France and Italy, the two leading industry bodies in this country have now agreed that indie companies will in the future hold one-third of the seats on the board.

The move represents a compre-

hensive reform of the statutes of both the German group of the International Federation of the Phonographic Industry (IFPI) and its sister organization, BPW.

As a result, the BPW board will now have four indie members, as opposed to three at present, and the indie sector's representation on the IFPI group board will rise from three to five.

The increased representation echoes steps taken by SNEP in France (Billboard, July 4) and Italian major-labels body FIMI (Billboard, July 11). Both those bodies changed their constitutions to ensure that indies had the same voting power as the majors.

In Germany, Kurt Thielen (Rough Trade) has been elected to the BPW board, where he joins existing members Jochen Leuschner (Sony Music) and Gerd Gebhardt (Warner Music) under the chairmanship of Thomas M. Stein (BMG).

The German IFPI group has elected Michael Haentjes (edel) as a new indie member of the board, and, as a result of the constitutional changes, he is joined on the board by another new indie representative, Helmut Koenig (Thorofon).

Among the majors, the board seat vacated by former EMI Electrola managing director Helmut Fest has been filled by his successor at the company, Rüdiger Fleige. Under the chairmanship of Wolf-D. Gramatke (PolyGram), the new five-man IFPI group board is completed by Heinz Canibol (Universal).

Gramatke and Stein have welcomed the changes to their respective boards giving indies a louder voice. Says Stein, "Against the back-

ground of technological developments, the indies and the majors not only have to work together more closely, we must also coordinate our interests on topics relating to the association even better."

Peter Zombik and Martin Schaefer, managing directors of BPW and the IFPI group, respectively, echo Stein's view. "It was always the strength of the associations that they can speak for the whole market,"

(Continued on page 64)



GRAMATKE



STEIN

JASRAC Struggles To Replace President

BY STEVE McCLURE

TOKYO—Finding someone to replace Moriyuki Kato, the outgoing president of the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC), is proving difficult.

Following the expiration of Kato's three-year term, the performance/mechanical rights society's general assembly was scheduled to choose a replacement Oct. 8. But the vote for a new president has been postponed until Nov. 4, as behind-the-scenes negotiations over Kato's suc-

cessor continue.

The problem, according to industry sources, is finding someone with as much political clout and savvy as Kato, a former Cultural Affairs Agency official who played a major role in drafting Japan's current Copyright Law. Industry sources speculate that Kato's successor will be another "old boy" from the agency.

Media reports here say Kato intends to run for the governorship of western Japan's Ehime Prefecture. (Continued on page 64)

U.K. Indies Still Lobbying For Body

LONDON—The U.K. remains under the spotlight over how independent labels should be represented.

As Billboard revealed during the summer (Billboard, July 18), leaders of the indie sector here have been in discussion with the British Phonographic Industry (BPI) over

BPI

the establishment of an organization specifically for independent labels.

BPI director general John Deacon says that there are no new developments, and the people thought to be behind the proposal had not returned calls by press time.

It is understood that leading lights in the indie sector, most notably Beggars Banquet founder Martin Mills and China Records founder Derek Green, have been pressing for the new body and have discussed the issue with Deacon

(Continued on page 64)

Laplander Boine Retains Independence

BY KAI R. LOFTHUS

KARASJOK, Norway—The female Sami vocalist Mari Boine, currently touring Europe, is among those who have not acceded to the demands of the music industry.

Boine's current album, "Bålvoslatjna" (Room Of Worship), her sixth album to get an international release, came out in September in European territories on Antilles, the experimental label owned by PolyGram/Verve. But the rights to her own recordings are retained by her privately owned company, Lean.

She has previously had identical deals with Real World and Verve World. "I presume that if I give away the control over my recordings, anything could happen," she says. "I have to stand for what I do and work with people who respect my work."

Wulf Müller, the London-based VP of jazz at PolyGram International, is among those whom

Boine counts as having that respect.

Müller says, "She is an artist with a strong personality, and if she wants to keep control of her work, that's fine by us. Of course, as a record company, we generally would like to own the rights to the music we work with, but it's OK, because it's good that an artist is involved with that side of the business. It makes them understand how the industry works."

Says Boine, "That respect for my work is essential for me if I want to be a part of this business. My strong opinions automatically exclude commercial deals with people who want the terms to be different from what I want."

Despite Boine's strong principles, she tries to stay clear of the

business side of the music industry and admits that she has never heard of Billboard. She was born in the Norwegian/Lapp village of Gåmeahhis-njårga, outside of Karasjok, near the border with Finland.

Boine is part of the Sami community (more commonly called Lapps), a minority people with their own language and culture who reside in the northern parts of Norway, Finland, Russia, and Sweden.

The Lapp culture and language, which have similarities with those of Americans, are significantly different from the countries where the Sami live. The surroundings where Boine grew up have had a substantial effect on the way she looks at herself. Recently, Boine has started receiving a number of requests to have her work remixed, including one from the Sony Music France label Saint

(Continued on page 64)



BOINE

NEW TALENT SPOTLIGHT

ROOTJOOSE

Pop-rock band ROOTJOOSE spawns potential pop classics with their highly commercial blend of three-part harmony combined with funk and killer guitar riffs. They have sold over 15,000 albums in the UK, had three Top 60 selling singles and their recently released new EP on the Airfield label has already sold 3,500 on mail order alone. They have a fan base of 10,000+ and are presently one of the most intensive gigging new bands in the UK.

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AUSTRALIA'S COPYRIGHT TRIBUNAL has upheld the Australasian Performing Rights Assn.'s (APRA) recent increase in royalty fees payable by gyms and aerobic classes. Following consultation with the fitness industry, APRA last year announced a new royalty fee of \$0.72 Australian (\$0.43) per aerobic class and \$0.36 Australian (\$0.22) per gym class. An action brought subsequently by the Fair Fitness Music Assn., an amalgamation of 140 operators, led by Van Rizos of Adelaide's Body Workshop, claimed that the fees were excessive. Handing down judgment, Judge Burchett says that fees similar to those set by APRA are "generally accepted in comparable countries" such as the U.S. Rizos says he would have to "grin and bear" the fees, or gyms would have to produce their own music. APRA's general counsel, Stephanie Faulkner, says that in the name of maintaining good relationships with licensees, APRA had not sought costs.

CHRISTIE ELIEZER

U.K. RETAIL CHAINS Virgin Megastore and Our Price have each consolidated their product and marketing departments into single commercial divisions. Steve Kincaid has been promoted from product director to commercial director at the 88-outlet Virgin Megastore and will oversee marketing and product operations. At Our Price, Neil Boote is upped to an equivalent role from his previous post as marketing director. Virgin Entertainment Group (VEG), which wholly owns both webs following its 145 million pound (\$245 million) acquisition of WH Smith's 75% of the Megastore chain this summer (*Billboard*, July 18), said last month that it intended to sell the 229-store Our Price to a management buyout team led by Virgin Our Price managing director Mike McGinley (*Billboard Bulletin*, Sept. 15). VEG split the management of the two chains immediately after the deal with WH Smith.

MARK SOLOMONS

SONY MUSIC GERMANY'S Columbia imprint will move to Berlin next August, the company has confirmed (*Billboard Bulletin*, Sept. 11). The label unit, which employs some 40 people, will be the bridgehead for all Sony Music operations to move from the company's current headquarters in Frankfurt. No date has been set for Epic or other operations to move as yet. Sony Music Europe could not confirm where Columbia will be housed. Sony Corp. is building a new office block in Potsdamerplatz, an area that has been reconstructed since the reunification, although it is understood that will not be completed until mid-2000.

DOMINIC PRIDE

SPANISH SINGER ALEJANDRO SANZ, who has broken several sales records in Spain with his latest Warner album, "Más," starts his first U.S. mini-tour Oct. 21 at Chicago's Park West Theater. Sanz, whose album has sold a record 1.5 million-plus units in Spain and another 1.5 million worldwide, including 300,000 in the U.S., according to Warner, also plays New York's Beacon Theatre (Oct. 23) and Miami's Jackie Gleason Theater (Oct. 25). He then tours Mexico Oct. 28-Nov. 2, returning to the U.S. for a Los Angeles gig at the Universal Theater Nov. 7. Dates follow in Caracas, Venezuela (Nov. 10), and Buenos Aires (Nov. 14). The Latin American leg, which wraps Nov. 16 in Montevideo, Uruguay, is the continuation of a tour of the region he suspended in March to take on a 60-date Spanish tour. The Chicago debut, in an 800-capacity theater, will mark a big change for Sanz, who frequently performs before 20,000 in bullrings and soccer stadiums.

HOWELL LLEWELLYN

ANDREW HOPPE has been appointed GM of austereo mcm entertainment, the Australian radio/TV production and syndication firm, based in Melbourne. He was VP of network programming/talent and artist relations at MTV Networks Asia in Singapore. Hoppe takes over duties from programming GM Bruce Turnbull, who is leaving austereo mcm in December. The firm's managing director, Doug Adamson, left Sept. 30. Hoppe, 30, will concentrate on austereo mcm's TV division but will also be responsible for its current catalog of syndicated radio programs and new shows in development. He reports to chief executive Tony McGinn.

U.K. GIRL GROUP ALL SAINTS and the Beastie Boys lead the nominations for the fifth annual MTV European Music Awards, which will take place Nov. 12 in Milan. Both acts picked up four nods each, including best group. Other nominees, announced Oct. 1 in London, are Natalie Imbruglia, Robbie Williams, Eagle-Eye Cherry, Madonna, and German rock group Rammstein. Two categories have been added this year, best album and best pop act, while three of the four awards introduced last year—best alternative, live, and R&B act—have been scrapped. The fourth—best rap artist—has been retained. Acts so far confirmed to perform at the ceremony are Madonna, All Saints, Aqua, Williams, Five, R.E.M., and Rammstein. Jenny McCarthy will host.

CHRISTIAN LORENZ

Avex Fares Well In Stock Offering

BY STEVE MCCLURE

TOKYO—Despite the depressed state of both Japan's equity markets and its music industry, Avex Inc. made a respectable showing in its Oct. 1 stock market debut.

After opening at a price of 6,500 yen (\$48.20) per share on Japan's over-the-counter stock market, Avex stock was selling for 5,000 yen (\$37.07) a share as of Oct. 6. The 600,000-share issue, which was lead-managed by Daiwa Securities, brings Avex's total number of shares to just over 7.9 million.

"We are very keen to have more private investors [owning stock in the company]," says Avex chairman Tom Yoda. The rest of Avex's stock is held mainly by company directors such as Yoda,

as well as institutional investors.

The issue's timing could hardly be considered propitious: On Oct. 6, Japan's bellwether 225-issue Nikkei stock average fell below 13,000 yen for the first time since

4.5 billion yen (\$33.7 million), and after-tax profit inched up 1% to 2.7 billion yen (\$20.5 million).

Avex, meanwhile, is continuing with the restructuring and rationalization it has been carrying out in the lead-up to its stock listing. Yoda notes that the label's sales and promotion operations have been placed under the control of recently established subsidiary Avex Distribution.

Yoda says the label expects to rack up solid sales in November and December with album releases by such major acts as Max, V6, and globe. The latter act, led by producer Tetsuya Komuro, is releasing four singles over the course of 40 days. The second single, "Sa Yo Na Ra," entered the Dempa Shimbun chart at No. 1.

avex

1986.

"Under this very tough market situation, I thought we did OK," Yoda says.

The issue raised some 4.3 billion yen (\$31.8 million) for the label. During the fiscal year that ended in March, Avex's sales rose 14.7% to 47.9 billion yen (\$360 million at the March 31 exchange rate), operating profit fell 20% to

Gramophone Awards Honor The Atypical

BY BRADLEY BAMBARGER

Reinforcing the fact that the old ways are yielding diminished returns, the 21st annual Gramophone Awards rewarded a number of artists and labels that explored the new and unusual in classical music over the past year. The editors and critics of *Gramophone* magazine—which is celebrating its 75th anniversary this year—also did much to honor a younger generation in the ceremony, held Oct. 5 at London's Royal Festival Hall.

The relatively intrepid character of this year's Gramophone Awards is reflected in the choice for record of the year: Frank Martin's *Mass for Double Choir* paired with Ildebrando Pizzetti's *Messa Di Requiem*, two relatively unsung 20th-century pieces performed by James O'Donnell and the Westminster Cathedral Choir. Issued by the British indie Hyperion, the album also won top honors in the choral category.

James Jolly's Editor's Choice Award went to up-and-coming British composer Thomas Adès, who won for his second disc in EMI Classics' Debut series. Decca/London conductor Riccardo Chailly earned the artist of the year trophy, with the honor coming for work ranging from Mahler and Stravinsky to the iconoclastic pieces of Edgar Varèse, all with the Royal Concertgebouw Orchestra. Chailly also issued a take on Rossini's "Il Turco In Italia"—featuring the La Scala ensemble and such soloists as Cecilia Bartoli—that was dubbed this year's top opera recording.

Decca proved to be the big winner among the majors; in addition to Chailly, the label's Joshua Bell and Takács Quartet earned awards. Violinist Bell won for his recording of the Barber and Walton concertos, while the Takács Quartet won for its set of Bartók string

quartets. Also, young French conductor/harpichordist Christoph Rousset topped the Baroque category for his collection of Rameau overtures with Les Talens Lyriques on Decca's L'Oiseau-Lyre imprint.



CHAILLY

The magazine also rewarded an emerging generation



ADÉS

Other winners: tenor phenom Ian Bostridge in the solo vocal category for his acclaimed Schumann lieder on EMI; Rinaldo Alessandrini and Concerto Italiano in Baroque vocal for their Opus 111 set of Monteverdi madrigals; Dominique Visse and Ensemble Clément Janequin in early instrumental music for "Canciones Y Ensaladas" on Harmonia Mundi; William Christie and Les Arts Florissants in early opera for Rameau's "Les Fêtes D'Hébé" on Erato; conductor Ivan Fischer and the Budapest Festival Orchestra in the orchestral category for Bartók's "Miraculous Mandarin" on Philips; pianist Stephen Hough in solo instrumental for Mompou on Hyperion; and Sir Harrison Birtwistle in contemporary music for his opera "The Mask Of Orpheus" on NMC.

The film music award went to William Alwyn's score for "The Ladykillers" on Silva Screen, while RCA Victor's original-cast album for "Chicago" was singled out in musical theater. Longtime Philips group the Beaux Arts Trio was honored for lifetime achievement, with pianist Menahem Pressler picking up the trophy. And the year's best-selling album distinction went to Sony Classical's "Titanic," which has shipped 1 million units in the U.K. alone, according to the label.

The ceremony's Festival Hall setting served to "bring recorded music

back to its natural habitat—the concert platform," Jolly says, with the event featuring performances of award-winning material by Hough, Bostridge with pianist Julius Drake, Fischer and the London Symphony Orchestra (LSO), and O'Donnell and the Westminster Cathedral Choir. Also, Bell played the last movement of the Bruch Violin Concerto with the LSO and Daniel Harding, and Adès

highlighted a few moments from his opera "Powder Her Face" with members of the LSO.

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2	1	SA YO NA RA GLOBE AVEV TRAX	2	1	I DON'T WANT TO MISS A THING AEROSMITH	2	5	I DON'T WANT TO MISS A THING AEROSMITH	2	2	LA TRIBU DE DANA MANAU POLYDOR
3	NEW	NECESSARY EVERY LITTLE THING AVEV TRAX	3	2	IMMORTALITY CELINE DION FEAT. THE BEE GEES	3	18	YOU DON'T CARE ABOUT US PLACEBO ELEVATOR/HUT/VIRGIN	3	3	THE BOY IS MINE BRANDY & MONICA EASTWEST
4	NEW	LE CIEL MALICE MIZER COLUMBIA	4	4	GOD IS A DJ FAITHLESS INTERCORD/EMI	4	2	PERFECT 10 THE BEAUTIFUL SOUTH GO! DISCS	4	4	LIFE DES'REE EPIC
5	8	WANNA BE A DREAMMAKER GLOBE AVEV TRAX	5	7	DIE FLUT WITT & HEPPNER ZEITBOMB/EPIC	5	NEW	TOP OF THE WORLD BRANDY FEAT. MASE ATLANTIC	5	5	SI TU M'AIMES LARA FABIAN POLYDOR
6	7	SAKEBI YAEN AVEV TRAX	6	11	EGOIST FALCO EMI	6	NEW	CRUEL SUMMER ACE OF BASE LONDON	6	9	THIS IS HOW WE PARTY S.O.A.P. TRISTAR/SONY
7	6	AHHHHH! TOSHINBU KUBOTA SONY	7	NEW	PROTECT YOUR MIND DJ SAKIN & FRIENDS INTERCORD	7	7	SEX ON THE BEACH T-SPOON CONTRU/VEDEL	7	11	SIMARIK TARKAN POLYGRAM
8	3	DAITE HOLD ON ME! MORNING MUSUME ZETIMA	8	12	STAY 2-4 FAMILY EPIC	8	6	DOO WOP (THAT THING) LAURYN HILL RUFFHOUSE/COLUMBIA	8	16	BROTHER LOUIE '98 MODEFN TALKING FEAT. ERIC SINGLETON HANSABMG
9	5	UNMEI NO ROULETTE MAWASHITE ZARD B-GRAM	9	5	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE EPIC	9	9	FINALLY FOUND HONEYZ FIRST AVENUE/MERCURY	9	7	BYE BYE MENELIK SMALL/SONY
10	2	YUBIKIRI GENMAN TSUYOSHI NAGABUCHI FOR LIFE	10	9	VIVA FOREVER SPICE GIRLS VIRGIN	10	3	I WANT YOU BACK MELANIE B FEAT. MISSY ELLIOTT VIRGIN	10	8	I DON'T WANT TO MISS A THING AEROSMITH
11	4	MAYBE TRUE FANATIC CRISIS FDR LIFE	11	6	WISH (KOMM ZU MIR) FRANKA POTENTE & JOHNNY'S ENTERTAINMENT	11	4	MILLENNIUM ROBBIE WILLIAMS CHRYSALIS	11	13	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN
12	14	ZENBU DAKISHIMETE/AO NO JIDAI KINKI KIDS	12	10	BAILANDO LOONA URBAN/MDTOR MUSIC	12	8	NO MATTER WHAT BOYZONE POLYDOR	12	6	I WILL SURVIVE HERMES HOUSE BAND SCORPIO/POLYGRAM
13	13	GRACE OF MY HEART MAX AVEV TRAX	13	14	SUPA RICHIE RICHIE CHLODWIG/ARIOLA	13	NEW	STAND BY ME 4 THE CAUSE RCA	13	15	PERSONNE NE SAURAIT POETIC LOVER & CAROLE FREDERICK M6 INTERNATIONAL/SONY
14	NEW	LOVE HAS NO PRIDE SYOGO HAMADA SONY	14	16	SHE KNOWS YOU DJ TONKA CLUB CULTURE/WEA	14	10	ONE FOR SORROW STEPS JIVE	14	12	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE EPIC
15	NEW	TOKYO TOWER CHAGE TOSHIBA-EMI	15	13	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRO-DUCING MYA INTERSCOPE/UNIVERSAL	15	NEW	COME BACK DARLING UB40 DEP INTERNATIONAL	15	10	RESTER FEMME AXELLE RED VIRGIN
16	10	ALONE IN MY ROOM AMI SUZUKI SONY	16	17	LIFE DES'REE EPIC	16	11	ANYONE LOVES YOU HONEY LUTRICIA MCNEAL WILDSTAR	16	18	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRO-DUCING MYA UNIVERSAL
17	12	KIRARA SHIZUKA KUDO PONY CANYON	17	18	THE BOY IS MINE BRANDY & MONICA ATLANTIC/EASTWEST	17	14	BEACHBALL (REMIXES) NALIN & KANE LONDON	17	20	MYSTERIOUS TIMES SASH! FEAT. TINA COUSINS EDEL
18	15	POWER POCKET BISCUITS TOSHIBA-EMI	18	15	THAT'S MY WAY TO SAY GOODBYE CHRISTIAN WUNDERLICH CHLODWIG/ARIOLA	18	NEW	ON A DAY LIKE TODAY BRYAN ADAMS A&M	18	NEW	STAND BY ME 4 THE CAUSE RCA
19	11	TSUMETAI HANA THE BRILLIANT GREEN SONY	19	8	ONLY WHEN WHEN I LOSE MYSELF DEPECHE MODE MUTE/INTERCORD	19	12	CRUSH JENNIFER PAIGE EDEL UK	19	14	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA/BMG
20	9	SYOUNEN YUZU SENHA & CO.	20	NEW	DOO WOP (THAT THING) LAURYN HILL COLUMBIA	20	13	BOOTIE CALL ALL SAINTS LONDON	20	NEW	PANIQUE CELTIQUE MANAU POLYDOR
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	1	B'Z B'Z THE BEST TREASURE ROOMS RECORDS	1	NEW	DEPECHE MODE THE SINGLES '86-'98 INTERCORD	1	1	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC	1	2	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
2	NEW	KIRORO NAGAIDA KIRORONOMORI VICTOR	2	1	WESTERNHAGEN RADIO MARIA WEA	2	NEW	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA	2	1	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
3	2	THE BRILLIANT GREEN THE BRILLIANT GREEN SONY	3	2	BOHSE ONKELZ VIVA LOS TIOZ VIRGIN	3	3	SHERYL CROW THE GLOBE SESSIONS A&M/MERCURY	3	NEW	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY
4	NEW	SING LIKE TALKING SECOND REUNION—THE BEST OF SING LIKE TALKING FUN HOUSE	4	4	SHERYL CROW THE GLOBE SESSIONS POLYDOR	4	5	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	4	3	LOUISE ATTAQUE LOUISE ATTAQUE ATMOSPHERIQUE/SONY
5	3	TAKAKO MATU AI NO TOBIRA BMG JAPAN	5	7	THE BEE GEES ONE NIGHT ONLY POLYDOR	5	9	LADYSMITH BLACK MAMBAZO POLYGRAM TV	5	6	MANAU PANIQUE CELTIQUE PHLYDOR
6	NEW	20TH CENTURY ATTENTION AVEV TRAX	6	6	FAITHLESS SUNDAY 8 P.M. INTERCORD	6	6	BOYZONE WHERE WE BELONG POLYDOR	6	4	LARA FABIAN CARPE DIEM POLYDOR
7	NEW	FUMIYA FUJII SORAMOYOU SONY	7	3	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	7	8	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	7	5	MICHEL SARDOU BERCY 98 TREMA/SONY
8	6	TATSURO YAMASHITA COZY WARNER MUSIC JAPAN	8	NEW	BLUMCHEN JASMIN EDEL	8	2	VARIOUS ARTISTS BIG HITS 98 WARNER/GLOBAL/SONY	8	8	LARA FABIAN PURE POLYDOR
9	4	MAKI OHGURO MOTHER EARTH B-GRAM	9	NEW	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	9	NEW	DEPECHE MODE THE SINGLES '86-'98 MUTE	9	NEW	PJ HARVEY IS THIS DESIRE? ISLAND
10	7	SOUNDTRACK BACK TO TITANIC SONY CLASSICAL	10	12	J.B.O MEISTER DER MUSIK LAWINE/ARIOLA	10	7	STEPS STEP ONE JIVE	10	7	HIGELIN PARADIS PAIEN TOT OR TARD/WEA
11	9	B'Z B'Z THE BEST PLEASURE ROOMS RECORDS	11	9	DIE SCHLUEMPFE FETTE FETE, VOL. 7 ELECTROLA EMI	11	4	VARIOUS ARTISTS KISS IN IBIZA 98 POLYGRAM TV	11	10	THE CORRS TALK ON CORNERS 143/ATLANTIC
12	5	TOSHINORI YONEKURA YONE'S BODY & SOUL PIO-NEER LDC	12	8	SOUNDTRACK BACK TO TITANIC SONY CLASSICAL	12	10	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	12	NEW	FLORENT PAGNY SAVOIR AIMER MERCURY
13	10	YUZU YUZU IKKA SENHA & CO.	13	16	MARILYN MANSON MECHANICAL ANIMALS UNIVER-SAL	13	NEW	PHIL COLLINS HITS VIRGIN	13	9	666 PARADOXX PANIC RECORDS/POLYGRAM
14	8	MY LITTLE LOVER NEW ADVENTURE TOYS FACTORY	14	10	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	14	NEW	MAVERICKS TRAMPOLINE UNIVERSAL	14	16	AXELLE RED A TATONS VIRGIN
15	16	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	15	NEW	HAMMERFALL LEGACY OF KINGS EASTWEST	15	11	THE BEE GEES ONE NIGHT ONLY POLYDOR	15	19	MANU CHAO CLANDESTINO VIRGIN
16	NEW	PIZZICATO FIVE PLAYBOY PLAYGIRL COLUMBIA	16	11	SOUNDTRACK CITY OF ANGELS WEA	16	13	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 40 EMI/VIRGIN/POLYGRAM	16	12	ERA ERA MERCURY
17	11	MISIA MOTHER FATHER BROTHER SISTER BMG JAPAN	17	13	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA	17	12	VARIOUS ARTISTS TOP OF THE POPS 1998 VOL-UME 2 POLYGRAM TV	17	14	SOUNDTRACK BACK TO TITANIC SONY CLASSICAL
18	NEW	FIELD OF VIEW FIELD OF VIEW III—NOW HERE NOWHERE COLUMBIA	18	15	DIE FLIPPERS DAS LEBEN IST EINE WUN-DERTUETE ARIOLA	18	12	MADONNA RAY OF LIGHT MAVERICK/WARNER	18	NEW	MATATAH LA OUACHE TREMA/SONY
19	14	LINDBERG LINDBERG BEST—FLIGHT RECORDER III TMC	19	14	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II EMI	19	NEW	ASH NU-CLEAR SOUNDS INFECTIOUS	19	17	MODERN TALKING BACK FOR GOOD MIX '98 ARIOLA/BMG
20	13	SHERYL CROW THE GLOBE SESSIONS POLYDOR	20	5	KISS PSYCHO-CIRCUS MERCURY	20	RE	ALL SAINTS ALL SAINTS LONDON	20	11	CUT KILLER SHOW OPERATION FREESTYLE SMALL/SONY
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	1	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/SONY	1	1	ACDA & DE MUNNIK NAAR HUIS S.M.A.R.T.	1	1	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC	1	1	I DON'T WANT TO MISS A THING AEROSMITH
2	NEW	A TRIBE CALLED QUEST THE LOVE MOVEMENT JIVE/BMG	2	4	BLOF HELDER EMI	2	2	REDAUNDANT/TIME OF YOUR LIFE (GOOD RID-DANCE) GREEN DAY WEA	2	4	SOLO UNA VOLTA ALEX BRITTI (BO IT YOURSELF/UNI-VERSAL)
3	NEW	SHERYL CROW THE GLOBE SESSIONS A&M	3	2	MARCO BORSATO DE BESTEMMING POLYDOR	3	5	FROM THIS MOMENT ON SHANIA TWAIN MERCURY	3	5	SAY IT ONCE ULTRA EASTWEST
4	1	SOUNDTRACK ARMAGEDDON COLUMBIA/SONY	4	9	VOLUMIA! VOLUMIA! BMG	4	3	VIVA FOREVER SPICE GIRLS VIRGIN	4	7	LOVE SONG X-TREME DANCE FACTORY
5	NEW	VARIOUS ARTISTS M.C. MARIO DANCE 2001 SONY	5	3	ILSE DELANGE WORLD OF HURT WARNER	5	7	HIGH THE LIGHTHOUSE FAMILY POLYDOR	5	2	VIVA FOREVER SPICE GIRLS VIRGIN
6	4	GOO GOO DOLLS DIZZY UP THE GIRL WARNER BROS.	6	13	FRANS BAUER LIVE IN AHOY KOCH MM	6	8	UNDER THE BRIDGE/LADY MARMALADE ALL SAINTS LONDON	6	NEW	STORM STORM V2/UNIVERSAL
7	6	VARIOUS ARTISTS ALL STARS 1999 POP/WARNER	7	10	FAITHLESS SUNDAY 8 P.M. ZOMBA/ROUGH TRADE	7	9	IRIS GOO GOO DOLLS WEA	7	8	MILLENNIUM ROBBIE WILLIAMS VIRGIN
8	5	BEASTIE BOYS HELLO NASTY EMI	8	NEW	BZN A SYMPHONIC NIGHT II MERCURY	8	16	LIFE DES'REE EPIC	8	3	MUSIC SOUNDS BETTER WITH YOU STARDUST
9	7	ROB ZOMBIE HELLBILLY DELUXE GEFEN/UNIVERSAL	9	NEW	DE DIJK HETR BESTE VAN MERCURY	9	4	WHEN THE LIGHTS GO OUT FIVE BMG	9	6	ROULETTE/SONY
10	3	MARILYN MANSON MECHANICAL ANIMALS NOTH-ING/INTERSCOPE/UNIVERSAL	10	5	MODERN TALKING BACK FOR GOOD BMG	10	13	I DON'T LIKE IT PAULINE PANTS/DOWN THE WORLD'S ADDRESS	10	9	DEEPER UNDERGROUND JAMIROQUAI EPIC
11	8	SOUNDTRACK CITY OF ANGELS REPRIS/WARNER	11	8	ANOUK TOGETHER ALONE DINO MUSIC	11	14	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS MUSHROOM/SONY	11	12	WE LIKE TO PARTY! VENGABOYS TIME
12	11	VARIOUS ARTISTS FROSH POLYGRAM/PGD	12	NEW	DE DIJK VOOR DE TOEVER (LIVE) MERCURY	12	18	CRUSH JENNIFER PAIGE SHOCK	12	10	LOOKING FOR LOVE KAREN RAMIREZ BUSTIN' LOOSE
13	15	SHANIA TWAIN COME ON OVER MERCURY	13	NEW	PHIL COLLINS HITS WARNER	13	NEW	EVERYBODY GET UP FIVE BMG	13	NEW	I MISS YOU BLACKWOOD A&D
14	12	SPICE GIRLS SPICEWORLD VIRGIN/EMI	14	7	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA	14	10	LAST THING ON MY MIND STEPS MUSHROOM/SONY	14	20	CUBA LIBRE GIGI D'AGOSTINO MEDIA/BXR
15	13	BRANDY NEVER S-A-Y NEVER ATLANTIC	15	16	EMMA SHAPLIN CARMINE MEO EMI	15	NEW	PUSHING BUTTONS GRINSPOON UNIVERSAL	15	18	ONLY WHEN I LOSE MYSELF DEPECHE MODE
16	10	VARIOUS ARTISTS NOW! 3 NOW	16	15	ALL SAINTS ALL SAINTS MERCURY	16	NEW	CRUEL HUMAN NATURE COLUMBIA	16	11	MYSTERIOUS TIMES SASH! FEAT. TINA COUSINS NOCOLORS/FMA
17	NEW	OUTKAST AQUEMINI LAFACE/ARISTA/BMG	17	NEW	DOLLY DOTS THE COLLECTION BMG	17	19	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN	17	19	NEEDIN' YOU DAVID MORALES ENERGY PRODUCTION/ D-VISION
18	9	HOLE CELEBRITY SKIN GEFEN/UNIVERSAL	18	NEW	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	18	11	BUSES & TRAINS BACHELOR GIRL GOTHAM CITY/BMG	18	13	ON THE TOP OF THE WORLD DIVA SURPRISE DO IT YOURSELF/NITELITE
19	NEW	JAY-Z VOL. 2... HARD KNOCK LIFE ROC-A-FELLA/DEF JAM/MERCURY	19	NEW	KEITH SWEAT STILL IN THE GAME EASTWEST	19	RE	BECAUSE WE WANT TO BILLIE VIRGIN	19	14	THE BOY IS MINE BRANDY & MONICA ATLANTIC
20	16	MONICA THE BOY IS MINE ARISTA	20	NEW	THE CATS THE VERY BEST OF THE CATS EMI	20	12	TOO CLOSE NEXT BMG	20	NEW	DIMMI CHI DORME ACCANTO A ME RENATO ZERO FDNOPOLY/SONY
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	NEW	A TRIBE CALLED QUEST THE LOVE MOVEMENT JIVE/BMG	1	NEW	ACDA & DE MUNNIK NAAR HUIS S.M.A.R.T.	1	NEW	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM	1	NEW	FRANCO BATTIATO GOMMALACCA MERCURY
2	NEW	SHERYL CROW THE GLOBE SESSIONS A&M	2	NEW	MARCO BORSATO DE BESTEMMING POLYDOR	2	NEW	GREEN DAY NIMROD WEA	2	NEW	DEPECHE MODE THE SINGLES '86-'98 MUTE/BMG
3	NEW	SOUNDTRACK ARMAGEDDON COLUMBIA/SONY	3	NEW	VOLUMIA! VOLUMIA! BMG	3	1	SHANIA TWAIN COME ON OVER MERCURY	3	1	LUCIO BATTISTI PENSIERI EMOZIONI RICORDI/BMG
4	NEW	VARIOUS ARTISTS M.C. MARIO DANCE 2001 SONY	4	NEW	ILSE DELANGE WORLD OF HURT WARNER	4	3	POWDERFINGER INTERNATIONALIST POLYDOR	4	3	MINA CELENTANO MINA CELENTANO RTI
5	NEW	GOO GOO DOLLS DIZZY UP THE GIRL WARNER BROS.	5	NEW	FRANS BAUER LIVE IN AHOY KOCH MM	5	4	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	5	4	LENNY KRAVITZ 5 VIRGIN
6	NEW	VARIOUS ARTISTS ALL STARS 1999 POP/WARNER	6	NEW	FAITHLESS SUNDAY 8 P.M. ZOMBA/ROUGH TRADE	6	NEW	BACKSTREET BOYS BACKSTREET BOYS LIBERA-TION/SONY	6	NEW	CLAUDIO BAGLIONI A-LIVE COLUMBIA
7	NEW	BEASTIE BOYS HELLO NASTY EMI	7	NEW	BZN A SYMPHONIC NIGHT II MERCURY	7	8	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	7	8	RENATO ZERO AMORE DOPO AMORE FONOPOLIE/EPIC
8	NEW	ROB ZOMBIE HELLBILLY DELUXE GEFEN/UNIVERSAL	8	NEW	DE DIJK HETR BESTE VAN MERCURY	8	10	SOUNDTRACK BACK TO TITANIC SONY CLASSICAL	8	10	LUCIO BATTISTI GLIANNI 70 RCA/BMG
9	NEW	MARILYN MANSON MECHANICAL ANIMALS NOTH-ING/INTERSCOPE/UNIVERSAL	9	NEW	MODERN TALKING BACK FOR GOOD BMG	9	NEW	FIVE FIVE BMG	9	NEW	GIANNA NANNINI CUORE POLYDOR
10	NEW	SOUNDTRACK CITY OF ANGELS REPRIS/WARNER	10	NEW	ANOUK TOGETHER ALONE DINO MUSIC	10	2	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST	10	2	NOMADI UNA STORMA DA RACCONTARE C.G.D./WARNER
11	NEW	VARIOUS ARTISTS FROSH POLYGRAM/PGD	11	NEW	DE DIJK VOOR DE TOEVER (LIVE) MERCURY	11	6	HOLE CELEBRITY SKIN GEFEN/UNIVERSAL	11	6	883 GLIANNI FRI/RTI
12	NEW	SHANIA TWAIN COME ON OVER MERCURY	12	NEW	PHIL COLLINS HITS WARNER	12	7	MICHELE ZARRILLO L'AMORE VUOLE AMORE RTI	12	7	MICHELE ZARRILLO L'AMORE VUOLE AMORE RTI
13	NEW	SPICE GIRLS SPICEWORLD VIRGIN/EMI	13	NEW	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA	13	11	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 40 EMI/VIRGIN/POLYGRAM	13	11	VASCO ROSSI CANZONI PER ME EMI
14	NEW	BRANDY NEVER S-A-Y NEVER ATLANTIC	14	NEW	EMMA SHAPLIN CARMINE MEO EMI	14	5	CRUEL HUMAN NATURE COLUMBIA	14	5	MARILYN MANSON MECHANICAL ANIMALS INTER-SCOPE/UNIVERSAL
15	NEW	VARIOUS ARTISTS NOW! 3 NOW	15	NEW	ALL SAINTS ALL SAINTS MERCURY	15	7	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN	15	NEW	AMEDEO MINGHI DECENNI L'IMMEN/O SRL/EMI
16	NEW	OUTKAST AQUEMINI LAFACE/ARISTA/BMG	16	NEW	DOLLY DOTS THE COLLECTION BMG	16	14	BUSES & TRAINS BACHELOR GIRL GOTHAM CITY/BMG	16	14	ANTONACCI BIAGIO MI FAI STARE BENE MERCURY
17	NEW	HOLE CELEBRITY SKIN GEFEN/UNIVERSAL	17	NEW	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	17	NEW	BECAUSE WE WANT TO BILLIE VIRGIN	17	NEW	LOREDANA BERTE DECISAMENTE LOREDANA EPIC
18	NEW	JAY-Z VOL. 2... HARD KNOCK LIFE ROC-A-FELLA/DEF JAM/MERCURY	18	NEW	KEITH SWEAT STILL IN THE GAME EASTWEST	18	12	TOO CLOSE NEXT BMG	18	12	99 POSSE CORTO CIRCUITO RCA/BMG
19	NEW	MONICA THE BOY IS MINE ARISTA	19	NEW	THE CATS THE VERY BEST OF THE CATS EMI	19	13	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN	19	13	HOLE CELEBRITY SKIN GEFEN/UNIVERSAL
20	NEW		20	NEW		20	RE	SOUNDTRACK TITANIC SONY CLASSICAL	20	NEW	STADIO BALLATE—FRA IL CIELO E IL MARE EMI

HITS OF THE WORLD

C O N T I N U E D

EUROCHART			MUSIC & MEDIA		SPAIN			(AFYVE/ALEF MB) 09/26/98			
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	1	1	ONLY WHEN I LOSE MYSELF DEPECHE MODE RCA	1	1	DEPECHE MODE THE SINGLES '86-'98 MUTE	1	1	SILENCE 4 SILENCE BECOMES IT POLYDOR
2	2	LIFE DES'REE SONY S2	2	4	LA GOTA FRIA JULIO IGLESIAS COLUMBIA	2	2	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	2	2	BANDA EVA AO VIVO MERCURY
3	3	THE BOY IS MINE BRANDY & MONICA ATLANTIC	3	8	LIFE DES'REE EPIC	3	3	SHERYL CROW THE GLOBE SESSIONS A&M	3	3	NETINHO AO VIVO MERCURY
4	4	GOD IS A DJ FAITHLESS CHEEKY/ZOMBA/INTERCORD	4	NEW	MILLENNIUM ROBBIE WILLIAMS CHRYSALIS	4	NEW	MANIC STREET PREACHERS THIS IS MY TRUTH	4	NEW	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR
5	4	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE EPIC	5	5	OYE GLORIA ESTEFAN EPIC	5	2	TELL ME YOURS EPIC	5	NEW	JULIO IGLESIAS MI VIDA—GREATEST HITS COLUMBIA
6	6	NO MATTER WHAT BOYZONE POLYDOR	6	NEW	PUTO MOLOTOV UNIVERSAL	6	3	THE BEE GEES ONE NIGHT ONLY POLYDOR	6	NEW	THE BEE GEES ONE NIGHT ONLY GLOBE/POLYDOR
7	NEW	ROLLERCOASTER B*WITCHED EPIC	7	6	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRO-DUCING MYA UNIVERSAL	7	5	CELINE DION 'SIL SUFFISAIT D'AIMER' EPIC/COLUMBIA	7	4	MARILYN MANSON MECHANICAL ANIMALS INTER-SCOPE/MCA
8	5	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRO-DUCING MYA UNIVERSAL	8	7	CRUSH JENNIFER PAIGE EDEL	8	NEW	MARILYN MANSON MECHANICAL ANIMALS NOTH-ING/INTERSCOPE/UNIVERSAL	8	NEW	SOUNDTRACK CITY OF ANGELS WARNER
9	9	VIVA FOREVER SPICE GIRLS VIRGIN	9	10	GIMME THA POWER MOLOTOV UNIVERSAL	9	NEW	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	9	NEW	SOUNDTRACK ARMAGEDDON COLUMBIA
10	NEW	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY/UNIVERSAL	10	3	BROTHER LOUIE '98 MODERN TALKING FEAT. ERIC SINGLETON ARIOLA/GINGER	10	NEW	BOYZONE WHERE WE BELONG POLYDOR	10	7	FAFA DE BELEM VERMELHO—20 GRANDES EXI-TOS COLUMBIA
MALAYSIA (RIM) 10/06/98			PORTUGAL (Portugal/AFP) 10/06/98			SWEDEN (GLF) 10/08/98			DENMARK (IFPI/Nielsen Marketing Research) 10/01/98		
1	4	THE CORRS TALK ON CORNERS 143/WARNER	1	1	SILENCE 4 SILENCE BECOMES IT POLYDOR	1	1	BIG BIG WORLD EMILIA RODEQ/UNIVERSAL	1	1	KALINKA INFERNAL FLEX/EMI
2	5	VARIOUS ARTISTS NOW THAT'S WHAT I CALL LOVE POLYGRAM	2	2	BANDA EVA AO VIVO MERCURY	2	2	NO MATTER WHAT BOYZONE POLYDOR	2	2	NO MATTER WHAT BOYZONE POLYGRAM
3	NEW	JACKY CHEUNG NO REGRET POLYGRAM	3	3	NETINHO AO VIVO MERCURY	3	3	ANGELS CRYING E-TYPE POLYGRAM	3	4	ANGELS CRYING E-TYPE POLYGRAM
4	1	A GU TAN SING A SONG FOR YOU ROCK	4	NEW	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	4	2	VIL HA DIG DROMHUS CNR/ARCADE	4	5	VIL HA DIG DROMHUS CNR/ARCADE
5	2	SEARCH BIKIN WILAYAH BMG	5	NEW	JULIO IGLESIAS MI VIDA—GREATEST HITS COLUMBIA	5	10	GOD IS A DJ FAITHLESS SCANDINAVIAN RECORDS	5	10	GOD IS A DJ FAITHLESS SCANDINAVIAN RECORDS
6	3	MODERN TALKING BACK FOR GOOD BMG	6	NEW	THE BEE GEES ONE NIGHT ONLY GLOBE/POLYDOR	6	8	AMOKK 666 REMIXED	6	8	AMOKK 666 REMIXED
7	NEW	BOYZONE WHERE WE BELONG POLYGRAM	7	4	MARILYN MANSON MECHANICAL ANIMALS INTER-SCOPE/MCA	7	6	LIFE DES'REE SONY/PLADECOMPAGNIET	7	6	LIFE DES'REE SONY/PLADECOMPAGNIET
8	6	911 MOVING ON EMI	8	5	SOUNDTRACK CITY OF ANGELS WARNER	8	7	DOODAH CARTOONS FLEX/EMI	8	7	DOODAH CARTOONS FLEX/EMI
9	10	THE MOFFATTS CHAPTER 1: A NEW BEGINNING EMI	9	NEW	SOUNDTRACK ARMAGEDDON COLUMBIA	9	9	I DON'T WANT TO MISS A THING AEROSMITH SONY/PLADECOMPAGNIET	9	9	I DON'T WANT TO MISS A THING AEROSMITH SONY/PLADECOMPAGNIET
10	7	VARIOUS ARTISTS BOYS & GIRLS EMI	10	7	FAFA DE BELEM VERMELHO—20 GRANDES EXI-TOS COLUMBIA	10	RE	MYSTERIOUS TIMES SASH! FEAT. TINA COUSINS EDEL	10	RE	MYSTERIOUS TIMES SASH! FEAT. TINA COUSINS EDEL
NORWAY (Verdens Gang Norway) 10/06/98			FINLAND (Radiomafia/IFPI Finland) 10/05/98			NORWAY (Verdens Gang Norway) 10/06/98			FINLAND (Radiomafia/IFPI Finland) 10/05/98		
1	1	NO MATTER WHAT BOYZONE POLYDOR	1	1	TEIT MEISTA KAUNIN APULANTA LEVY-YHTIO	1	1	NO MATTER WHAT BOYZONE POLYDOR	1	1	TEIT MEISTA KAUNIN APULANTA LEVY-YHTIO
2	2	CALCUTTA (TAXI, TAXI, TAXI) DR. BOMBAY WARNER	2	2	PILLITA ELLI PILLITA TEHOSEKOITIN LEVY-YHTIO	2	2	CALCUTTA (TAXI, TAXI, TAXI) DR. BOMBAY WARNER	2	2	PILLITA ELLI PILLITA TEHOSEKOITIN LEVY-YHTIO
3	3	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	3	3	LIQUID RASMUS EVIDENCE/WARNER	3	3	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	3	3	LIQUID RASMUS EVIDENCE/WARNER
4	4	GOD IS A DJ FAITHLESS SCANDINAVIAN	4	6	ANGELS CRYING E-TYPE STOCKHOLM/POLYGRAM	4	4	GOD IS A DJ FAITHLESS SCANDINAVIAN	4	6	ANGELS CRYING E-TYPE STOCKHOLM/POLYGRAM
5	5	HOW DO I LIVE LEANN RIMES MERCURY	5	4	S.O.S. STRATOVARIUS T&T/NEXT STOP	5	4	HOW DO I LIVE LEANN RIMES MERCURY	5	4	S.O.S. STRATOVARIUS T&T/NEXT STOP
6	7	ALL 'BOUT THE MONEY MEJA COLUMBIA	6	10	ONLY WHEN I LOSE MYSELF DEPECHE MODE MUTE/MNW	6	10	ALL 'BOUT THE MONEY MEJA COLUMBIA	6	10	ONLY WHEN I LOSE MYSELF DEPECHE MODE MUTE/MNW
7	6	ANGELS CRYING E-TYPE STOCKHOLM RECORDS/POLY-GRAM	7	5	ONNESTA SOIKEENA KLAMYDIA KRACKLUND	7	5	ANGELS CRYING E-TYPE STOCKHOLM RECORDS/POLY-GRAM	7	5	ONNESTA SOIKEENA KLAMYDIA KRACKLUND
8	9	MYSTERIOUS TIMES SASH! FEAT. TINA COUSINS EDEL/PITCH	8	8	TULISITKO AIKAKONE RCA	8	8	MYSTERIOUS TIMES SASH! FEAT. TINA COUSINS EDEL/PITCH	8	8	TULISITKO AIKAKONE RCA
9	8	CRUSH JENNIFER PAIGE EDEL	9	RE	KESA YHDESSA ANNA ERIKSSON MTV-MUSIKKI	9	RE	CRUSH JENNIFER PAIGE EDEL	9	RE	KESA YHDESSA ANNA ERIKSSON MTV-MUSIKKI
10	10	TEQUILA SUNRISE CYPRESS HILL SONY	10	RE	GOD IS A DJ FAITHLESS ORANGE/K-TEL	10	RE	TEQUILA SUNRISE CYPRESS HILL SONY	10	RE	GOD IS A DJ FAITHLESS ORANGE/K-TEL
1	NEW	BOYZONE WHERE WE BELONG POLYDOR	1	NEW	STRATOVARIUS DESTINY T&T/NEXT STOP	1	NEW	BOYZONE WHERE WE BELONG POLYDOR	1	NEW	STRATOVARIUS DESTINY T&T/NEXT STOP
2	NEW	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	2	2	BAD BOYS BLUE BACK COCONUT/BMG	2	2	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	2	2	BAD BOYS BLUE BACK COCONUT/BMG
3	3	THE BEE GEES ONE NIGHT ONLY POLYDOR	3	NEW	DEPECHE MODE THE SINGLES '86-'98 MUTE/MNW	3	NEW	THE BEE GEES ONE NIGHT ONLY POLYDOR	3	NEW	DEPECHE MODE THE SINGLES '86-'98 MUTE/MNW
4	NEW	FAITHLESS SUNDAY 8 P.M. SCANDINAVIAN	4	1	MANIC STREET PREACHERS THIS IS MY TRUTH	4	1	FAITHLESS SUNDAY 8 P.M. SCANDINAVIAN	4	1	MANIC STREET PREACHERS THIS IS MY TRUTH
5	NEW	PJ HARVEY IS THIS DESIRE? ISLAND	5	3	TELL ME YOURS EPIC	5	3	PJ HARVEY IS THIS DESIRE? ISLAND	5	3	TELL ME YOURS EPIC
6	NEW	JAN GARBAREK RITES ECM	6	NEW	SAMULI EDELMANN GREATEST HITS RCA/BMG	6	NEW	JAN GARBAREK RITES ECM	6	NEW	SAMULI EDELMANN GREATEST HITS RCA/BMG
7	1	D'SOUND BEAUTY IS A BLESSING POLYDOR	7	7	AKI SIRKESALO KISSANELAMMA EPIC	7	7	D'SOUND BEAUTY IS A BLESSING POLYDOR	7	7	AKI SIRKESALO KISSANELAMMA EPIC
8	2	BJORN AFZELIUS DEFINITIVT NORSKE GRAM	8	NEW	KLAMYDIA KLAMYTOLOGIA KRACKLUND	8	NEW	BJORN AFZELIUS DEFINITIVT NORSKE GRAM	8	NEW	KLAMYDIA KLAMYTOLOGIA KRACKLUND
9	NEW	DEPECHE MODE THE SINGLES '86-'98 MUTE/MNW	9	4	SANTANA THE ULTIMATE COLLECTION COLUMBIA	9	4	DEPECHE MODE THE SINGLES '86-'98 MUTE/MNW	9	4	SANTANA THE ULTIMATE COLLECTION COLUMBIA
10	9	SASH! LIFE GOES ON EDEL	10	5	KISS PSYCHO-CIRCUS MERCURY	10	9	SASH! LIFE GOES ON EDEL	10	5	KISS PSYCHO-CIRCUS MERCURY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

GERMANY: With its album "Meister Der Musik" (Masters Of Music) rising to No. 10 here this issue, four-piece heavy metal band J.B.O. is turning the genre's seriousness on its head. The band's trademark sound is sing-along hard-rock songs with outrageous, tongue-in-cheek, explicit lyrics—capped by unison and harmony male vocals. Members Vito C. (vocals, guitar), Hannes Holzmann (vocals, guitar), Thomas Schmitt (vocals, bass), and Holmer Graap (drums) consider themselves musical "defenders of nonsense." They were originally named James Blast Orchester until a court injunction in 1996 forced them to abbreviate. One year later, the band signed to the Lawine label (distributed via BMG Ariola Munich), which released the act's previous album, "Laut" (Loud). That set sold 350,000, the label says. Lawine owner Hage Hein explains the reason for the band's success: "They have taken the really serious attitude about heavy metal and unconventionally turned it around into fun."



J.B.O.

ELLIE WEINERT

AUSTRALIA: Marie Wilson's high-achieving year has been capped off with the news that her debut album, "Real Life," will be released in the U.S. in early '99 on Atlantic. The album will be released Monday (12) here through EastWest. Arriving in Los Angeles last year, the Melbourne singer/songwriter wrote three songs with Jim Vallance and Mark Hudson (one of which included Wilson's top 10 debut single, "Won't Keep A Good Girl Down"), one with Desmond Child, and another with ex-Go-Go's members. "Real Life" was recorded in Memphis with Joe Hardy of ZZ Top and Tom Cochrane fame. Aside from the top 10 hit, recent achievements have been winning best new Australian artist at the Radio Industry Awards (RAWARDS) and confirmation of an opening slot on John Fogerty's November tour.

CHRISTIE ELIEZER

FRANCE: Manu Chao made a spectacular comeback after his four-year absence from the music business. "Clandestino," his debut solo album, is No. 15 this issue and is also his first to get a U.S. release, coming out Oct. 6 on label ARK 21/EMI. Chao was the leader of La Mano Negra (Spanish for "the black hand"), whose five albums (four of them on Virgin) together sold more than 700,000 units in France, says Virgin. Branded the leader of the "rock alternatif" scene, Mano Negra enjoyed success in France and South America before splitting up in 1994. After traveling in the Latin countries and Africa, Chao finally landed in the northern Spanish province of Galicia, where he wrote "Clandestino," which gathers 14 intimate songs, most of them sung in Spanish. Released last April all over Europe, "Clandestino" has sold more than 300,000 units, including 100,000 copies in France alone, says Virgin.



CHAO

CECILE TESSEYRE

MALAYSIA: The Search and Wings are Malaysia's pioneering rock bands, yet both acts have never recovered the popularity they experienced when fronted by their lead singers, Amy and Awie, both of whom left for solo careers. In a somewhat surprising switch, Wings ex-singer Awie is now singing lead for the Search on a one-off album, "Bikin Wilayah" (Making Territory), released by BMG Malaysia. The label says it has shipped gold (25,000 copies). The album, currently No. 5, includes contributions by singer/songwriter M. Nasir.

ALEXANDRA NUVICH

SPAIN: This country's most senior singer/songwriter figure, Joan Manuel Serrat, tops the country's chart with his first album in Spanish in four years, "Sombras De La China" (Chinese Shadows) on BMG-Ariola. Sales in the first week were 110,000 in Spain and 63,000 in Argentina, his second main market, says BMG. "Sombras" is Serrat's 26th solo album in his 33-year recording career, during which he suffered censorship under Franco's fascist regime. In 1968 he refused to appear at the Eurovision Song Contest in London when he could not sing in Catalan, the language of his region. His music was banned on Spanish TV and radio for five years, and he went into self-exile in Latin America. His last album in 1996 was the only Catalan-language record to top the Spanish chart. A 40-date Spanish tour ends Dec. 16, after which he tours Latin America until March 1999. Then he plays 10 concerts in both Madrid and Barcelona from March through April.

HOWELL LLEWELLYN

IRELAND: Jeanette Byrne's album debut, "Elegy," comes after 10 years as a director, producer, and singer in the Dublin professional theater, as well as a solo show and an EP. The first single from "Elegy" (on her own Moon Note label via BMG) was written by her brother, Paul Byrne (of In Tua Nua fame), and Brian Lynch of Jack & the Black Romantics. "Elegy" is sung in both English and French, reflecting the singer's ancestry. The material includes several originals, as well as an updated version of "Autumn Leaves." Also featured are Charles Aznavour's "La Bohème" and Jacques Brel's "La Chanson Des Vieux Amants." BMG has first option on international release for the album.



BYRNE

KEN STEWART

FRANCE/U.S.: Parisian cabaret act Paris Combo's self-titled album will appear on California world music indie Tinder Records in North America. The record was licensed from French label Boucherie Productions. Distribution is through World Music Distribution in the U.S. and Koch for Canada. Ten U.S. promo dates are being scheduled for next March. "Paris Combo" has sold 13,000 units in its homeland, says Boucherie.

DOMINIC PRIDE

INDIES GET LOUDER VOICE IN GERMANY

(Continued from page 60)

they said in a joint statement. "With the extension of the board and the anchoring of independent companies on the board, this move to integrate the two sides of the business has been formally completed. It is a step which has always had a high priority."

The statement continues, "Solidarity and agreement within the market, as seen now in our associations, serve as an example worldwide and constitute the prerequisite for effectively representing our common interests."

The annual meeting of the two organizations also substantially increased the bodies' budgets. For the IFPI group, additional funds were made available for combating piracy internationally, a measure that is part of IFPI's global strategy (Billboard, July 11).

The German IFPI body and BPW have also established a working unit to monitor technological developments. Says Stein, "We must be more aggressive than in the past." He adds that he is gratified that despite the current difficult market

conditions, the member companies have been prepared to pay the additional costs of the working unit.

As representatives of the record industry here, IFPI Germany and BPW are closely linked but retain separate functions. The IFPI group concentrates on international relationships, lobbying for improved copyright law, and fighting record piracy.

BPW—fully, the Bundesverband der Phonographischen Wirtschaft e.V. (German Federal Assn. of the Phonographic Industry)—which was established in 1961, lobbies for the record industry on a wide front, collates market information, and maintains close contacts with the media, public institutions, and other organizations.

Virtually all German record manufacturers are organized in these associations, and all the leading companies are members of both entities.

The close administrative ties between the two groups are reflected in their joint management and offices.

U.K. INDIES STILL LOBBYING FOR BODY

(Continued from page 60)

and BPI chairman Rob Dickins.

The BPI is known to have offered space within its London offices to accommodate a new indie unit that would remain under the BPI flag. The indie representatives are believed, though, to be pressing for a stand-alone operation with its own chief executive.

The pace of change has, however, been slow. The indie-sector leaders are known to have raised the subject at least 18 months

ago. Since then, Dickins and Deacon have repeatedly stressed their view that the record industry can only be properly represented if it speaks with one voice. Both men have also been keen to show the BPI being sensitive to issues of particular concern to the indie sector.

JEFF CLARK-MEADS

JASRAC

(Continued from page 60)

ture with the backing of the ruling Liberal Democratic Party and other political parties.

He became JASRAC's president in late 1995, when the society was split over a controversial decision by previous JASRAC executives to lend the Koga Music Foundation 7.77 billion yen interest-free over 30 years toward construction of Koga's new headquarters. Kato was instrumental in working out a compromise between JASRAC and the foundation, and the two bodies now share a new office building in Tokyo's western suburbs.

During Kato's term in office, JASRAC reached a long-sought agreement with Japan's online karaoke service operators. He has recently been working to develop a royalty collection structure for the Internet and other new media.

The society currently faces a challenge to its decades-long monopoly on collection and distribution of music copyright royalties from a private company called Music Copyright Agency. The latter has applied to the Cultural Affairs Agency, which oversees copyright-related matters, for a license to collect and distribute royalty payments for usage in new media such as CD-ROMs, DVDs, and the Internet.

BOINE

(Continued from page 60)

George, which has acts such as Deep Forest and Wes on its roster. Yet she remains unpersuaded by the offers.

"I don't want to be something exotic," Boine says. "I have such strong opinions about things that [electronic remixes] aren't acceptable in my heart. In a hectic, rational world which is mind-based and intellectually driven, we need art and culture that gives a sense of rest."

While the U.S. and Latin America are key target areas in the foreseeable future for Boine, Europe remains the most fertile ground for her music. Aside from Germany, her most important market, she is highly respected in Austria, Italy, Switzerland, Holland, and Belgium.

On Sept. 25 she and her band embarked on a 36-date European tour, starting in Sweden. It will end Nov. 30 in France. For the U.S., her tours are being organized by the Boston-based affiliate of the International Music Network.

Cochrane's Back, But Is Radio Ready?

Airplay May Be A Challenge As Rock Vet Issues New Set

BY LARRY LeBLANC

TORONTO—With "XRay Sierra," his first album of new songs in four years, Tom Cochrane makes the transition from heartland rocker to mature singer/songwriter. But the artist may face an uphill battle at radio, where it's been six years since his last hit singles.

"XRay Sierra" is being released Nov. 3 here by EMI Music Canada.

"I know I've made a great record," says the Toronto-based Cochrane. "Several [EMI Canada] executives were shocked" because it's not a rock album. "But it's what [fans might] expect from a creative Tom Cochrane today."

Deane Cameron, president of EMI Music Canada, says he is ecstatic about Cochrane's recording. "Tom has recorded an album with great story songs, singable melodies, and fabulous vocals," he says. "For years, he tried to be a rocker. I kept telling him, 'Just be the poet you are.' This album reflects his age and wisdom."

The album features striking narrative songs such as "Northern Frontier," "Stonecutter's Arms," "Marianne And Lenny," and "Willie Dixon Said" and hook-laden pop tracks like "I Wonder" and "Heartbreak Girl."

The album's pop-styled lead single, "I Wonder," was issued to Canadian rock and hot AC radio formats Sept. 9 and to Canadian top 40 Sept. 16. In the Oct. 12 issue of *The Record*, the single is No. 46 on the Broadcast Data Systems-based top 40 chart and No. 37 on the rock radio chart.

A video of "I Wonder" was shot recently in Toronto with director Pablo Fairhall. The album is being promoted nationally Oct. 29 with a 90-minute acoustic performance by Cochrane and his band on the Sound Source Radio Network.

"We went to all three [radio] formats because [Tom's] audience spans three age groups," says Peter Diemer, VP of national promotion at EMI Music Canada. "There's a longstanding history at [Canadian] radio with Tom. Programmers know his worth in the marketplace."

"When you first hear the record ['I Wonder'], you might not recognize it as being Tom Cochrane, but it's a really good pop track," says Wayne Webster, music director of AC CKFM Toronto.

However, several top programmers are hesitant about the pop-styled "I Wonder," saying it doesn't really represent the album well. "Hopefully, we'll go on 'I Wonder' in a couple of weeks," says Carter Brown, music director of top 40 CKIK Calgary, Alberta. "We're letting [the track] prove itself with rock radio first."

Rob Robson, music director of album rock CFOX Vancouver, says the station is not playing the song "because it's not that strong. I'm going to wait for the album and see if there's something stronger. With his last [studio] album, we played three songs, and all of them didn't fare well with our research. A name doesn't mean any-

thing to our listeners today."

James Stuart, PD of top 40 CKNG Edmonton, Alberta, isn't convinced Cochrane is a top 40 core artist any longer. "I'm not so sure that Tom's time hasn't come and gone at CHR," he says. "CHR is a youthful, vibrant format. If I asked 25 of our listeners to describe Tom, they'd say he's an old rocker their parents like."

Since recording the album "Hang On To Your Resistance" on Daffodil Records in 1977 under the group name Cochrane (which featured Cameron on drums) and fronting Red Rider for seven albums from 1980 to 1989, Cochrane has been recognized as one of the country's most accomplished songwriters, on equal footing with such fellow Canadians as Leonard Cohen, Joni Mitchell, Gordon Lightfoot, and Bruce Cockburn.

"XRay Sierra" is being issued only in Canada this year. "We are not approaching [international EMI affiliates] until the new year," says Karen Klug, international marketing director at EMI Music Canada.

Canadian retailers are cautiously optimistic about Cochrane's new recording. "If it's a good record, he'll do well," says Tim Baker, buyer with the 31-store Sunrise Records chain in Toronto. "Tom bridges that gap be-

tween new and old rock."

Adds Lane Orr, buyer at the 13-store A&B Sound chain in Vancouver, "Cochrane still has a strong core audience. I don't know if the album will be huge, but it'll do some numbers. [Cochrane's previous studio album] 'Ragged Ass Road' was slow out of the gate, but we sold clean on it. It wasn't a 'Mad Mad World,' which, of course, had 'Life Is A Highway.'"

"Mad Mad World," Cochrane's 1992 album, was certified diamond (1 million units sold) in Canada. Two singles, "Life Is A Highway" and "No Regrets," reached No. 1 on *The Record's* contemporary album radio and contemporary hit radio charts, while "Sinking Like A Sunset" reached No. 1 on the contemporary album radio chart and No. 3 on the contemporary hit radio chart.

However, sales of Cochrane's bleak 1995 follow-up, "Ragged Ass Road," fell short of expectations, and Cochrane was written off by many as a figure of the past.

A creative rebirth came with his 1997 album "Songs Of A Circling Spirit," a retrospective acoustic concert set of Red Rider and Cochrane solo work. While the album sold only 25,000 units in Canada, says Cameron, the national tour that sparked the album rejuvenated the artist.

To promote "XRay Sierra," Cochrane hopes to do "six to eight" theater shows in Canada in late November or December.



COCHRANE

New Album Awaits U.S. Release

TORONTO—Despite being a major artist in Canada for 18 years and having significant stateside success previously, Tom Cochrane still lacks a commitment to release his new album, "XRay Sierra," in the U.S.

"Getting a U.S. label for Tom is not going to be a problem," insists Deane Cameron, president of EMI Music Canada, which has been shopping the album in the U.S. "[In time] we're going to have our pick of labels."

"I do have an America deal, I just don't know who with," says Cochrane. "It's easy for [a U.S.-based label] to say, 'EMI Music Canada paid for it; let's release it because we've got nothing to lose.' That doesn't mean anything. I want real commitment."

Cochrane's band, Red Rider, was signed directly to Capitol U.S. in 1980. After being dropped by that label in 1985, Cochrane signed with EMI Music Canada. Subsequent albums, with the exception of "Victory Day" on RCA U.S. in 1988 and "Songs Of A Circling Spirit" on EMI-affiliated Guardian, had been licensed to Capitol U.S.

Cochrane has a decade-long, albeit uneven, track record at U.S. album rock radio with Red Rider. The band's albums on Capitol and RCA have averaged 60,000-70,000 units each in the U.S. The 1992 Capitol

U.S. release "Mad Mad World" has racked up stateside sales of 549,000 units, according to SoundScan.

The album peaked at No. 46 on *The Billboard* 200. Its key single, "Life Is A Highway," reached No. 6 on both *Billboard's* Hot 100 Singles chart and its Mainstream Rock Tracks chart. A follow-up single, "No Regrets," reached No. 7 on Mainstream Rock Tracks.

However, Cochrane's subsequent albums failed to appear on *Billboard* charts. "Ragged Ass Road" (1995) on Capitol U.S. sold 15,000 units, according to SoundScan, and "Songs Of A Circling Spirit" (1997) sold a dismal 2,900 units, according to SoundScan. "Americans know 'Life Is A Highway,' but you'd have to go through at least 10 people before finding someone who knows my name as the artist of the song," says Cochrane.

But Ron Stone, president of Gold Mountain Entertainment, which manages Cochrane, argues that the timing could be suitable for the singer/songwriter to make inroads in the U.S. as a seasoned artist.

"I see Tom in the same category as Bonnie Raitt and Tracy Chapman, whom I also represent," Stone says. "He needs to get attention for the quality of what he does, not to be competing in the rock world."

LARRY LeBLANC

AUSTRALIA

The Billboard
Spotlight



Silverchair



Tina Arena



Savage Garden



Natalie Imbruglia

A MARKET ON THE EDGE

Despite Asia's Turmoil Abroad And Corporate Surprises At Home, Oz Still Nurtures New Talent For The World

SYDNEY—What a year. The Australian government lifted restrictions on parallel imports, which opened the door to cheaper Asian CDs and threatened the local major labels. The Australian dollar fell to an all-time low on foreign exchanges. The economic downturn in Asia brought a loss of key export markets and partners, while, at home, retail sales have been flat.

Yet changes in the Australian music industry suggest 1999 will be even more volatile.

Recent developments in the executive suites of Australia's top record companies have prompted speculation about which company will be the country's market leader at this time next year. Will it be Sony Music, the perennial front-runner, which intends to maintain its aggressive stance? Will it be the new amalgam of PolyGram and Universal, which, according to the Australian Record Industry Association (ARIA), now has a 24.8% total market share?

Former PolyGram Australia managing director Paul Dickson, before announcing last month that he was leaving to join independent Mushroom Records as its new chief executive, was pushing PolyGram into the role of market leader, particularly in fighting to get business back from retailers who have been importing CDs from Indonesia. "Sony is in decline," says Dickson, taking a shot at his toughest competitor.

Sony Australia chairman Denis Handlin shoots back: "Last year was the second-most-profitable in our history, and we've maintained our share in a volatile market. The splitting of the company into two [label divisions with Epic and Columbia] took a while to beam, which was to be expected, because it was quite a change to the culture of the local label. But things have settled down, and I'm very proud of the company's efforts and the team."

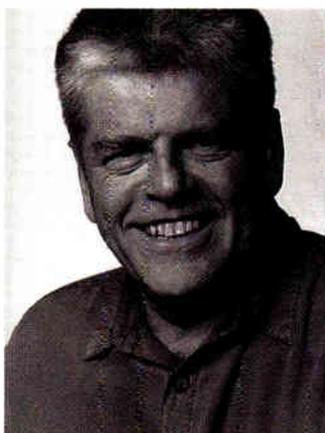
And now the independent Festival group of companies is repositioned to be a more significant player in the market as well, with new management under chairman Roger Grierson, a new artist roster and an estimated AUS\$10 million (\$5.8 million U.S.) injection from its owner, Rupert Murdoch's News Ltd. When News Ltd., which already owned 50% of Mushroom Records, bought the other half of the company last month and added it to the Festival group, it brought Festival's market share to 11%, its highest in a decade.

Such talk of market shares leaves some executives unimpressed. "There will be a change in the pecking order," agrees Grierson at Festival. "But, ultimately, that is irrelevant in a small country with a small pool of executives. I'm more excited by the prospect of launching great new Australian talent than worrying if the

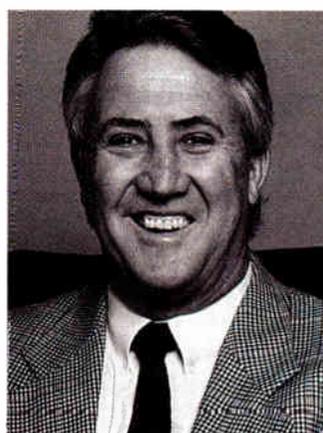
BY CHRISTIE ELIEZER

other fellow is doing better this month."

Brian Harris, chairman of Warner Music, asks rhetorically, "How do you judge a leader? You can always expand your share by buying up licenses. What's impressive is operating income and profit."



Paul Dickson, Mushroom Records



Brian Harris, Warner Music

AUSSIES ABROAD

And that profit comes from international hits. The success in the U.S. and Europe in the past year of Savage Garden and Natalie Imbruglia and earlier breakthroughs by Silverchair and Tina Arena have shown the investment in domestic talent by Australia's record companies is paying off.

Domestically, meanwhile, all the majors reported achieving highest sales per capita for some international releases, while consistently charting local signings. Warner, which had a 7% growth from last year, according to Harris, provided 41% of Matchbox 20's global sales, gave the Goo Goo Dolls their first No. 1 in the world and achieved the highest per-capita sales worldwide for the soundtracks of "City Of Angels" and "The Wedding Singer." Warner had great success with the Superjesus, a local signing whose debut album shipped 70,000 units for platinum status, while two other domestic acts, Regurgitator and Marie

Wilson, expanded their fan base.

Epic Records, under new MD John Sackson, gave Ben Folds Five its strongest sales outside the U.S., and local signing Jebediah (on Sony's Murrur label) went platinum. CDB's gold-level sales of 35,000 units attracted U.S. interest, and Tommy Emmanuel relocated to Europe to further his career there. Columbia had a strong year with domestic sales of Midnight Oil, Tina Arena and Human Nature.

PolyGram's market share remained unchanged from 1997, but its share of ARIA top-40 singles was bolstered by breaking Shania Twain, All Saints, Tonic and Mighty Mighty Bosstones outside their respective home territories. On the domestic roster front, PolyGram broke the Fauves, enjoyed a No. 1 debut with Powderfinger's "Internationalist" album, brought Happyland into the chart at No. 18, saw the Cruel Sea return to the charts after a lengthy absence and supported Robyn Loau's reach into Indonesia, where her "Sick With Love" single went to No. 2 on the singles chart. At new sister company Universal, Aqua sold 35,000 copies of its current album and scored two No. 1 singles.

BMG's market share went up to 12.5%, says managing director Tim Prescott, adding that this figure does not include the success of Natalie Imbruglia, who is signed to BMG's U.K. company. John Farnham's three-part anthology series shifted 360,000 units. You Am I's "No. 4 Record" debuted at No. 1, sold 45,000 copies and has been signed for U.S. release with Wasabi/RCA. Cordrazone, through BMG licensee Rubber Records, debuted in the top 10, while new pop duo Bachelor Girl's debut single on Gotham went platinum and drew the interest of Arista Records in the U.S.

EMI, under new MD Tony Harlow, anticipates its current Triple J compilation to exceed 250,000 units. From EMI's local roster, dance producer Groove Terminator cracked the top 40, Ben Lee continued to penetrate the U.S. college market with releases on the Beastie Boys' Grand Royale imprint, while Rani and Aiex Lloyd received overseas interest.

OZ INDEPENDENTS

The past year proved to be a healthy one for independent music. Shock Records' sales went up by 20%, says co-managing director David Williams, while achieving gold status for the Angels and a Wild FM compilation.

Mushroom Distribution Services (MDS) reported a 44% growth, to AUS\$11.5 million (\$6.7 million U.S.) in sales, scored three top-20 singles and two top-10 albums in the Australian Music Report

Continued on page 71

AUSTRALIA

NEWS IN REVIEW

Here's a recap of key developments in the Australian music business during the previous 12 months.

• In October 1997, the government revived plans to **RELAX PARALLEL-IMPORT RESTRICTIONS**, ignoring protests from the music industry and retail sector, as well as U.S. and European trade and copyright organizations. The Australian Record Industry Association (ARIA) retaliated with a TV campaign using such high-profile stars as John Farnham, Tina Arena and Jimmy Barnes.

• Nov. 22 saw the **INDUSTRY IN MOURNING** after the suicide of INXS singer Michael Hutchence in a Sydney hotel room, on the eve of the band's tour.

• Through December, **POLYDOR RESTRUCTURED** before an onslaught of Australian releases through '98, while **SHOCK RECORDS LAUNCHED** Double Happiness Records to issue Asian acts such as Ladybug and Cokehead Hipsters into Australasia and the U.S.

• In January, **ROGER GRIERSON** was named CEO of Festival Records and revamped the operation. Sony Music appointed **JOHN SACKSON** managing director of Epic Records, while Nigel Milan, CEO of Australian Radio Network, was replaced by **NEIL MOUNT**.

• Senate committee **INVESTIGATIONS INTO PARALLEL IMPORTS** continued through February. Australian Broadcasting Authority figures showed that 181 free-to-air commercial-radio licensees made AUS\$74.7 million (\$43.3 million U.S.) from revenues of AUS\$556.2 million (\$322.6 million U.S.). The 100-year-old **BRASHS CHAIN** went into receivership.

• The Whitlams' "Eternal Nightcap" (Phantom) was the first **AUSSIE INDEPENDENT RELEASE** in 20 years to go platinum, while Grinspoon's "A Guide To Better Living" (Grudge/Universal) also turned platinum without mainstream airplay in March.

• Brian Harris began as VP of Warner Music Australasia on April 1. *Business Review Weekly* cited **SAVAGE GARDEN** as the biggest-earning local rock act, while the group's eponymously titled debut album spent its 52nd week in the Australian Top 20.

• The **FAST-EXPANDING SANITY CHAIN** gained 25% of the music-retail market. Also in May, Savage Garden and Leonardo's Bride were multi-winners at the Australasian Performing Rights Association (**APRA AWARDS**), while Mushroom CEO Michael Gudinski received a citation as part of the company's year-long 25th-anniversary celebrations.

• In June, **COUNTRY MUSIC GOT A BOOST** when CMT launched an Australasian & Pacific Rim signal and programming, while the **NATIONAL DANCE MUSIC INDUSTRY ASSOCIATION** was formed to lobby for government and corporate funding.

• In the early hours of July 13, the parallel-imports restrictions were lifted, creating a new chapter for the local music industry. BMG's **SUCCESS WITH LOCAL ACTS** was accentuated by sales of 4 million for Natalie Imbruglia's "Left Of The Middle" debut. EMI signed Stephen Pavlovic's new Modular imprint, which inked The Living End, who had been signed to Reprise in the U.S.

• The Association of Independent Record labels (AIR) **LAUNCHED ITS OWN CHART** Aug. 3, while the official ARIA chart was overhauled. Denis Handlin, chairman of market-leading Sony Music Australia, announced he is reducing his workload due to health reasons.

• In September, **RUPERT MURDOCH'S NEWS LTD.**, which owned half of Mushroom Records, bought the remaining 50% as part of the Festival Group. Mushroom founder Michael Gudinski was replaced by PolyGram's Paul Dickson as Mushroom's chief executive.

Artists To Watch

Billboard correspondents Christie Eliezer and Glenn A. Baker highlight some of the most notable new acts on the Australian music scene.

Artist: **Bachelor Girl**
Album: **As yet untitled**
Label: **Gotham**
Distributor: **BMG**
Publisher: **None**
Manager: **David Hughes Management**

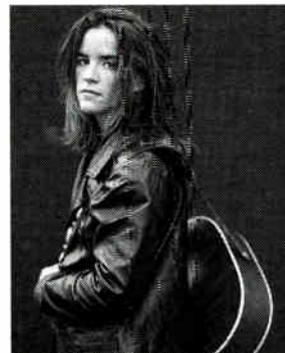
Booking Agent: **None**

The pop duo Bachelor Girl found instant success with its debut single, "Buses And Trains." The track reached No. 4 on the ARIA chart and gained interest from Arista Records in the U.S. The act came together in 1994, combining keyboardist James Roche's quirky pop with singer Tania Doko's R&B infatuation. Their as-yet-untitled album, produced in their own studio, is due out next year. Says Doko, "The first single is flippant, I suppose, but there are songs [on the album] about domestic violence and lack of commitment that show a deeper side."



Artist: **Marie Wilson**
Album: **"Real Life"**
Label: **EastWest/Warner**
Publisher: **Warner/Chappell**
Manager: **Joanne Thompson**
Booking Agent: **Trading Post Agency**

The first Australian act to be signed to Atlantic Records in the U.S. since AC/DC and INXS, Melbourne- and Los Angeles-based Marie Wilson recorded her debut album over three months in Memphis with producer Joe Hardy (ZZ Top, Tom Cochrane). Earthy, gutsy, instinctive and real, Wilson wrote her first single and Australian hit, "Next Time," with Jim Vallance and Mark Hudson at Miles Copeland's 1997 French chateau songwriting workshop. On the way to Memphis, where she jammed and wrote with two former members of the Go Gos, she wrote in Nashville with Desmond Child. Back in Australia, Wilson toured nationally with k.d. lang and the Corrs in acoustic mode (which she also used for radio-studio promotional performances). But she has since hit the road with a hard-rockin' band of three years standing that now includes guitar whiz Stuart Fraser (Noiseworks, John Farnham Band). Her debut album was released after a second single, "Won't Keep A Good Girl Down," which charted moderately. Her cited influences include Crowded House, Indigo Girls and Bryan Adams.



Act: **The Living End**
Album: **"The Living End"**
Label: **Modular (Australia), Reprise (U.S.)**

Distributor: **EMI Music (Australia)**
Publisher: **None**
Manager: **Ray Harvey at Sideline Management**

Booking Agent: **Stormy Shepherd at Leave Home Bookings (U.S.), Gerard Schlaghecke at Premier Artists (Australia)**

The Living End is one of the year's success stories. The four-year-old Melbourne trio found an audience with a rockabilly-punk mix and onstage double-bass acrobatics. The group quickly crossed over to more mainstream acclaim as the "Second Solution/Prisoner Of Society" EP (Rapido/MDS) reached No. 3 on the AMR chart and No. 4 on the ARIA chart while reaching platinum sales (70,000 units). Touring colleagues Green Day and Offspring took their record back to the U.S. and, says guitarist and singer Chris Cheney, "Everything was crazy, and people were coming out from the States to see us." Intimidating perhaps for



a band that controls all aspects of its work, but the excitement led to a U.S. deal with Reprise and dates on the Warped Tour. The album is out in Australia now, with a U.S. release set for February.

Artist: **Cactus Child**
Album: **"Earth Girl"**
Label: **Grudge**
Distributor: **Universal**
Publisher: **Sony ATV**
Manager: **Paul Cussen Management**
Booking Agent: **Harbour Agency**

Cactus Child is a group comprised of Ian Houstien-Shadwell (guitars), Gemma Deacon (vocals), Angus Diggs (drums), Christopher Paul Miller (bass) and Carolyn Shine (keyboards). Their acoustic sounds are not dissimilar to those of close friends Leonardo's Bride, although "Earth Girl" has snatches of everything from Wes Montgomery to big-band jazz to Afro-Cuban sounds. Houstien-Shadwell, who is finishing a PhD in fine arts, met Deacon through an ad seeking a collaborator. "The friendship is foremost; everything we do creatively expresses that," says the guitarist, whose open-tuning style was shaped by an 18-month hitchhiking stint through Europe, where he played street performances for food money.



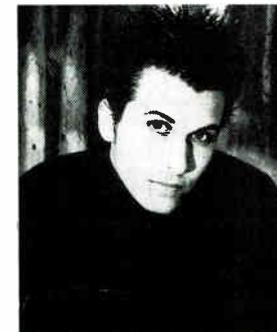
Artist: **Josh Abrahams**
Album: **"Sweet Distorted Holiday"**
Label: **Prozaac**
Distributor: **Shock**
Publisher: **Black Pig**
Manager: **None**

Booking Agent: **None**
"Sweet Distorted Holiday" is the new album from leading dance/electronic producer Josh Abrahams, who won an ARIA award as one-third of the act FSOM. Abrahams is known in Europe through his album "The Satyricon," released by the Worldwide Ultimatum label set up by U.K. DJ Carl Cox. He has received some U.S. airplay for "Everybody's Free To Wear Sunscreen," which appeared on the "Something For Somebody" CD compiled by Australian filmmaker Baz Luhrmann. Abrahams keeps himself busy in his Fishtank Studios with a variety of recording setups, including Edison Project, Bassliner, extensive remixes and, currently, a soundtrack with Luhrmann. The track "Thrillseeker" from "Sweet Distorted Holiday" has gained hit status on the national alternative-radio outlet Triple J radio.



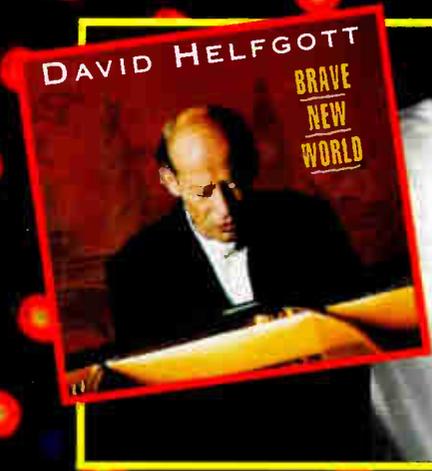
Artist: **Christian Fry**
Album: **As yet untitled**
Label: **Melodian**
Distributor: **Mushroom**
Publisher: **None**
Manager: **Chris Johns**
Booking Agent: **Harbour Agency**

Twenty-two-year-old Christian Fry was born in London, but it was while growing up on the tourist strip of the Gold Coast in Queensland that he made a name for himself as a dancer and choreographer in the local club scene. A course in acting was abandoned in its second year, when he scored a deal with Melodian Records in mid-1996. He relocated to England, where he recorded demos with Elliott Kennedy (svengali songwriter to Britpop acts Take That, Spice Girls and Five). Fry opened for Human Nature during an October 1997 Australian tour, while roadshows in Britain have seen him play to crowds up to 50,000. Look for a debut album in 1999.



Continued on page 70

The stars in Australia's most VITAL local roster!

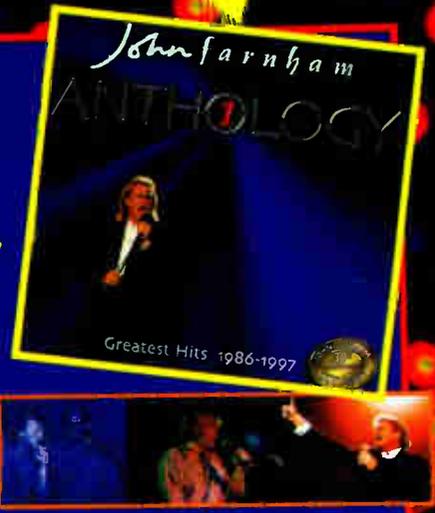


Since the release of the Australian film 'Shine', David Helfgott has become one of Australia's most talked about musicians. Sales in excess of 500,000 units worldwide. Winner of Billboard's highest honors as Top Classical Artist.

2 ARIA Nominations

- Highest Selling Australian Single.
- Highest Selling Australian Album.

John Farnham is quite simply an Australian institution! John celebrated his 30th Anniversary in the Australian Music Industry during 1997 with the release of his multi-platinum "Anthology Series". John has recently been touring throughout Europe promoting his "Greatest Hits" album and the single "Every Time You Cry".



You Am I



3 ARIA Nominations

- Best Album, Best Australian Group, Best Alternative Album.
- #1 ARIA Chart Debut

The only band EVER to debut three consecutive albums at #1 on the ARIA chart. You Am I are currently touring their #4 Record throughout Europe and the USA.

You Am I's #4 Record was produced by George Drakoutias (Primal Scream, Black Crowes) with engineer Jim Scott (The Rolling Stones, Jewel, Neil Young).



CORDRAZINE

2 ARIA Nominations - Best Australian Debut Album, Best Australian Engineer. Debut album, "From Here To Wherever". - Top 10 ARIA Chart debut.

Performed to critical acclaim and industry enthusiasm at the 1998 SXSW Conference - Austin, Texas.



1 ARIA Nomination

- Best New Australian Talent

Debut single, "Babe and Trains" - Top 5 on the ARIA chart and selling in excess of platinum! Performing at the 1998 ARIA Awards ceremony. Bachelor Girl's starring debut album "Waiting For The Day" will be released in late 1998.



Debut album, "The Garden" - Top 5 double platinum in Australia and sold in excess of 700,000 copies worldwide. Her anticipated follow up release, "Between The Days" will be released late 1998. "Between The Days" includes the #1 Airplay hit "Lonely", title track "Between The Days", as well as the Shaggy cover "I Got U Babe" from the movie "Welcome To Woop Woop".

MERVYN BAINBRIDGE

1 ARIA Nomination - Best Australian Country Release. Shantley Del is one of the leading country music performers in Australia. Current album, "My Own Sweet Time", is one of the final five nominations at this year's ARIA Awards. A career highlight for Shantley was performing at the Grand Ole Opry and Fan Fair in Nashville earlier in 1998.



SHANTLEY DEL

New album, "Come Again" produced by Tony Lash (The Dandy Warhols). Debut album, "Less Is More". ARIA Nominated in Best Independent Release category. Strong Overseas interest in Even, including a confirmed release for "Come Again" from BMG France.

Even



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AUSTRALIA

ARIA NOMINEES

The Australian Record Industry Association will present the 12th annual ARIA Awards on Oct. 20. Here is a look at the nominees in key categories.

SONG OF THE YEAR

- "Cry," (Barry Palmer/Matt Thomas), The Mavis's (White/Mushroom)
- "No Aphrodisiac," (Tim Freedman), The Whitlams (Phantom/MDS)
- "Prisoner Of Society," (The Living End), The Living End (Rapido/MDS)
- "Surf City Limits," (Cox/Léonard/Newey/Dyer), The Fauves (Polydor)
- "The Change In Me," (Monique Brumby), Monique Brumby (Columbia/Sony)

BEST ALBUM

- Natalie Imbruglia, "Left Of The Middle" (RCA/BMG)
- Kylie Minogue, "Impossible Princess" (Mushroom)
- Regurgitator, "Unit" (EastWest/Warner)
- The Whitlams, "Eternal Nightcap" (Phantom/MDS)
- You Am I, "You Am I's #4 Record" (Ra/BMG)

BEST SINGLE

- Natalie Imbruglia, "Torn" (RCA/BMG)
- The Living End, "Second Solution/Prisoner Of Society" (Rapido/MDS)
- The Mavis's, "Cry" (White/Mushroom)
- The Whitlams, "No Aphrodisiac" (Phantom/MDS)

BEST GROUP

- Regurgitator (EastWest/Warner)
- Savage Garden (Roadshow)
- The Superjesus (EastWest/Warner)
- The Whitlams (Phantom/MDS)
- You Am I (Ra/BMG)

BEST FEMALE ARTIST

- Tina Arena (Columbia/Sony)
- Monique Brumby (Columbia/Sony)
- Kate Ceberano (Mushroom)
- Natalie Imbruglia (RCA/BMG)
- Kylie Minogue (Mushroom)

BEST MALE ARTIST

- Paul Kelly (White/Mushroom)
- Ed Kuepper (Hot)
- Mark Seymour (Mushroom)
- Matt Walker (Shock)
- Chris Wilson (Aurora/Mushroom)

BEST NEW TALENT

- diana ah naid (Origin/MDS)
- Bachelor Girl (Gotham/BMG)
- Groove Terminator (EMI)
- Natalie Imbruglia (RCA/BMG)
- Marie Wilson (EastWest/Warner)



Festival



it's not only our logo that's changed

Festival is Australia's oldest and most respected independent music group with nearly 50 years of outstanding success. In 1998 we "reinvented" ourselves with an enthusiastic new management team, a new global philosophy to take our music to the world and yes, a new logo. We continue to further our investment in the Australian and New Zealand record industries with our recording studio and mastering facilities, increased creative and sales staff, www promotions and the recent realignment with the Mushroom group of labels.

Publishing Festival Music represents some of the world's most significant music publishers including Bug, Fox, Fantasy, Ryko, Happy Valley and Complete. Contact Festival and see if your catalogue could grow with us. contact Simon Kain, Festival Music General Manager fax 61 2 9395 8001

Video Festival Video is on the move representing sell-through video that covers the waterfront, from feature films to children's entertainment. We also produce high quality Australian videos on sport, documentary, music and special interest.

Festival. for licensing and export enquiries contact Group Deputy Managing Director Warren Fahey
tel 61 2 9395 8000 fax 61 2 9395 8001
PO Box 16, Pyrmont, Sydney, NSW 2009 Australia

Festival.

Licensing Festival Records creates music by working with Australia's most talented artists and producers covering the widest range of contemporary music with new artists like Universe, Lavish, Waldo Fabian, Loki, Adam Brand, The Gadflys, Christine Sullivan, Charlotte Grace, John Wibberley, Rebecca's Empire and Dave Graney. Talk to us about licensing Australian music.



Best Boy Our new soundtrack label is taking Australian and New Zealand film soundtracks to the world. Recent releases include Amy, The Interview (David Hirschfelder), In the Winter Dark and SeaChange. Our films are headed your way and we're interested in licensing the soundtracks now.

Distribution Festival distributes some of the world's best independent music representing Ryko, Walt Disney, Palm Pictures, Cheeky, Gut, Rounder, Platinum Entertainment, Strictly Rhythm, TVT, Creation, Fantasy, Concord, Telarc, Celestial Harmonies, MusiContact, Nimbus, Cooking Vinyl, Almo, ASV, Green Linnet, Delos, MCI, World Circuit, Real World, Silva Screen, Welk Vanguard and many more. FIDO, our new indie distribution arm is up and barking. Fido and Fetch! offer a new approach to label representation down under.

Studios Festival Studios are state of the art and we continue to record some of the world's leading bands from silverchair to The Wiggles. Our dollar means great value and you get to see beautiful Sydney as part of the deal!

BEST DEBUT ALBUM

Cordrazine, "From Here To Wherever" (BMG)
 Grinspoon, "Guide To Better Living" (Grudge/Universal)
 Natalie Imbruglia, "Left Of The Middle" (RCA/BMG)
 Jebediah, "Slightly Odway" (Murmur/Epic/Sony)
 The Superjesus, "Sumo" (EastWest/Warner)

BEST DEBUT SINGLE

diana ah naid, "I Go Off" (Origin/MDS)
 Hot Rollers, "Wickerman Shoes" (Polydor)
 Natalie Imbruglia, "Torn" (RCA/BMG)
 Primary, "Vicious Precious" (WEA/Warner)
 Marie Wilson, "Next Time" (EastWest/Warner)

BEST INDIGENOUS RELEASE

Gondwana, "Xenophon" (Shock)
 Archie Roach, "Looking For Butter Boy" (Aurora/Mushroom)
 Singers For The Red Black And Gold, "Yil Lull"
 (White/Mushroom)
 John Williamson & Warren H. Williams, "Raining On The
 Rock" (EMI)
 Bart Willoughby, "Pathways" (CAAMA)

BEST INDEPENDENT RELEASE

Blackeyed Susans, "Spin The Bottle" (Hi Gloss/MDS)
 Karma County, "Olana" (TWA)
 The Living End, "Prisoner Of Society/Second Solution"
 (Rapido/MDS)
 TISM, "www.tism.wanker.com" (Shock)
 The Whitlams, "Eternal Nightcap" (Phantom/MDS)

BEST DANCE RELEASE

Endorphin, "Embrace" (Columbia/Sony)
 Peewee Ferris, "Social Narcotic" (Dancepool/Columbia/Sony)
 Friendly, "Hello Bellybutton" (Gulp)
 Frontside, "Dammerung/Mind Distortion" (Abducted/MDS)
 Sgt. Stick, "White Treble Blass Bass" (Vicious Groove/MDS)

BEST VIDEO

Chris Bently for "Losing Ground" (EMI) by Groove Terminator
 Mark Hartley for "Takin' All Day" (Polydor) by The Cruel Sea
 Jeremy Hyndas/George Pinn for "Polyester Girl" (EastWest/
 Warner) by Regurgitator
 Baz Lurhman for "Now Until The Break Of Day" (EMI) by
 Christine Anu & Dave Hobson with Royce Doherty
 Quan Yeomans for "Black Bugs" (EastWest/Warner) by
 Regurgitator

AWARDS ALREADY ANNOUNCED**OUTSTANDING ACHIEVEMENT**

Savage Garden, for global sales of 8 million

PRODUCER OF THE YEAR

Magoo/Regurgitator

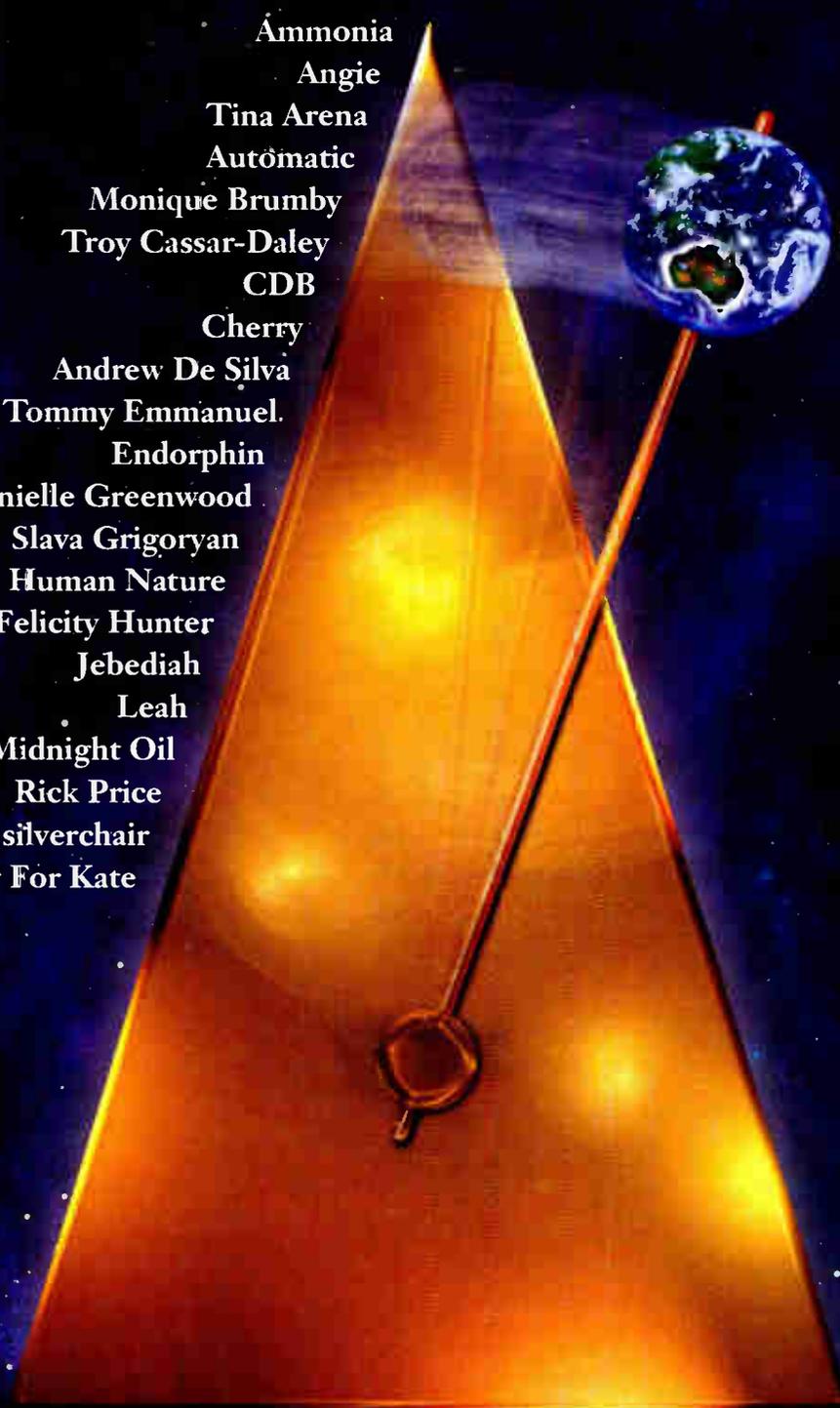
ENGINEER OF THE YEAR

Magoo

COVER ART

The Shits

Sony Music Entertainment Australia



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 Angie
 Tina Arena
 Automatic
 Monique Brumby
 Troy Cassar-Daley
 CDB
 Cherry
 Andrew De Silva
 Tommy Emmanuel
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AUSTRALIA

late August. Some of the songs are digs at the music industry's culture ("Another dumb radio song/Let's turn it up and all sing along," they suggest on "Softly Contemporary"), but Yeoman insists it's strictly upbeat and humorous.

Artist: **Brielle**
Album: **"Brielle"**
Label: **LGM/Columbia**
Distributor: **Sony Music Australia**



Publisher: **Unsigned**
Manager: **Mark Bryan, LGM Management**
Booking Agent: **LGM Management**

The voice of 14-year-old Brielle Davis has been compared to that of a young Maria Muldaur, with an expressive mix of country and pop and a penchant for narrative songs. A year ago, she says, "I was just singing to myself while we were looking at clothes in a dress shop. A lady outside heard me and said she had a friend in a record company who would love to meet me." She was inked by LGM Records. Her mid-winter debut album, a joint venture with Columbia, has received strong regional support. Brielle's challenges as a teen singer are confined to fitting in her career between playing netball (an Australian variation on women's basketball) and jazz dancing, while also finding songs that are not too old for her. But Brielle's mom sought advice from an appropriate source—the parents of teen-rock sensations silverchair.

Artist: **Universe**
Album: **"Universe"**
Label: **Festival**
Publisher: **Festival Music**
Manager: **Jeremy Hutton**
Booking Agent: **Harbour Agency**

A direct signing and priority act for the revitalized Festival Records, Universe is led by singer/songwriter and former Noiseworks bassist Steve Balbi, whose sound and approach has been compared to that of the late Jeff Buckley. Described by Festival as "a musical-arts collective reminiscent of the New York underground of the '60s and '70s," Universe has recorded a single, "Be A God," and album tracks mixed by Susan Rogers (Prince, Tricky). The band will be playing extensive live dates in support of the single and plans to tour internationally as part of the Australia Council music-export program. ■

ARTISTS TO WATCH

Continued from page 66

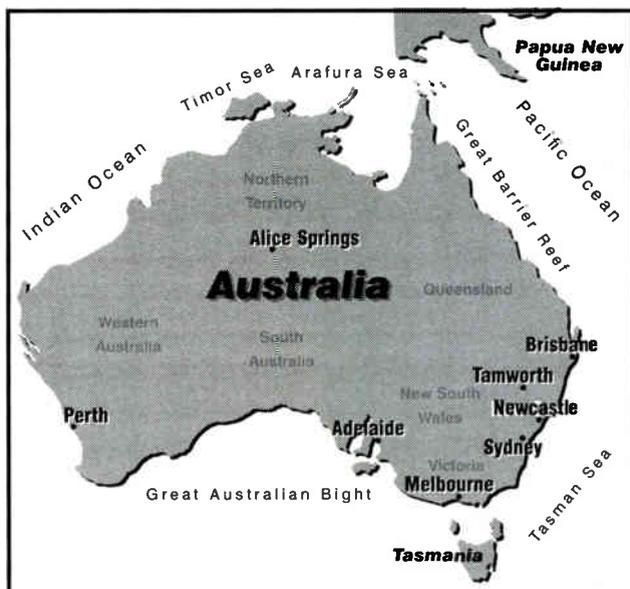
Artist: **Frontside**
Album: **"Frontside"**
Label: **Abducted**
Distributor: **MDS (Australia), TVT (U.S.)**
Publisher: **Mushroom Music**
Manager: **Cheshire Productions**
Booking Agent: **Agent Mad, Harbour Agency**

Frontside is the collaborative effort of producer/DJs Chris Arkley-Smith and Scott Simon. Both emerged from Melbourne's mid-'80s ska/hardcore scene, forming Frontside in 1995 after Simon returned from a stay in Germany spent DJing in underground clubs. Frontside is a live drawcard, and its debut album cuts a swathe through every late-'90s style. The act intends to tour internationally after an upcoming North American album release through TVT Records.

Artist: **Happyland**
Album: **"Welcome To Happyland"**
Label: **Polydor**
Distributor: **PolyGram**
Publisher: **Sony Music/Warner Chappell**
Manager: **Loog Management/Consume Management**
Booking Agent: **Loog Management/Consume Management**



Happyland emerged from the romantic liaison between two self-confessed geeks, Quan Yeomans of Regurgitator (Warner) and Janet English, bassist with Spiderbait (Polydor). The resulting creative collaboration is a power-pop beast. Their debut single, "Don't You Know Who I Am," was a top-20 hit, yielding chart success for their album, "Welcome To Happyland," released in



World ranking (by U.S. retail value): 8th
Population: 18.5 million
Population under 25: 37%

ECONOMIC WATCH

Currency: Australian dollar
Exchange rate: AUS\$1 = \$0.58 U.S.
Per capita GDP in U.S. dollars: \$21,440
Unemployment rate (September 1998): 8.3%

SALES WATCH

Average wholesale album price (U.S.): \$12.18
Average retail album price (U.S.): \$17.37
Mechanical royalty rate: 9.306%
Sales tax on sound recordings: 22%
Unit sales (1997): 44.5 million
Change from same period previous year: -12%
Per capita album sales: 2.4

Piracy level: under 10% of units
CDs as percentage of total units: 94%
Platinum album award: 70,000 units
Gold album award: 35,000 units

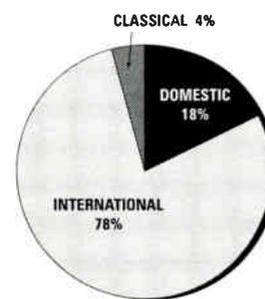
MEDIA WATCH (key promotional outlets)

"Hey, Hey It's Saturday" (Channel 9)—5 million viewers
Austereo radio network—3.1 million listeners daily
Triple M network—2.9 million listeners daily
Triple J network—1.4 million listeners daily
Hit (Melbourne Herald Sun)—circulation 558,500
The Metro (Sydney Morning Herald)—circulation 240,400

RETAIL WATCH (key retail outlets)

Sanity—150 stores
HMV—21 stores
Central Station Records—7 stores

REPERTOIRE BREAKDOWN



TRADE CONTACTS

IFPI national group: ARIA
Mechanical-rights society: AMCOS
Performing-rights society: APRA
Music-publishers associations: AMPAL

Source: IFPI, ARIA, and Billboard research

MARKET ON THE EDGE

Continued from page 65

chart and scored the highest tally of nominations (23) for this year's ARIA awards. Much of this success has resulted from the crossover platinum sales of the Whitlams (Phantom/MDS) and the Living End.

Williams at Shock says radio has discovered the indie sector as a source of hits. "For too long, radio has been of the opinion that independent music doesn't count," he says.

Adds Scott Murphy, MD of MDS, "By and large, it's been a maturity thing for the independents. We've got the respect of retail because we've learned how to do business properly—in things such as stock control and delivery. We've got our act together. Our sales and marketing people are fantastic. A year ago, we'd have sold only 30% of what we've done this year with the same records."

In recent years, the mainstream and independent sectors have learned to coexist and, indeed, comingle—proof that the Australian industry is maturing as it pursues greater global impact. Yet, this year, the indies demanded a more distinct identity—leading to the creation of the Association of Independent Record labels (AIR) chart.

"This is inevitable for a number of reasons," says Sebastian Chase, MD of Phantom Records. "Independent music best reflects the Australian experience. In recent times, we've seen that such internationally acknowledged acts as Savage Garden, the Superjesus, Jebediah and Regurgitator have come from outside the traditional Sydney/Melbourne source of repertoire. These cities, therefore, stress their individuality, which only adds to the diversity and energy pockets in the music."

"Indies have recently formed themselves into associations around managers, independent retailers or labels," says Chase. "It's given them a voice they're determined to use."

TO IMPORT OR NOT TO IMPORT

But the division between major and indie was most pointed during this year's heated debate over parallel imports. The Australian government defined the issue in terms of breaking the monopoly of the multinationals, ignoring other considerations, such as artists' copyright and royalty streams, and the threat of opening Australia's doors to more pirated product. When the government relaxed parallel-import restrictions in mid-winter, it was independent stores that imported cheaper CDs while the retail chains continued long-term partnerships with labels.

However, while concerns about pirated product are rising, the falling value of the Australian dollar has prevented the parallel-

CHART WATCH	
Top-Selling Singles: January-June 1998	
1.	"My Heart Will Go On" (Club Mixes), Celine Dion (Epic/Sony)
2.	"Never Ever," All Saints (London/PolyGram)
3.	"It's All Like That," Run DMC vs. Jason Nevins (MDS)
4.	"You're Still The One," Shania Twain (Mercury/PolyGram)
5.	"5, 6, 7, 8," Steps (Mushroom/Sony)
6.	"The Cup Of Life/Maria," Ricky Martin (Columbia/Sony)
7.	"Second Solution/ Prisoner Of Society," The Living End (MDS)
8.	"All My Life," K-Ci & Jo Jo (UMA)
9.	"Together Again," Janet Jackson (Virgin/EMI)
10.	"Lollipop," Aqua (UMA)
	(Source: ARIA)
Top-Selling Albums: January-June 1998	
1.	"Titanic," Original Soundtrack (Sony Classics)
2.	"Yourself Or Someone Like You," Matchbox 20 (East West/Warner)
3.	"Backstreet's Back," Backstreet Boys (Liberation/Sony)
4.	"Let's Talk About Love," Celine Dion (Epic/Sony)
5.	"Aquarium," Aqua (UMA)
6.	"Spiceworld," Spice Girls (Virgin/EMI)
7.	"Ray Of Light," Madonna (WEA/Warner)
8.	"Yield," Pearl Jam (Epic/Sony)
9.	"The Wedding Singer," Original Soundtrack (WEA/Warner)
10.	"Urban Hymns," The Verve (Virgin/EMI)
	(Source: ARIA)

import decision from having as much impact as anticipated. "With the Australian dollar going from 70 cents to between 55 and 60 cents, importing records from the U.S. and Europe was not cheaper," says Rob Walker, executive director of the Australian Music Retailers Association. "Some Asian product has come in, but there isn't the range the government anticipated. Besides, most independent retailers are not inclined to want to lose the service and in-store support of the wholesalers."

The falling dollar has, however, affected record labels in making promotional tours and use of overseas producers. Inde-

pendents have been hard-hit with imports, with MDS cutting its imports back by 15% this year. The exchange rate also has affected retail—July and August recorded a 15% drop—as well as the tour scene.

Aussie promoters don't want to take risks in this climate, and international acts figure they can earn more money for fewer dates in other territories. At least three arena tours were cancelled, according to newspaper reports, while two acts booked for Brisbane's Livid Festival pulled out, says Tim Pittman of Feel Tour Coordination.

Frontier Touring announced a tour by Bob Dylan and Patti Smith in June, and, by the time the performances took place in August, the decline in the value of the Australian dollar cost the company AUS\$500,000 (\$290,000 U.S.), says Frontier general manager Michael Chugg.

"A lot of acts won't come, because we'd be offering only 50% or 60% of what we would have otherwise offered them," says Chugg. Concert prices are sure to rise by between \$5 and \$10, say promoters.

TUNING IN TO THE FUTURE

What else will the Australian music business confront in the coming year?

Expect the radio-quota issue to boil over in 1999. "Exposing new music remains a fundamental problem," says Phil Mortlock, managing director of Origin Records. "We have the talent but no outlet for it." Moves are afoot to raise the voluntary quota of domestic repertoire on Australian radio from 25% to 30%. But most record-label executives want to discuss the idea further.

"It's important it doesn't become a war situation; it should be a win-win situation for both," says Handlin at Sony.

Columbia Records managing director Chris Moss observes, "The market will change significantly as new licenses are granted over the next few years to small stations. That, and the growth of pay-TV, are things to keep an eye on."

The rise of the superchains and the diminishing role of small retail is an issue to watch. So is the dearth of the live scene in some cities, again linked to support of local artists from radio.

"Touring doesn't make any money," says Michael Lynch of Smartartists. "More than ever, you tour behind a record. That's true of the baby bands as well. Bands release records now so they can get to play. Once upon a time, that wasn't the case. It was a word-of-mouth thing."

For those Australian artists who do garner such word-of-mouth and progress from national to international success, global prospects have never seemed greater. As long as the Australian music business survives all the turmoil at home. ■

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REGURGITATOR

- Second album 'Unit' fast approaching platinum x 2
- Album debuted #4 ARIA chart
- 46 weeks in the Top 40
- Single #3 'Polyester Girl' - certified gold
- Three ARIA Awards already won including 'BEST COVER ARTWORK', 'BEST PRODUCER' & 'BEST ENGINEER'
- A further five ARIA Awards nominations including 'BEST AUSTRALIAN ALBUM', 'BEST AUSTRALIAN ALTERNATIVE RELEASE' & 'BEST AUSTRALIAN GROUP'
- 'Black Bugs' - the band's first UK single - starting to break at radio and retail on the UK chart

Regurgitator is Australia's best kept secret

On top of re-launches of 'UNIT Re-Booted' (a CD ROM enhanced version) and 'Sumo II' (also a CD ROM enhanced version) and the anticipated ongoing success of Marie Wilson's debut album 'Real Life', 1999 sees the launch of the Marcia Hines album 'Cupcake' co-produced by The Rockmelons and some of the most highly respected producers in the world, the much anticipated debut album from 'The Band Formerly Known As Taxi' (name change pending) as part of our joint venture with Sire Records, The Whitlams' debut recording for Warner Music Australia, debut albums from Primary and Vanessa Corish to name just a few...



MARIE WILSON

- Debut single 'Next Time' - third most played song in the country for five consecutive weeks (approaching gold status)
- Second single 'Won't Keep A Good Girl Down' just released - currently Top 30 and climbing
- Winner 'BEST NEW TALENT' at the RAWARDS (Radio Industry Awards) as voted by the nation's music directors
- Debut album 'Real Life' released October 12
- Two ARIA Awards nominations 'BEST AUSTRALIAN DEBUT SINGLE' and 'BEST AUSTRALIAN NEW TALENT'
- Album produced in Memphis by Joe Hardy and mixed by Tom Lord-Alge/Chris Lord-Alge
- Signed to Atlantic Records in the US for a late March 99 debut



THE SUPERJESUS

- Band's debut album 'Sumo' produced by Matt Serletic
- 'Sumo' debuts on the ARIA chart at #2
- Platinum in just 12 weeks
- Winners of 'BEST AUSTRALIAN NEW TALENT' and 'BEST AUSTRALIAN DEBUT SINGLE' at last year's ARIA Awards
- Nominated for 'BEST AUSTRALIAN GROUP', 'BEST AUSTRALIAN DEBUT ALBUM' and 'BEST AUSTRALIAN ROCK RELEASE' at this year's ARIA Awards
- Band currently touring the US as special guests to Local H to support the Warner Bros. release in America
- 'Sumo' also released in the UK through Coalition and Germany through East West

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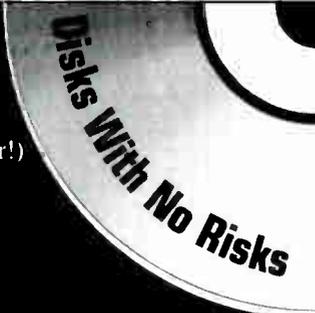
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SINGING COWBOY GENE AUTRY, 91, DIES

(Continued from page 15)

was all-pervasive.

"Gene Autry was a consummate entertainer," Cohn says. "He succeeded in so many aspects of the entertainment world. Not only was he a beloved film star and radio entertainer, but he also covered an amazing amount of stylistic terrain in his recordings—early blues, country, pop songs of his day, movie music, children's music."

Autry rose to superstardom and became a multimillionaire through a combination of personal style, hard work, charisma, and sheer grit.

Born Orvon Gene Autry on Sept. 29, 1907, he learned music from his mother, Elnora, on a mail-order guitar and sang in the choir of his grandfather William's Baptist church. During high school, he toured with a medicine show; by his late teens, he was employed as a railroad telegrapher in Oklahoma.

It was in a railroad office in Chelsea, Okla., that Autry met the celebrated humorist and entertainer Will Rogers, who heard him play and encouraged him to pursue a career in music. That fateful encounter led to Autry's traveling to New York in 1928 in search of a record contract. That visit did not bear fruit, and he returned to Oklahoma, where he performed on Tulsa radio and made public appearances. A second trip to New York in October 1929 resulted in his first Victor recordings.

Autry initially recorded nonexclusively for a host of labels (before cutting a string of hits for OKeh and Columbia). His first sides bore the deep influence of Jimmie Rodgers, "the Singing Brakeman" and father of modern country. Columbia/Legacy's 1996 compilation "Blues Singer 1929-1931—'Booger Rooger Saturday Night'" collects some of these early records, which found Autry singing and yodeling in Rodgers' blues-drenched style.

In 1931, Autry scored his first major national hit, a sentimental duet with Jimmy Long, "That Silver-Haired Daddy Of Mine." He began to tailor his western image with appearances on WLS Chicago's "National Barn Dance" as "Oklahoma's Singing Cowboy."

It was Autry's movie breakthrough that set his career on fire. He was by no means the first cowboy to sing onscreen. But Autry was the first to attain stardom as a "singing cowboy" in a series of Hollywood "horse operas" in which the music counted as much as the fisticuffs.

Autry's soft-spoken persona and mellow singing style proved immediately popular onscreen. After upstaging Ken Maynard in the 1934 feature "In Old Santa Fe," he won a youthful following with the curious 15-chapter western/science fiction serial "The Phantom Empire" in 1935. That same year, he received his first full-fledged starring vehicle, named after his hit recording of Bob Nolan's cowboy classic "Tumbling Tumbleweeds." In all, Autry starred in 91 "oaters" produced by Republic and Columbia from 1935 to 1953. U.S. movie exhibitors consistently named Autry the No. 1 western star during the late '30s and early '40s.

Murphey recounts a story that Autry told him: "Right after he made 'The Singing Cowboy' [in 1936], he

got together with John Wayne at a movie opening, and they got drunk together. John Wayne, a little bit tipsy, said, 'You know, Gene, had I been able to sing, your career woulda been history. You would never had made it.' And apparently Gene's retort to that was, 'Hey, it's not my singing, it's my extra-fine acting that has carried me through.' Gene never considered himself a very good actor and never considered himself a very good singer either. He was very humble about that."

As his movie fame grew, Autry cut a number of hits. His biggest smashes included his theme "Back In The Saddle Again" (1939), "South Of The Border" (1939), and his cover of Gov. Jimmie Davis' "You Are My Sunshine" (1941). In 1939, Autry started airing his own CBS radio show, "Melody Ranch," which ran nationally, interrupted only by its star's World War II service, through 1956.

On his return from the Army Air Corps, Autry picked up where he left off. His biggest postwar records weren't western ballads but Christmas songs—the self-penned 1947 tune "Here Comes Santa Claus" and, in 1949, "Rudolph The Red-Nosed Reindeer."

The latter number, written by Johnny Marks, was a mega-hit in its original release on Columbia, and Autry rerecorded it in 1956 for his own Challenge imprint. Sales figures from the period are not conclusive, but it is generally believed that "Rudolph" was a multi-million seller and, with Bing Crosby's "White Christmas," one of the two largest-selling singles prior to the arrival of Elton John's "Candle In The Wind 1997." Autry's Yuletide perennial was certified for sales of 1 million units in 1969 by the Recording Industry Assn. of America.

A nascent radio tycoon in the early postwar era (he owned stations in a number of markets, including Phoenix, San Francisco, and Seattle), Autry was also an early believer in TV who ultimately owned the Golden West Broadcasters chain. TV kept his image vital among baby boomers: From 1950-1955, 91 episodes of "The Gene Autry Show," which closely followed the formula of his movies, reignited the popularity of the hard-riding, sweet-singing "sagebrush troubadour."

Though Autry would operate his Republic label through the '70s, he began winding down his recording career in the late '50s to concentrate on various business ventures; by the mid-'90s, his personal wealth was estimated at \$320 million. In 1961, he co-founded Major League Baseball's Los Angeles Angels, today known as the Anaheim Angels; the team, now 25% owned by the Walt Disney Co., never succeeded in making it to the World Series during Autry's lifetime.

His most enduring contribution to Los Angeles may be the Autry Museum of Western Heritage, which opened in the city's Griffith Park in November 1988. The museum houses Autry's large personal collection of western memorabilia and several exhibits devoted to the celluloid glorification of the Old West, in which its patron played such a pivotal role.

Autry is survived by his second wife, Jackie, and his sister, Veda.

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WEA Keeps The No. 1 Spot In Total Album Market Share

Sony Leads The Pack In Current Album Share

BY ED CHRISTMAN

NEW YORK—WEA and Sony Music Distribution continue to battle for market supremacy in the U.S., with the former holding down the No. 1 spot in total album market share and the latter No. 1 in current album market share.

BMG Distribution retains its hold on the No. 1 spot in singles market share; its 24.6% gives it a comfortable lead over WEA's No. 2 share of 19.3% for the configuration.

The market-share figures are for

the first nine months of the year:

After seeing Sony snare its traditional No. 1 spot in total album market share in the first quarter of the year, WEA battled back in the second quarter to reclaim the top spot for the first half of the year and set about widening its lead in the third quarter to 1½ percentage points, up from the eight-tenths of one percentage point lead it had at the halfway point.

The spread between the two competitors is due to WEA picking up one-tenth of a percentage point and Sony losing six-tenths of a percentage point during the third quarter.

WEA also is the No. 1 distributor in country albums, while EMI Music Distribution (EMD) claims the top spot in R&B albums.

The market-share rankings are

determined by Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information from retail and rack accounts for all formats and configurations. The accounts that provide the data generate 85% of U.S. music sales, and SoundScan then projects totals for the entire U.S. market.

Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The market shares for country and R&B consist of data collected by SoundScan from the panels used to compile Billboard's album charts for those genres.

The share totals are for the period beginning Dec. 29, 1997, and ending Sept. 27. In calculating current market share, SoundScan only counts those 1998 album sales that have occurred within the first 15 months of

a title's release (12 months for classical and jazz albums).

While WEA has shown improvement in successive quarters this year, the company is still off the pace it had in 1997, when after three quarters it had 19% in total album market share. In addition to being the No. 1 distributor in country albums, WEA's hold on No. 1 was boosted by strong showings in alternative rock, hard rock, jazz, and catalog product, where it was

the top distributor in each category.

Although Sony slipped in total album market share from 17.5% at the end of the year's first half to 16.9% at the end of the first nine months, the latter total is still almost four percentage points better than the 13.1% share the company had in the corresponding time period in 1997. In addition to being No. 1 in current album market share, Sony was the top dis-

(Continued on next page)

What Makes Customers Buy At A Particular Music Store?

LOCATION, LOCATION, location may be the mantra for much of retail. But for music stores, it's location, price, and selection.

Why do people purchase music at particular record stores or departments, choosing, say, Best Buy over Camelot, Tower over Wal-

29% of respondents. And not too far behind was location, at 26%.

Service, store organization, and environment scored only 3%-4% of replies.

Among active buyers—those who had bought at least six recordings in the previous six months—

the percentages weren't much different. Selection, though, scored higher—33% of respondents. Price was pointed out by 29% and location by 24%.

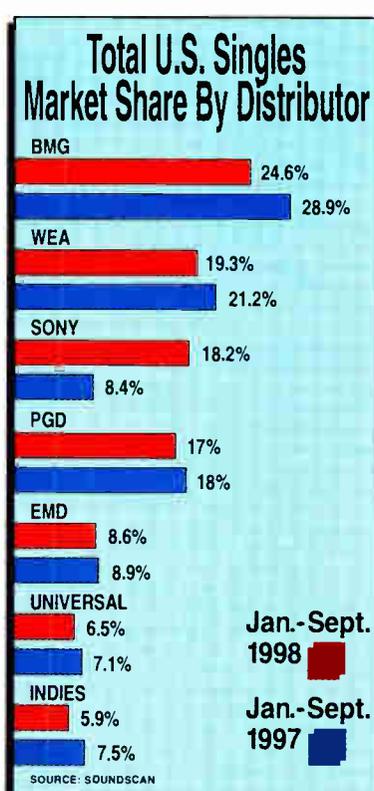
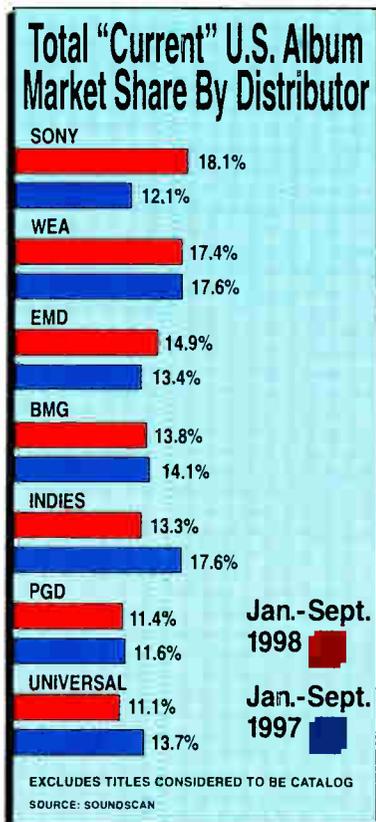
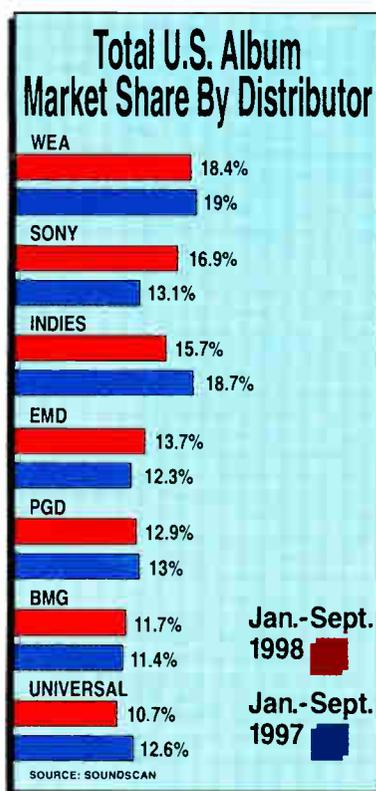
The researchers also provided detailed breakouts according to individual retailers.

For instance, only 13% of Wal-Mart music shoppers cited selection as their most motivating factor. Location was specified by 32%. The most important element

was price, indicated by 44%. But that shouldn't surprise anyone, since Wal-Mart made its reputation on low prices.

Wal-Mart did not receive the highest percentage of price re-

(Continued on page 77)



BUYING TRENDS



by Don Jeffrey

Strategic Record Research, the research arm of talent management firm Left Bank Associates, surveyed 10,000 consumers through random phone calls over the summer. People were asked if they bought music, where they did so, and what factor was most critical in their decision to shop at that store.

Of all those surveyed, 30% said selection was the key factor. But that element wasn't significantly ahead of price, which was cited by



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PLATINUM ENTERTAINMENT has launched a music retail site on the World Wide Web and formed a strategic and equity partnership with the custom-compilation firm Music Connection. Downers Grove, Ill.-based Platinum has acquired a 10% stake in Music Connection in exchange for stock. The deal will let visitors to Platinum's Web site create custom CDs; they can be shipped by mail or downloaded directly into customers' computers. Platinum's Web store (www.platinumCD.com) launched Oct. 1. Customers can create custom CDs from Platinum's 13,000-track catalog, as well as from Music Connection's (www.musicmaker.com) 160,000 tracks. Platinum also has a partnership with Amazon.com, which provides a link to purchase non-Platinum recordings.

TICKETMASTER ONLINE-CITYSEARCH has filed with the Securities and Exchange Commission for an initial public offering of stock worth \$92 million. The company operates an Internet service that provides tickets to musical performances and other events, a guide to entertainment activities in various cities, and electronic commerce. Recently formed in a merger between Ticketmaster Multimedia Holdings and CitySearch, the new company is a subsidiary of USA Networks, which will own 69.5% of it after the offering. The number of shares to be offered and their price weren't disclosed. According to the filing, \$51 million of the proceeds will be used to repay a loan to USA Networks.

BLOCKBUSTER ENTERTAINMENT reports that rental revenue from domestic stores open at least a year increased 18% during the third quarter, which ended Sept. 30, from the same period a year ago. During the second quarter, same-store revenue was up 13%. During last year's third quarter, same-store rental revenue declined 2%. Blockbuster's parent, Viacom, attributes the gains to its new video revenue-sharing programs.

HASTINGS ENTERTAINMENT, an entertainment retailer, says it will offer DVDs for sale and rental in about 90% of its 125 superstores before Thanksgiving and the remainder before the post-Christmas rush. Rental of DVD players will be part of the plan. The Amarillo, Texas-based chain will initially stock about 350 titles for sale and 250 for rental. The company has also added more than 900 DVD titles for sale on its World Wide Web site.

CDNOW has launched its first consumer-incentive program, Fast Forward Rewards, through which customers can earn points for each dollar spent at the online music store. Rewards, selected from a catalog, include CDs, carrying cases, headphones, T-shirts, folding concert chairs, and other music-related items.

JONI MITCHELL has signed a deal with USSB and Viewer's Choice for a pay-per-view TV show on Friday, Nov. 6. The show will feature a two-hour concert filmed in May at the Warner Bros. studio lot in Burbank; it's titled "Taming The Tiger: An Evening With Joni Mitchell." Mitchell and the TV consulting firm Eagle Rock Entertainment are the event's executive producers.

POLYGRAM GROUP DISTRIBUTION (PGD) says it plans to join JobDirect.com, an Internet database that matches entry-level job seekers with employers. PGD will become the exclusive label partner for JobDirect's online site, which will promote PGD's contests and giveaways.

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WEA KEEPS NO. 1 SPOT IN TOTAL ALBUM MARKET SHARE

(Continued from preceding page)

tributor in both soundtrack and Latin music albums and was No. 2 in jazz.

In total album market share, the independent sector collectively garnered 15.7% in the first nine months, good enough for third place in the rankings. But that total is three percentage points off the 18.7% the indies had last year in the corresponding time period. Independent distributors came in first place in distributing albums for the following genres: gospel, Latin, and new age. The indies were No. 2 in Latin and catalog.

EMD picked up more than a percentage point in total album market share to finish fourth with 13.7%, up from the 12.3% it had in the first nine months of 1997. In addition to R&B, the company is the No. 1 distributor in rap and the No. 2 distributor in the new age and country genres.

PolyGram Group Distribution (PGD) came in fifth place in total album market share, with 12.9%. Although PGD almost held to the 13% it had in the first nine months of 1997, it dropped one notch from its No. 4 showing in the rankings last year. Helping PGD in its market share was the performance the company had in classical and jazz, where it is the No. 2 distributor in both genres. It is also No. 2 in placing artists on the Heatseekers album chart.

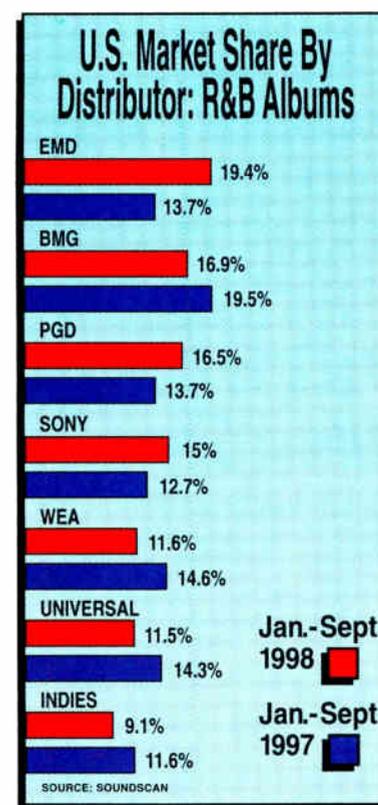
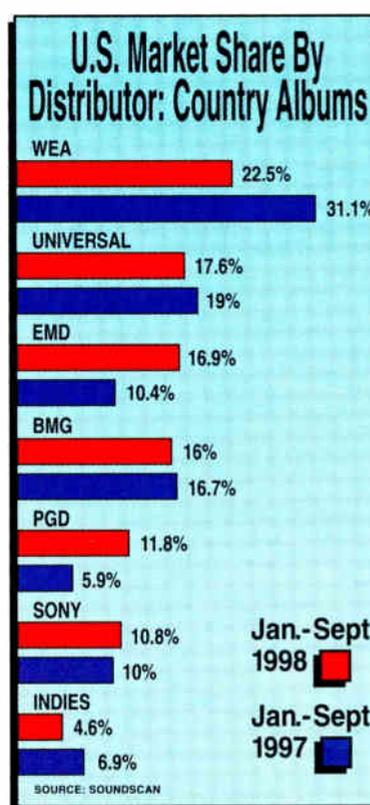
BMG placed sixth in total album market share with 11.7%, up from the 11.4% it had during the same period last year. BMG, which owns Windham Hill, was the No. 1 distributor in the new age genre and was No. 2 in gospel, R&B, and rap.

Last-place Universal Music and Video Distribution lost almost two points off the 12.6% it had for the same period in 1997. For the first nine months of 1998, the company had 10.7%. It distinguished itself in alternative rock, where it is the No. 2 distributor.

In coming in at No. 1 in current album market share, Sony managed to gain six percentage points over the 12.1% it had in the first nine months of last year. Helping it march to the top of the heap was the "Titanic" soundtrack, which is the top-selling album of the year so far, and Celine Dion's "Let's Talk About Love," the No. 2 best-selling album of 1998. The two albums collectively have scanned about 14 million units. In the top 10 albums of the year to date, Sony also has Savage Garden's self-titled set and Will Smith's "Big Willie Style."

Other Sony top-selling albums are the "Armageddon" soundtrack, Pearl Jam's "Yield," Lauryn Hill's "The Miseducation Of Lauryn Hill," Mariah Carey's "Butterfly," and the "Godzilla" soundtrack.

In coming in at No. 2 in current album share, WEA lost two-tenths of a percentage point to finish the first nine months with 17.4%. WEA placed two albums in the top 10 in terms of year-to-date scans: the "City Of Angels" soundtrack and matchbox 20's "Yourself Or Someone Like You." Other top-selling albums are Madonna's "Ray Of Light," Brandy's "Never S-A-Y Never," Barenaked Ladies' "Stunt," the "Dr. Dolittle" soundtrack,



Third Eye Blind's self-titled album, "The Wedding Singer" soundtrack, Eric Clapton's "Pilgrim," Metallica's "Re-Load," and LeAnn Rimes' "Sittin' On Top Of The World" and "You Light Up My Life."

In coming in third place in current album share, EMD gained a percentage point and a half over the 13.4% it had in the first nine months of 1997. Its best-selling titles include Spice Girls' "Spiceworld" and "Spice," Garth Brooks' "Sevens," Master P's "MP Da Last Don," the "Hope Floats" soundtrack, Snoop Dogg's "Da Game Is To Be Sold, Not To Be Told," Silkk The Shocker's "Charge It 2 Da Game," Janet Jackson's "The Velvet Rope," and Marcy Playground's self-titled album.

BMG, No. 4 in current album share with 13.8%, suffered a slight decline from the 14.1% it had in the first nine months of 1997. Its best-selling titles include the Backstreet Boys' self-titled album, Usher's "My Way," Dave Matthews Band's "Before These Crowded Streets," Creed's "My Own Prison," Natalie Imbruglia's "Left Of The Middle," 'N Sync's self-titled album, Sarah McLachlan's "Surfacing," Mase's "Harlem World," Puff Daddy's "No Way Out," and Big Punisher's "Capital Punishment."

The independent sector suffered the biggest market-share decline in current album share, with the group losing more than four percentage points to finish with 13.3%.

PGD, which finished last in current album share for 1997's first nine months, managed to move up one rank to sixth even though it had a slight downtick, from 11.6% in 1997 to 11.4% in the same period this year. Its top-selling albums include Shania Twain's "Come On Over," Brian McKnight's "Anytime," DMX's "It's Dark And Hell Is Hot," and the "Grease" soundtrack.

In falling to last in current album share, Universal lost 2.6 points to fin-

ish with 11.1%, down from the 13.7% it had in the same period last year, when it was in fourth place. Universal's top sellers were K-Ci & JoJo's "Love Always," Chumbawamba's "Tubthumper," Cherry Poppin' Daddies' "Zoot Suit Riot," and the "Bulworth" soundtrack.

In addition to accumulating data by distributor, in 1997 SoundScan began tabulating data by ownership. Under those tabulations, Warner Music Group, which includes Tommy Boy and some Alternative Distribution Alliance product, ranks No. 1 in total album market share in the first nine months of 1998 with a 19.3% share for the period. Sony Music Entertainment, which includes its special products division and Relativity Records, is No. 2 with an 18.1% share.

EMI Recorded Music North America's share under these tabulations is 14%. PGD, BMG, and Universal maintain their total market share positions even under the ownership tabulations.

BMG remains the king of the hill in singles market share, its 24.6% slice of the pie outpacing No. 2 WEA by more than five percentage points. Its top-selling singles titles include Next's "Too Close," Usher's "Nice & Slow" and "My Way," the Backstreet Boys' "Everybody," and Puff Daddy & the Family's "Been Around The World"/"It's All About The Benjamins."

In coming in No. 2 in singles market share with 19.3%, WEA had the top-selling single of the year as of Sept. 27: Brandy & Monica's "The Boy Is Mine." No. 3 Sony showed a vast improvement in singles share, jumping almost 10 points to 18.2% this year, vs. 8.4% in the same period last year.

PGD dropped down a notch in the singles rankings to No. 4 with a 17% slice of the pie; EMD came in fifth with 8.6%, Universal was sixth with 6.5%, and the independent sector was

(Continued on next page)



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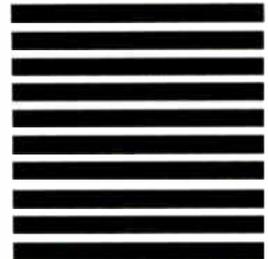
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THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		
		★ ★ NO. 1 ★ ★		
1	1	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 28689/EMI-CAPITOL (10.98/15.98)	THE HITS 13 weeks at No. 1	155
2	2	BEASTIE BOYS ▲ ⁶ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	366
3	3	METALLICA ▲ ¹⁰ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	373
4	5	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	485
5	11	GUNS N' ROSES ▲ ¹⁵ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	384
6	9	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	398
7	4	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE	280
8	8	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	188
9	6	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	134
10	7	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	206
11	10	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	114
12	12	PINK FLOYD ▲ ¹⁵ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1124
13	13	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	106
14	—	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	103
15	15	AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	109
16	14	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	127
17	18	ALANIS MORISSETTE ▲ ¹⁶ MAVERICK 45901/WARNER BROS. (10.98/16.98) [HS]	JAGGED LITTLE PILL	171
18	17	LYNYRD SKYNYRD ▲ ² MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	181
19	22	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	415
20	16	2PAC ▲ ⁵ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	134
21	19	METALLICA ▲ ⁵ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	444
22	21	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	272
23	20	JEWEL ▲ ⁸ ATLANTIC 82700*/AG (10.98/15.98) [HS]	PIECES OF YOU	138
24	24	PINK FLOYD ▲ ²⁷ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	496
25	23	SARAH MCLACHLAN ▲ ³ NETTWERK 18725*/ARISTA (10.98/15.98) [HS]	FUMBLING TOWARDS ECSTASY	210
26	45	ELTON JOHN ▲ ¹⁵ ROCKET 512532/A&M (7.98 EQ/11.98)	GREATEST HITS	436
27	26	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	154
28	32	AEROSMITH ▲ ⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	294
29	30	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	241
30	31	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	99
31	42	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) [HS]	KORN	86
32	33	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	244
33	28	VARIOUS ARTISTS ▲ ² TOMMY BOY 1137 (10.98/15.98)	ESPN PRESENTS: JOCK JAMS VOL. 1	166
34	35	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	402
35	37	AC/DC ▲ ¹⁵ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	237
36	36	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	321
37	47	EAGLES ▲ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	199
38	34	SELENA ▲ ⁴ EMI LATIN 34123*/EMI-CAPITOL (10.98/16.98)	DREAMING OF YOU	65
39	40	BARENAKED LADIES ● REPRISE 26956/WARNER BROS. (10.98/16.98)	GORDON	11
40	46	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	282
41	—	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	1
42	44	AC/DC ▲ ² ATLANTIC 92215/AG (10.98/16.98)	LIVE	59
43	49	METALLICA ▲ ⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	413
44	43	STEVE MILLER BAND ▲ ⁵ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	366
45	38	FRANK SINATRA ● REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	48
46	—	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) [HS]	40 OZ. TO FREEDOM	97
47	25	BEASTIE BOYS ▲ CAPITOL 91743/EMI-CAPITOL (7.98/11.98)	PAUL'S BOUTIQUE	43
48	48	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	247
49	50	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	182
50	—	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	395

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

BUYING TRENDS

(Continued from page 75)

sponses, though. That distinction went to the electronics chains: 56% of those who shop for music at Circuit City did so because of price; at its main competitor, Best Buy, price was cited by 47% of customers.

The chain scoring the lowest percentage on the price scale was Camelot: Only 16% said prices compelled them to go there. This is typical of shopping in malls, where people typically make purchases on impulse.

The retailers that achieved the highest percentages for location as the prime factor in shopping preference were the free-standing chains. Of all customers of Trans World, which operates the Coconuts and Record Town stores, 36% cited location as the key factor. Location was the choice of 35% of free-standing chain Warehouse's customers. And 35% of mass merchant Kmart's shoppers also cited that quality.

Selection was of prime importance for a plurality of music customers of Hastings, the superstore chain that also sells books and videos: 49% said they went there because of that factor. Tower, known for its depth of catalog, also rated highly in selection—45% of its customers cited it.

Blockbuster patrons also indicated selection as the most important reason for going there—37% of customers said so. The same was true for Camelot—34% of shoppers.

ALBUM MARKET SHARE

(Continued from preceding page)

last with 5.9%.

In country albums, while WEA retained the top spot, it had the biggest drop in market share among distributors working in the genre. The company finished the first nine months of 1998 with a 22.5% share, down from the 31.1% it had in the same period last year.

Almost five percentage points behind WEA, Universal came in second place among country album distributors with a 17.6% share, down from the 19% it had in the same time frame last year. EMD, meanwhile, surged more than six percentage points ahead of its 1997 figure to finish with 16.9%, good enough for third place.

In R&B albums, EMD became the top distributor, with a 19.4% share, up significantly from the 13.7% it had in the first nine months of last year. It displaced BMG, which saw its 1997 total of 19.5% drop to 16.9% in the first nine months of this year. No. 3 PGD posted a 16.5% share, up from the 13.7% it had in 1997, while No. 4 Sony enjoyed a similar gain, finishing the first nine months with 15%, as compared with 12.7% in the same time period last year.

Nos. 5-7 in the distribution rankings for R&B albums all suffered market-share declines off their 1997 performances: No. 5 WEA had 11.6%, down three percentage points from 14.6%; Universal had 11.5%, down from 14.3%; and the independent sector had 9.1%, down from 11.6%.

Merchants & Marketing

EXECUTIVE TURN TABLE



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DISTRIBUTORS. Allegro Corp. in Portland, Ore., promotes Joseph Micallef to chairman/CEO, Vincent Micallef to president/COO, Tiffany Miller to VP of sales and marketing, and Kevin Richeson to VP of finance/administration. They were, respectively, president, executive VP of operations/finance, national marketing manager, and finance manager/deputy CFO.

HOME VIDEO. Passport Entertainment Group in Roslyn, N.Y., appoints Gary W. Davis VP of sales, Eastern region. He was regional sales manager at Best Film & Video.

New Line Home Video in Los Angeles names Steve Ramirez VP of marketing, sell-through; Matt Lasorsa VP of promotions and publicity; Beth Gunderia executive director of marketing, rental; Michele Bell VP of creative services; and Cristina Mancini manager of creative services. They were,

respectively, director of international theatrical marketing at Warner Bros.; director of cartoon brand marketing at Buena Vista Home Entertainment Worldwide; director of marketing, sell-through; VP of Rental Marketing; and supervisor of creative services at Warner Home Video.

MERCHANDISING. Renée Dossick is promoted to senior VP of business and legal affairs at PolyGram Merchandising Inc. in New York. She was VP of business and legal affairs.

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Retailers Are Apprehensive About Majors' Resolve On MAP

RECENTLY, a few isolated incidents have music specialty retailers worried that the majors' resolve on maintaining minimum advertised price (MAP) policies is weakening. For the upcoming Garth Brooks double live album, Capitol Nashville is once again going with a low MAP.

That album, which has a Nov. 17 street date, is listed at \$29.98, with a boxlot cost of \$17.42. After a 20% buy-in discount, the cost nets down to \$13.93. The album's MAP is \$13.99, which makes discounters happy but is unpopular with most music specialty merchants. Brooks and Capitol Nashville apparently want the low price because Brooks' goal is said to be an initial shipment of 7 million units and first-day sales of 1 million units.

But before the Brooks album hits the street, Geffen Records will issue a double live album from Aerosmith. Titled "A Little South Of Sanity," it will street Oct. 20. It carries a \$21.98 list price, with a boxlot cost of \$13.85. There's no MAP for the album.

At the recent National Assn. of Recording Merchandisers (NARM) fall conference, or mini-NARM, sources said that EMI Music Distribution (EMD) executives privately broached the subject of MAP to a few merchants in such a way

that the retailers became wary that the company may be considering moving away from the concept.

Some might call them paranoid, but retailers see these separate events and read the worst into it.

"These are ominous signs," says the head of one large chain. "If you don't have MAP, then we are going to get a replay of the implosion that occurred." He is, of course, referring to the numerous Chapter 11s that hit the industry from 1995 to 1997.

The merchant complains that as soon as times get good, labels seem to forget the pain they endured due to the turmoil at the account-base level. And that merchant isn't alone; the head of another chain says that he's annoyed at these developments and hopes it doesn't become a trend.

Label executives, however, say that these are indeed isolated incidents. But since the Federal Trade Commission (FTC) is still doing an inquiry on industry MAP practices, most executives we contacted refused to comment.

In fact, some label and distribution executives say that in light of the fact that the FTC is investigating the music industry, they in turn were annoyed during mini-NARM

RETAIL TRACK

by Ed Christman



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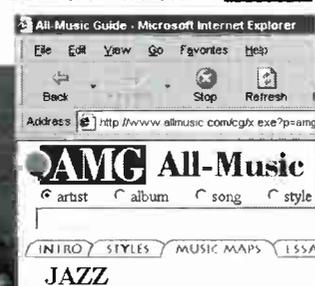
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Trouble-Plagued Cargo Records Forced To Lay Off Staff

CARGO ON THE ROPES: The problems at Chicago-based independent distributor Cargo Records America appear to be worse than first imagined.

In August, BMG's indie sales arm Wasabi Music Group moved to part company with Cargo, which was enlisted last year as part of a network of indie distributors selling Wasabi's labels, after the Windy City firm had fallen behind in its payments to Wasabi (Billboard, Sept. 12).

The full extent of Cargo's troubles became very apparent on Sept. 25, when the company informed employees that it would lay off nearly half of its staff of 26 (Billboard Bulletin, Oct. 1).

Declarations of Independents has secured a copy of a letter sent to terminated employees on that date by Cargo VP/GM Dirk van den Heuvel.

"As you may have already concluded on your own Cargo is in bad financial shape," van den Heuvel wrote. "There is a very real possibility that Cargo may close in the near future. In an attempt to make Cargo profitable again and stay in business we must drastically reduce our payroll."

Eight employees were terminated immediately, with their jobs eliminated or consolidated with those of the remaining staffers. According to van den Heuvel, a second group of employees would be laid off within three weeks.

"[... Our immediate concern is to reduce costs to the point where we can simply stay in business," the letter said. "Today's layoffs are a last ditch effort to do just that."

Van den Heuvel tells Declarations of Independents that the layoffs are tied to "a combination of sales being in a slump and having huge cash-flow problems." (Cargo president Eric Goodis, who also heads the firm's San Diego-based label, had previously acknowledged that a large return from Caroline Records had negatively affected the company's cash flow.)

The Sept. 25 firings targeted "extraneous employees," according to van den Heuvel—"new reps who were not making their numbers." The next wave of layoffs will, he hopes, be temporary, van den Heuvel says.

He adds that he doesn't foresee Cargo filing for bankruptcy protection and that the company is seeking outside investors.

"We're still here selling records. We're still bringing stuff in. We have problems, which is no news to anybody in this business, and we're trying to solve the problems ourselves," van den Heuvel says.

GROOVE, CHILDREN: Since Declarations of Independents just

returned from a music-filled weekend in Memphis, we would be remiss if we failed to highlight Fantasy's splendid new anthology devoted to Booker T. & the MG's, architects of the Bluff City's fabled Stax sound. The three-CD, 65-track set "Time Is Tight" covers the group's history in depth from 1962, when it landed with "Green Onions," through its '90s incarnation.

In his typically astute liner notes, Rob Bowman (who co-compiled the set with Fantasy's Bill Belmont and authored the essential Stax history, "Soulsville U.S.A.") states that the MG's—Booker T. Jones, Steve Cropper, Donald "Duck" Dunn, and the late Al Jackson Jr.—"all but sin-



BOOKER T. & THE MG'S

gle-handedly set the course for a whole genre of music." After listening to the nearly four hours of golden Southern soul instrumental grooves on "Time Is Tight," you will not disagree. Any store that fails to stock this set isn't doing its job.

FLAG WAVING: It's like Old



by Chris Morris

McDonald's farm—here the Bassholes, there the Bassholes, everywhere the Bassholes.

The Columbus, Ohio-bred duo fronted by guitarist Don Howland has had three records hit the market this year. On Oct. 20, Los Angeles-based In the Red Records will release "When My Blue Moon Turns Red Again" as a single CD and a two-LP set. This summer, Matador Records in New York issued "Long Way Blues/1996-1998." And early in the year, Revenant Records in Nashville reissued "Blue Roots," the group's 1993 debut, which originally appeared as an In the Red LP.

Howland, who formed the Bassholes after co-leading the influential blues/punk unit the Gibson Brothers, says "Blue Moon" is an attempt to document the raging live sound he fashions in concert with drummer Bim Thomas.

"We put out [records] that are tweaked, and then people are surprised when they get to see us live," Howland says. "[In the Red owner] Larry [Hardy] got that audio vérité sound."

The 21 jumbo tracks on "Blue

Moon" feature several numbers the band recorded early in its career, when the drum chair was filled by Rick Lillash. The album includes scari-fying new versions of "Cockroach Blues," "Hell Blues," and the group's cover of Furry Lewis' "Judge Harsh Blues."

"It wasn't to fill up space," Howland explains. "The songs have changed a lot. We wanted to do them the way we play 'em live, which is really whompin'."

The album also includes a num-



HOWLAND

ber of ravishing, ravaging new songs, as well as idiosyncratic, virtually unrecognizable covers of Joy Division's "Interzone" and ESG's "Moody." The two-man band's full-bore sound is lifted on the set by Clawhammer's Jon Wahl, who guests on saxophone, harmonica, and organ.

"We were mutual fans," Howland says of Wahl. "It was a nice, very pleasant meeting—I met him the night he came into the

studio."

"Blue Moon" was actually recorded before "Long Way Blues," which was designed as a one-off release. The Matador record features some of Howland's most striking and harrowing writing, including the sodden "Knocked Out On My Lawn" and the terrifying "Angel Of Death." Another guest performer shines here: guitarist Derek DiCenzo, who plays fierce lead guitar on "Turpentine" (a rewrite of the Sonics' garage-punk classic "Strychnine") and the hidden track "Changes Had To Come."

"He's a really hardcore jazz player in Columbus," Howland says of DiCenzo. "He was in the Bassholes at the very, very outset."

"Blue Roots" will be of interest to anyone curious about the band's earliest work. The CD was mastered from a vinyl copy of the record. Howland explains, "It was originally mastered on a 4-track cassette. The tape had just degenerated over the years."

Though his music is much in the public eye right now, Howland implies his musical future is up in the air. He recently left his job as an inner-city schoolteacher in Columbus for another teaching job at what he calls "a school for broken children" in Asheville, N.C.

"["Blue Moon"] seems like a nice kind of terminus; it's a death mask," Howland says. "I don't know what I'm going to do from now on."

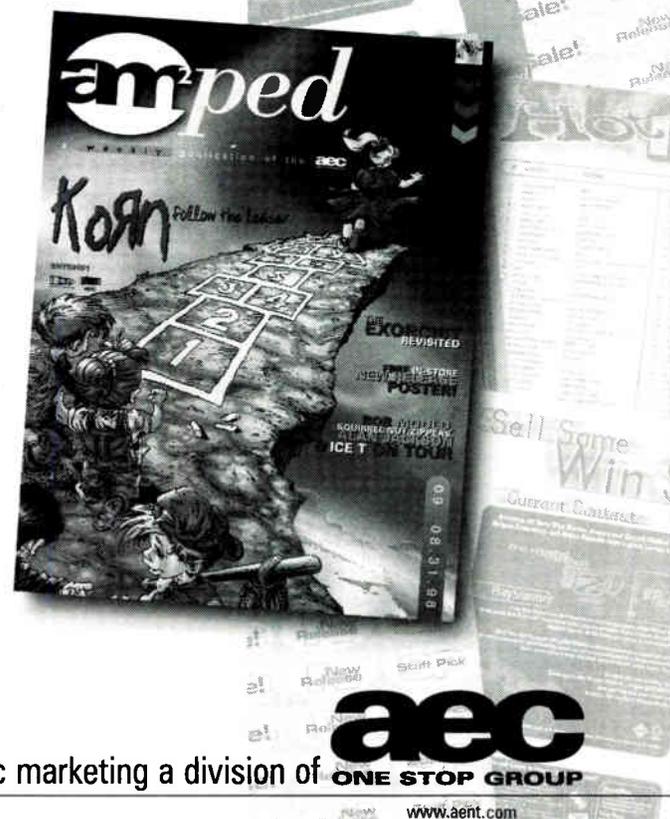
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RETAIL TRACK

(Continued from page 78)

when some merchants suggested higher MAP prices at one-on-one meetings.

One of those who will comment on MAP is **Danny Yarbrough**, chairman of Sony Music Distribution. He says, "We support MAP as a company and enforce our policies."

Also, **Jim Caparro**, president/CEO of PolyGram Group Distribution, says, "My resolve is very strong on the issue," he says. "To look away makes a fallacy of our policies. I am steadfast on enforcing our policies."

At Capitol Nashville, label president/CEO **Pat Quigley** says the Brooks album shouldn't be included in the current discussion since it does carry a MAP.

Some specialty merchants, however, are complaining that the Brooks MAP is too low. Quigley won't comment on general MAP issues, but he says, "That retailers deserve margin is something that I am a firm believer in."

Although he refuses to discuss the issue further, others say that Capitol Nashville is being very generous with cooperative advertising funds to merchants that are aggressively supporting the Brooks album.

As for the Aerosmith album, executives in the Geffen and Universal Music and Video Distribution camps were unavailable for comment. But sources familiar with the situation claim that the lack of a MAP on the Aerosmith album was an oversight due to the fact that the album is coming out at a new price point for the company.

Further, they said, they can't

apply a MAP to the album now, as some accounts have already picked a selling price for the album and have booked advertising and made marketing plans based on that price.

In the case of EMD, company president **Richard Cottrell** is said to have raised the possibility at mini-NARM of eliminating MAP with a couple of accounts. Those retailers are said to not have been elated by that possibility. Retail Track was unable to contact Cottrell, who was out of the country at press time.

Those familiar with EMD, however, say the company is not abandoning MAP; it is exploring the issue in case the FTC rules against the industry on MAP. If that's the case, then it sounds to Retail Track like Cottrell and EMD are acting prudently. It's always better to have contingency plans ready should circumstances change.

SOAPBOX: In recent conversations with some readers, I realized that some may have misunderstood my stance on minimum advertised price and loss-leader pricing. I think loss-leader pricing is a fine marketing tool to generate traffic into a store. There is nothing wrong with it, provided it's applied to a limited number of titles. What I object to is mass merchants using the entire category of music as a loss leader to generate traffic for—and profit from—other product lines. Labels that cater to such merchants may enjoy short-term results in the way of huge sales on hit records, but the industry suffers long-term consequences.

WEA Faces The Music At August Meeting

NEW YORK—WEA, the distribution subsidiary of the Warner Music Group (WGM), says that about 500 people attended its annual meeting in August at the Waldorf-Astoria Hotel in New York. The event featured label-group projections, product presentations, and performances by about 20 acts, including Hootie & the Blowfish, the Goo Goo Dolls, and Dakota Moon.



Ray Milanese, WEA regional VP, Philadelphia branch, was named regional VP of the year by Dave Mount, chairman/CEO of WEA Inc. Pictured, from left, are Fran Aliberte, executive VP of sales, WEA Inc.; George Rossi, GM, WEA Inc.; Mount; Milanese; Larry Weiss, executive VP of operations and information services, WEA Inc.; David Hendler, executive VP/CFO, WEA Inc.; and Mike White, executive VP of administration and general counsel, WEA Inc.



The Goo Goo Dolls are congratulated by record executives after a performance. Shown, from left, are Bob "Pens" Emmer, senior VP of WGM; band member Robby Takac; John Leshy, Warner Bros. Records senior VP of marketing; Dave Mount, chairman/CEO of WEA Inc.; Phil Quartararo, president of Warner Bros. Records; David Altschul, vice chairman/general counsel of Warner Bros. Records; band member Johnny Rzezniak; Russ Thyret, chairman/CEO of Warner Bros. Records; and band member Mike Malinin.



Recording artists and executives of Elektra gather together. Shown, from left, are Robert Daly, co-chairman/co-CEO of WGM; Missy Elliott; Lars Ulrich of Metallica; Sylvia Rhone, chairman/CEO of Elektra Entertainment Group; Busta Rhymes; Dave Mount, chairman/CEO of WEA Inc.; and Terry Semel, co-chairman/co-CEO of WGM.



Atlantic Records celebrates its 50th anniversary and the 75th birthday of founder and co-chairman/co-CEO Ahmet Ertegun. Pictured after a set by two Atlantic artists, from left, are Dave Mount, chairman/CEO of WEA Inc.; Ron Shapiro, executive VP/GM of Atlantic Records; artist Duncan Sheik; WGM co-chairman/co-CEO Robert Daly; artist Rick Braun; Terry Semel, co-chairman/co-CEO of WGM; Ertegun; and Val Azzoli, co-chairman/co-CEO of the Atlantic Group.



Top WGM executives pictured in the first row, from left, are Jerry Gold, executive VP/CFO of WGM; Terry Semel, co-chairman/co-CEO of WGM; Ahmet Ertegun, co-chairman/co-CEO of the Atlantic Group; Phil Quartararo, president of Warner Bros. Records; and Russ Thyret, chairman/CEO of Warner Bros. Records. In the second row, from left, are Stephen Shrimpton, president of Warner Music International; Val Azzoli, co-chairman/co-CEO of the Atlantic Group; Dave Mount, chairman/CEO of WEA Inc.; and Les Bider, chairman/CEO of Warner/Chappell Music. In the third row, from left, are Robert Daly, co-chairman/co-CEO of WGM; Sylvia Rhone, chairman/CEO of Elektra Entertainment Group; and Fred Wistow, executive VP/general counsel of WGM.

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Tooting Her Own Horn, For Once. Leslie McClure, a veteran publicist and marketing maven in the nontheatrical market, recently threw herself a 50th birthday party in Las Vegas, which included tickets for 75 guests to a Righteous Brothers concert. Enjoying themselves after the show, from left, are Cyndi Targosz of Star-glow Productions, a longtime client of 411 Video Information; Bobby Hatfield of the Righteous Brothers; McClure; and Damon Roschke, her son.

More U.K. Retailers Join DVD Blitz Consumer Launch Prompts Stock-Ups, Special Promotions

BY SAM ANDREWS

LONDON—The U.K.'s sell-through stores are beginning to throw their weight behind DVD ahead of the full-scale consumer launch this month, which has been masterminded by the studios, retailers, and hardware manufacturers collectively known as the DVD Consortium.

Virgin Retail, Kingfisher-owned Woolworths, specialist chain MVC, and WHSmith are either significantly increasing their DVD inventory or stocking the format for the first time.

Meanwhile, Warner Home Video's U.K. arm has followed PolyGram Video's lead with a special DVD rental dealer package containing two players and two copies each of 20 Warner titles, including "Conspiracy Theory," "Mars Attacks!," and "Bullitt." The cost to stores is 700 pounds (\$1,200). Warner is also backing a major rental promotion with retailer HMV in the run-up to Christmas.

Virgin is stocking 100 DVD titles in all of its 89 stores as a gesture of its commitment, particularly in the face of the threat from digital terrestrial and satellite TV, which will bow this fall. Garry Blackman, Virgin's senior product manager for video, says the rollout underscores the fact that the format's success depends on retailer support.

"We are very serious about this," says Blackman. "If we let this DVD opportunity pass, then it plays into the hands of digital television. People could go off the idea of collecting movies and visual entertainment if digital TV provides programs on demand of good quality at the push of a button.

"We have got to make this work, because VHS can't be around forev-

er," he adds. "It's already a tired system, and DVD provides a digital alternative with all the associated quality benefits. Plus, it's easy to use. It's video on demand, and you get to keep it."

Blackman says Virgin's increased DVD title range has had an electrifying effect.

"The first week of sales with the new offering has been tremendous," he says. "We are finding that people have been starved of titles. Now that we are able to offer strong product like 'Tomorrow Never Dies,' it's really taking off."

His only concern was that the studios needed to come up with a significant consumer push to sustain interest in the post-Christmas lull.

Elsewhere, Simon Lee, new media controller of MVC, says the chain has nearly doubled its DVD list to 70 titles in all 54 stores, following a successful 16-outlet test this summer.

"It's going stormingly well, really," Lee says. He notes that one week, "Tomorrow Never Dies" and "Contact," both of which have been released ahead of the tape editions, outsold the top VHS releases.

"Although the VHS releases aren't
(Continued on page 85)

HBO Goes 'To The Moon' With DVD Exclusive; AIM To Support Nontheatrical Companies

MOONSTRUCK: Forget VHS (except mail order). HBO Home Video's "From The Earth To The Moon" is blasting off Nov. 10 as a DVD exclusive, a four-disc set that carries a suggested list price of \$119.95. President Henry McGee anticipated a strong retail response a week before the Oct. 13 pre-order deadline. But don't expect "Moon" to lead to DVD lunacy.

Pending massive growth in the player population, this is a one-of-a-kind deal. McGee says he's deliberately holding back the cassette edition until next summer, which marks the 30th anniversary of the first moon landing. Only members of Columbia House's direct-response club will have the chance, for \$99.98, to buy the tapes between now and then.

The anniversary "has created a window for us to focus on DVD," says McGee. Helped by atten-

tion given to Sen. John Glenn's space jaunt, he says, "we get the best of both worlds." Even the Columbia House exclusive is part of a carefully formed plan, including a cross-promotion with Omega watches that gets DVD signage in an additional 850 outlets. ("Moon" producer Tom Hanks and the NASA astronauts aren't participating.) DVD retailers will also be offered four empty cases for customers who want to rent the discs.

HBO has an overall strategy for the format as well. McGee expects DVD to have "measurable impact" on revenues in 1999, when the Time Warner subsidiary plans to begin shipping two titles a month, a mix of catalog (Daniel Day Lewis in "My Left Foot," Barbara Stanwyck in "Stella Dallas") and current titles (the made-for-pay-TV "Earthly Possessions" and "Meyer Lansky," starring Richard Dreyfuss). McGee adds that the 27 discs released over the past 18 months "continue to sell month in and month out," led by "Turbulence" and "Spawn."

DVD's arrival is well-timed. Like other independents, HBO has been hurt by the studios' copy-depth campaigns. While McGee says his rental titles are holding their own, he acknowledges that revenue-sharing plans have affected "the whole market. It's a challenge for us." On the other hand, "sell-through has been extremely strong for us this year," thanks to "Jeff Foxworthy" and the kid-vid series "Happily Ever After."

In 1999, McGee will relaunch "HBO Kids Video," which will get an infusion of titles—including "a lot of animation"—from the pay-TV network. "Our sales are

certainly up over 1997, and we're forecasting yet another increase next year," he says.

VOCAL, AGAIN: A new Midwestern voice is singing the praises of nontheatricals. The Assn. for Informational Media (AIM) has been formed "to provide support for producers, suppliers, and distributors" of special-interest videos, as well as of books, audiotapes, and interactive media.

AIM, which we covered briefly when the principals were kicking around the idea two years ago, replaces the Special Interest Video Assn. (SIVA). Its demise "left a void" that AIM hopes to fill with the establishment of local chapters and the participation of former SIVA affiliates, according to the August edition of the "Take AIM" newsletter. There's also a



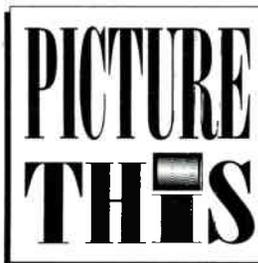
by Seth Goldstein

World Wide Web site, www.aime-dia.net.

Officers are Alan Lusk and Frank Kostka of Walter Joseph Communications in Naperville, Ill.; Alan Tanelian of Sky High Marketing in Deerfield, Ill.; and Dave Williams of Teletech Video in Chicago.

TITLE COUNT: More from the Divx catalog: "Face/Off," "Far And Away," "Father Of The Bride," "Fern-Gully—The Last Rainforest," "Field Of Dreams," "Fierce Creatures," "Firestorm," "First Kid," "The First Wives Club," "A Fish Called Wanda," "Flubber," "For Richer Or Poorer," "From Russia With Love," "The Full Monty," "G.I. Jane," "Gang Related," "George Of The Jungle," "Get Shorty," "The Getaway," "The Ghost And The Darkness," "Goldeneye," "Goldfinger," "Gone Fishin'," "Good Morning, Vietnam," "Good Will Hunting," "Grand Canyon," "Great Expectations," "The Great Outdoors."

Also, "Grosse Pointe Blank," "Half-Baked," "Happy Gilmore," "Hard Rain," "Hard Target," "High Plains Drifter," "Home Alone 3," "Hoodlum," "Houseguest," "I Love You Don't Touch Me," "The Ice Storm," "In & Out," "In The Name Of The Father," "Jack," "The Jackal," "Jackie Brown," "The Jerk," "Jingle All The Way," "Judge Dredd," "Jungle 2 Jungle," "Kindergarten Cop," "Kingpin," "Kiss Or Kill," "Kiss The Girls," "Kissing A Fool," "Krippendorfs Tribe," "Kull The Conqueror," "Kundun," "The Last Of The Mohicans," "Leaving Las Vegas," "Liar Liar," "A Life Less Ordinary," and "The Locusts."



PolyGram Video Plans Full Slate Of Music Releases With Kiss, Others

BY EILEEN FITZPATRICK

LOS ANGELES—Sound precedes picture for PolyGram Video.

Hoping to continue its successful run in music, PolyGram will release a slew of new cassette and DVD titles for the holiday buying season. Releases in the pipeline include those from Kiss, All Saints, Hanson, U2, Bryan Adams, and Bon Jovi.

"The increase is directly related to more activity from our audio division," says PolyGram senior director of special markets Sal Scamardo, "and a lot of artists want new videos for the fourth-quarter push."

To catch the eyes of Kiss fans, PolyGram will release two versions of the band's new "Psycho-Circus" animated videoclip. On Oct. 20, PolyGram will release a 10-minute video that will feature the clip being played on MTV plus a 3D version. Priced at \$16.95, it will be packaged with a pair of 3D glasses and the band's new album of the same name, which hit stores Sept. 22.

In addition, a DVD version of "Kiss Unplugged," released in 1995, will be available Nov. 3 priced at \$29.95.

"Kiss is one of the most successful bands ever," says Scamardo, "and 'Psycho-Circus,' as well as the new DVD title, will be very well-received at retail." More DVD is on tap next month from Bon Jovi and Andrea Bocelli.

Due Nov. 3 on tape are U2 and

Hanson at \$19.95 each. The spectacle of U2's recent PopMart tour will be captured in "Live From Mexico," taken from the Mexico City stop.

Hanson's "Road To Albertane: The Hanson Tour '98" is the brothers' first concert release and a follow-up to last year's behind-the-scenes video "Tulsa, Tokyo, And The Middle Of Nowhere," which has sold 450,000 units, according to SoundScan.

"Music video went through a downward spiral, but with the release of the Hanson video, the category saw an explosion," says Scamardo.

Other new titles this fall include "Bryan Adams MTV Unplugged" and "All Saints: The Video," plus compilations from country stars Toby Keith, Terri Clark, and Sammy Crenshaw. Meanwhile, the recent collaboration by Elvis Costello and Burt Bacharach for the album "Painted From Memory" will be the subject of a segment on the PBS series "Sessions At West 54th" this month.

PolyGram expects to release the program on video in late November, about the same time it will release Ringo Starr's October appearance on VH1's "Storytellers" series. And on Nov. 24, the vendor ships "Feet Of Flames," the follow-up to "Lord Of The Dance," the 3 million-unit best seller starring Michael Flatley. It's priced at \$24.95.

Studios Team Up For Insert Touting 'Video This Week'

WHAT'S NEW? Columbia TriStar Home Video executive VP **Paul Culberg** describes the idea for "Video This Week," a new supplement designed to spur cassette rentals, as follows.

"You're driving home from work on a Friday night, and you call your significant other, your mother, or your dog and say, 'Let's go see a movie tonight. What's playing?' They go right to the Calender section [of the Los Angeles Times], see the ad, and you've made a decision," he says. "Video does not have a vehicle that makes it easy to make an entertainment choice."

A four-page newspaper insert, "Video This Week" lists everything new in stores that week. Featured titles for the Oct. 4 edition include "Lost In Space," "A Perfect Murder," "The Spanish Prisoner," and "The Object Of My Affection."

The insert will get a four-week test run this month in the Sacramento (Calif.) Bee. The six studio backers are Columbia, Buena Vista Home Entertainment, New Line Home Video, 20th Century Fox Home Entertainment, Universal Studios Home Video, and Warner Home Video. "Video This Week" is produced and distributed by Los Angeles-based P&N Marketing.

Seventy locations in Sacramento will be given copies to distribute to customers during the first two weeks of the test. The retailers involved are Blockbuster Video, Hollywood Video, 49er Video, and Bel Air and Raley's supermarkets.

The insert includes a trivia contest, in which consumers can answer a question about one of the movies featured in "Video This Week" and either drop off the entry at a participating store or post it on the Bee's World Wide Web site. The studios provide weekly prizes, with the grand prize, a Sony DVD player, to be awarded at the end of test.

During the Sacramento test, P&N will conduct a phone survey in Salt Lake City to compare rental frequency in Salt Lake City, which lacks the guide, and determine rental impact. Culberg says the city was chosen because the participating retailers have Salt Lake City outlets.

The Video Software Dealers Assn. has attempted, and failed, to get the studios together for some kind of cooperative marketing effort. Culberg says the association is being kept apprised of "Video This Week," but it won't

administer the project. "This ain't cheap," he adds, without disclosing a figure.

However, getting the funding wasn't all that difficult, says Culberg: "We're all coming from the same place, and it's our job to provide tools to build the industry and reinvigorate consumers." If the test is successful, he says, P&N will attempt to find major sponsors and roll it out nationally.

LET'S GO TO THE DVD: The first DVD from NFL Films will be bundled with three Thomson Consumer Electronics players, including one featuring Divx technology.

NFL's "The Best One Ever" features highlights of the Denver Broncos' Super Bowl XXXII victory over the Green Bay Packers and includes a multiple-camera-angle feature. The disc has a

\$29.95 retail value; it will be packed inside RCA's RC5510P (\$599 suggested list), RC5210P (\$499), and the Divx-friendly RC5230Z (\$599). The promotion runs from Thursday (15) to Dec. 31 in more than 3,000 outlets.

In addition, Thomson will set up in-store displays and demos. Thomson is the "exclusive consumer electronics sponsor," according to NFL director of marketing and sponsorship **Pete Murray**. "We expect this title to be available to retail in March and will be releasing additional NFL titles next season through PolyGram."

PolyGram, with its logo on the bundled title, is called "production partner" on "The Best One Ever."

HOME SWEET HOME: New-comer Where We Live Productions has signed a deal with Scholastic Books to bring "The Jewel Kingdom" series to video. Where We Live is now producing the first title from the series, "The Ruby Princess Runs Away," which should be in stores in mid-1999.

The live-action program stars **Harvey Korman** and **Michelle Horn** from "The Lion King II: Simba's Pride" as the Ruby Princess.

Based in Ashland, Ore., Where We Live also acquired licensing rights to 12 other titles in "The Jewel Kingdom" series, which has sold 1.2 million copies this year, according to the company. Where We Live is seeking a video distribution deal and plans to develop licensed merchandise based on "Jewel Kingdom" characters.

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	5	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
2	2	105	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	26.99
3	3	6	POCAHONTAS II: JOURNEY TO A NEW WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12743	Animated	1998	NR	26.99
4	NEW ▶		THE EVIL DEAD	Anchor Bay Entertainment SV10587	Bruce Campbell	1983	NR	9.99
5	4	31	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
6	5	5	THE EXORCIST-25TH ANNIVERSARY SPECIAL EDITION	Warner Home Video 16176	Ellen Burstyn Linda Blair	1973	R	19.98
7	24	3	PLAYBOY'S FRESHMAN CLASS	Playboy Home Video Universal Music Video Dist. PBV0832	Various Artists	1998	NR	19.98
8	7	16	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
9	22	6	MERLIN	Hallmark Home Entertainment 96525	Sam Neill	1998	NR	19.98
10	11	4	BARNEY'S GREAT ADVENTURE	PolyGram Video 40045005765	Barney	1997	G	22.95
11	9	11	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
12	12	17	BACKSTREET BOYS: ALL ACCESS VIDEO ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
13	10	3	BOOGIE NIGHTS	New Line Home Video N4624	Mark Wahlberg Burt Reynolds	1997	R	19.98
14	16	7	PLAYBOY'S GEN-X GIRLS	Playboy Home Video Universal Music Video Dist. PBV831	Various Artists	1998	NR	19.98
15	NEW ▶		CASPER MEETS WENDY	FoxVideo 388	Cathy Moriarty	1998	NR	19.98
16	18	8	THE AVENGERS '67 BOX SET 1	A&E Home Video New Video Group 17135	Patrick Macnee Diana Rigg	1967	NR	29.95
17	33	3	I KNOW WHAT YOU DID LAST SUMMER	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar	1997	R	14.95
18	6	11	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
19	8	5	SPAWN 2	HBO Home Video 91487	Animated	1998	PG-13	22.97
20	13	8	PEARL JAM: SINGLE VIDEO THEORY	Epic Music Video Sony Music Video EV50161	Pearl Jam	1998	NR	14.98
21	19	20	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
22	17	11	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
23	29	7	JERRY SPRINGER-BAD BOYS AND NAUGHTY GIRLS	Real Entertainment 6507	Jerry Springer	1998	NR	19.99
24	15	9	THE BLACK CAULDRON	Walt Disney Home Video Buena Vista Home Entertainment 9124	Animated	1985	PG	26.99
25	30	3	DA GAME OF LIFE	Priority Video 53425	Snoop Dogg	1998	NR	19.98
26	NEW ▶		IN & OUT	Paramount Home Video 329873	Kevin Kline Joan Cusack	1997	PG-13	14.95
27	NEW ▶		AMERICAN GRAFFITI: 25TH ANNIVERSARY ED.	Universal Studios Home Video 83616	Ron Howard Candy Clark	1973	PG-13	19.98
28	31	125	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
29	20	12	SWINGERS	Miramax Home Entertainment Buena Vista Home Entertainment 10483	Jon Favreau Vince Vaughn	1996	R	19.98
30	26	24	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
31	25	4	TELETUBBIES: DANCE WITH THE TELETUBBIES	Warner Family Entertainment Warner Home Video B3748	Various Artists	1998	NR	14.95
32	23	24	THE ROCKY HORROR PICTURE SHOW	FoxVideo 0490	Tim Curry Susan Sarandon	1975	R	14.98
33	14	6	THE FULL MONTY	FoxVideo 4806	Robert Carlyle Mark Addy	1997	R	14.98
34	21	119	GREASE: 20TH ANNIVERSARY EDITION ◆	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
35	28	11	IMAGE OF AN ASSASSINATION	MPI Home Video 72823	Not Listed	1998	NR	19.98
36	27	7	THE AVENGERS '67 BOX SET 2	A&E Home Video New Video Group 17140	Patrick Macnee Diana Rigg	1967	NR	29.95
37	32	22	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
38	36	32	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
39	39	2	EVE'S BAYOU	Trimark Home Video VM6437	Samuel L. Jackson Lynn Whitfield	1997	R	19.98
40	NEW ▶		BUFFY THE VAMPIRE SLAYER-3 PACK	FoxVideo 5465	Sarah Michelle Gellar	1998	NR	39.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

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*Promotional materials subject to change.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
*** No. 1 ***					
1	1	3	CITY OF ANGELS (PG-13)	Warner Home Video 16320	Nicolas Cage Meg Ryan
2	8	3	WILD THINGS (R)	Columbia TriStar Home Video 02286	Matt Dillon Neve Campbell
3	32	2	MERCURY RISING (R)	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin
4	3	9	THE WEDDING SINGER (PG-13)	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore
5	4	9	JACKIE BROWN (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson
6	7	3	PRIMARY COLORS (R)	Universal Studios Home Video 83373	John Travolta Emma Thompson
7	5	7	THE BIG LEBOWSKI (R)	PolyGram Video 4400565393	Jeff Bridges John Goodman
8	2	5	TITANIC (PG-13)	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet
9	6	12	GOOD WILL HUNTING (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck
10	14	2	HUSH (PG-13)	Columbia TriStar Home Video 02352	Jessica Lange Gwyneth Paltrow
11	10	7	THE APOSTLE (PG-13)	Universal Studios Home Video 83676	Robert Duvall Farrah Fawcett
12	11	14	WAG THE DOG (R)	New Line Home Video Warner Home Video N4642	Dustin Hoffman Robert De Niro
13	12	8	THE MAN IN THE IRON MASK (PG-13)	MGM/UA Home Video M907047	Leonardo DiCaprio Jeremy Irons
14	9	10	U.S. MARSHALS (R)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
15	15	2	HE GOT GAME (R)	Touchstone Home Video Buena Vista Home Entertainment 1356503	Denzel Washington Milla Jovovich
16	16	2	DEEP RISING (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1355103	Treat Williams Farke Janssen
17	13	9	GREAT EXPECTATIONS (R)	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow
18	18	9	HARD RAIN (R)	Paramount Home Video 332133	Morgan Freeman Christian Slater
19	NEW ▶		THE PLAYER'S CLUB (R)	New Line Home Video N4682	Ice Cube Jamie Foxx
20	19	9	DARK CITY (R)	New Line Home Video Warner Home Video N4656	Rufus Sewell Kiefer Sutherland
21	25	9	THE GINGERBREAD MAN (R)	PolyGram Video 4400850493	Kenneth Branagh Robert Duvall
22	NEW ▶		DANGEROUS BEAUTY (R)	Warner Home Video 14775	Catherine McCormack Rufus Sewell
23	21	7	MR. NICE GUY (PG-13)	New Line Home Video N4661	Jackie Chan
24	NEW ▶		MY GIANT (PG)	Warner Home Video 2535	Billy Crystal Gheorghie Muresan
25	27	24	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
26	23	18	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
27	36	6	THE BORROWERS (PG)	PolyGram Video 4400551253	John Goodman
28	22	7	KUNDUN (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 13566	Not Listed
29	17	11	SPHERE (PG-13)	Warner Home Video 15331	Dustin Hoffman Sharon Stone
30	26	18	THE RAINMAKER (PG-13)	Paramount Home Video 335033	Matt Damon Danny DeVito
31	31	20	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
32	30	5	WOO (R)	New Line Home Video N4637	Jada Pinkett Smith Tommy Davidson
33	24	4	HOMEGROWN (R)	Columbia TriStar Home Video 25323	Billy Bob Thornton John Lithgow
34	20	6	THE NEWTON BOYS (PG-13)	Columbia TriStar Home Video 0363	Matthew McConaughey Ethan Hawke
35	38	11	ZERO EFFECT (R)	Warner Home Video 2534	Bill Pullman Ben Stiller
36	NEW ▶		GIRLS IN PRISON (R)	Dimension Home Video Buena Vista Home Entertainment 0519603	Anne Heche Ione Skye
37	39	26	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
38	40	23	THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
39	29	15	FALLEN (R)	Warner Home Video 6434	Denzel Washington John Goodman
40	35	7	SENSELESS (R)	Dimension Home Video Buena Vista Home Entertainment 1357503	Marlon Wayans David Spade

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

'Madeline' Graduates To Video

IN AN OLD HOUSE IN PARIS: "Madeline," the first live-action feature film based on Ludwig Bemelmans' beloved books about an irrepressible Parisian schoolgirl, makes its home video debut Dec. 15. Columbia TriStar Home Video is offering the title at a minimum advertised price of \$15.95 for the tape and \$24.95 for the DVD.

Starring Oscar winner Frances McDormand ("Fargo") as schoolmistress Miss Clavel and newcomer Hatty Jones in the title role, "Madeline" will benefit from a pre- and post-street date TV ad campaign, plus radio, print, direct mail, and Internet exposure. The title is cross-trailered on other Columbia titles, including "Spiceworld," "Oliver," "Swan Princess III," "Slappy & The Stinkers," and "3 Ninjas: High Noon At Mega Mountain."

Point-of-purchase materials include a 15-unit counter display; 30-, 45-, and 60-unit floor displays; and 160- and 288-unit pallet towers.

Playing a major part in the campaign is an in-school pitch featuring a "Madeline"-themed educational kit. "It's going to be sent out to 10,000 elementary schools around the country at the beginning of November," says Suzanne Bouchard, director of marketing for Columbia.

The kit features activities and games based on "Madeline," as well as a calendar and poster. An accompanying teachers' guide, according to assistant marketing manager Ivana Pandurovic, will help them extract "educational opportunities from the film's themes. Kids can learn about Paris, for instance, or see how important it is to be thoughtful and caring of each other."

Meanwhile, Columbia has acquired worldwide video distribution rights to the upcoming preschool TV series "Dragon Tales," a joint production of the Children's Television Workshop (CTW) and Columbia TriStar Television Group. The half-hour animated series will debut in the U.S. on PBS next fall.

"We look forward to collaborating with Columbia TriStar Home Video on the video release of CTW's feature film projects as well," said CTW executive VP of operations Gary Knell in a prepared statement.

GOLDEN OPPORTUNITY: "The Poky Little Puppy," "The Saggy Baggy Elephant," and "Scuffy The Tugboat," all classic characters in the venerable Little Golden Books line, will be coming to home video in July 1999, animated by the same folks responsible for "The Snowman" and "Peter Rabbit And Friends."

Golden Books Family Entertainment has signed a deal with animation house Varga tvc Ltd. to produce the videos. Varga was formed by John Coates, founder of TV Cartoons Ltd., a British animator whose credits include "Yellow Submarine" and the 1997 Oscar-nominated short "Famous Fred," and Andras Erkel of Hungarian special effects compa-



by Moira McCormick

ny Varga Studio.

"We wanted to put careful thought into who would bring these characters to life for the first time," says Cindy Bressler, Golden Books' senior VP/GM. It was vital, she adds, to "keep the original characters' sweetness and integrity, while bringing to

them real personality. We also wanted [someone who could] fulfill our vision of an animation style that would be crisp, clean, and vibrantly colored, with the characters easy to recognize."

Bressler says that Varga and Emmy Award-winning script writer Bruce Talkington, formerly with Disney, "would do all that with integrity, care, and fun." The first three videos will feature collections of five-minute adventures of these characters, with a separate title for each character. "The Poky Little Puppy" books have sold 14 million copies. "The Saggy Baggy Ele-

(Continued on next page)

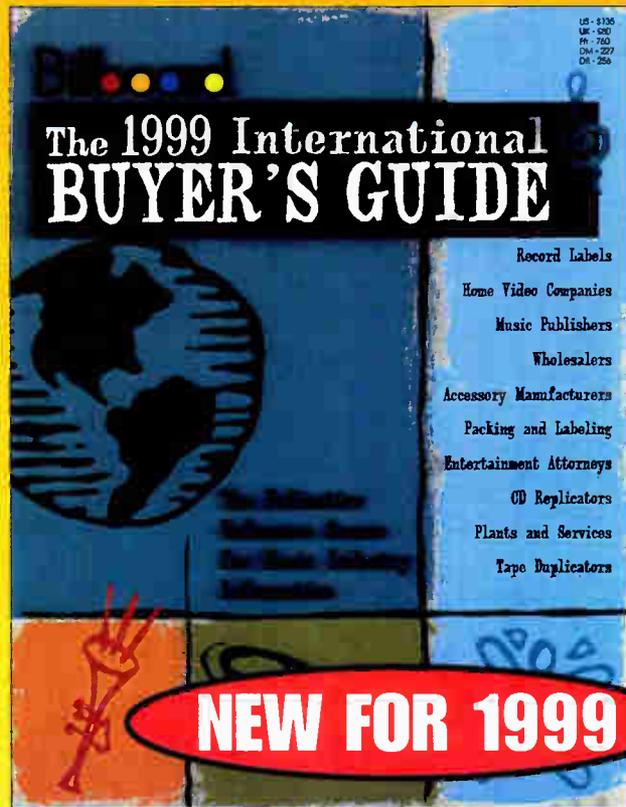
Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	16	148	LADY AND THE TRAMP Walt Disney Home Video 582	1955	26.99
2	2	5	POCAHONTAS II: JOURNEY TO A NEW WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12743	1998	26.99
3	NEW ▶		SCOOBY-DOO ON ZOMBIE ISLAND Warner Family Entertainment/Warner Home Video H1424	1998	19.96
4	1	3	BARNEY'S GREAT ADVENTURE PolyGram Video 40045005765	1997	22.95
5	6	5	TELETUBBIES: HERE COME THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3747	1998	14.95
6	8	5	TELETUBBIES: DANCE WITH THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3748	1998	14.95
7	7	9	THE BLACK CAULDRON Walt Disney Home Video/Buena Vista Home Entertainment 9124	1985	26.99
8	5	257	AN AMERICAN TAIL ◇ Universal Studios Home Video 83842	1986	19.98
9	4	153	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
10	3	23	ANASTASIA FoxVideo	1997	26.98
11	10	23	ELMOPALOOZA! ◇ Sony Wonder	1998	12.98
12	9	33	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
13	18	3	KIKI'S DELIVERY SERVICE Buena Vista Home Entertainment	1998	19.99
14	14	31	CREATURE COMFORTS BBC Video/FoxVideo 7012	1997	14.98
15	25	3	POPULAR MECHANICS: COOL CARS & BOATS K-Tel Video 41583	1998	9.98
16	NEW ▶		GOOSEBUMPS: ONE DAY AT HORRORLAND FoxVideo 0496	1998	9.98
17	13	149	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99
18	11	11	THE SPIRIT OF MICKEY Walt Disney Home Video/Buena Vista Home Entertainment 10060	1998	22.99
19	12	17	MELODY TIME Walt Disney Home Video 6963	1948	22.99
20	15	83	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
21	NEW ▶		GOOSEBUMPS: BRIDE OF THE LIVING DUMMY/AN OLD STORY FoxVideo 0498	1998	9.98
22	21	233	BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26.99
23	17	3	BLUE'S CLUES: BLUE'S BIRTHDAY Nickelodeon Video/Paramount Home Video 838873	1998	9.95
24	NEW ▶		GOOSEBUMPS: WEREWOLF SKIN FoxVideo 0497	1998	9.98
25	24	5	BARNEY'S HALLOWEEN PARTY Barney Home Video/The Lyons Group 2024	1998	14.95

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MERCHANTS & MARKETING

MORE U.K. RETAILERS JOIN DVD BLITZ

(Continued from page 81)

the hottest, it shows the latent demand out there and the number of players already in the market," he says.

Despite the fact that few titles are available, Lee says, MVC's 30-to-one software-to-hardware sales ratio has been way in front of U.S. numbers.

"It proves that this business is going to be bigger than anyone predicted," he says.

One cloud on the horizon, says Lee, is the increasing availability of DVDs made to the U.S. NTSC television standard, which he attributes to a much wider base of American

players than had previously been thought.

"I have never experienced a new format launch that has been so pushed by customer demand," he says. "Our stores that didn't have DVD were nagging like hell to get it. It is quite extraordinary. I was told I was mad back in March when I was pushing it, but it now seems like success has many fathers."

The U.K.'s biggest entertainment retailer, Woolworths, is dipping a toe in the water by including about 12 DVD titles in its home shopping guide, circulated to 1 million con-

sumers this fall. Woolworths also makes its service available in stores via electronic terminals.

"This is very much a test, which will go on trial in the major stores at a later date," says a spokesman. Another major chain, WHSmith, is introducing the new format to 100 of its larger stores as part of a test to see how it performs.

Margins remain tight, especially for music product.

"That's why we are not handling music," says one retailer, who argues these DVDs represent substitute, not incremental, business.

CHILD'S PLAY

(Continued from preceding page)

phant" and "Scurry The Tugboat" have each moved 7 million copies.

Golden Books is relaunching the books with the video releases while tying in with a range of licensed products. "There are several top-notch companies" being courted for "possible partnerships," says Bressler, including "a whole slew of toys."

GHOSTS & GOBLINS DEPT.: Another cassette series based on a best-selling book line is PolyGram Video's "Franklin The Turtle," part of CBS' Saturday-morning programming lineup. "Franklin's Hal-

loween," at \$12.95 suggested list, features the title episode and "Franklin's Fort."

To promote the title, PolyGram is offering a free Franklin flashlight packaged with the video while supplies last. Consumers also can receive a \$5 rebate on "Franklin And The Secret Club" and "Franklin Plays The Game" with the purchase of "Franklin's Halloween." Scholastic has sold 15 million copies of the books worldwide.

Warner Home Video has rounded up 16 Halloween-themed titles, ranging in price from \$19.98 ("Steven

Spielberg Presents 'The Goonies'") to \$9.95 ("Casper: Stars And Frights," "Casper: The Boo-Zoo," and "Casper Saves Halloween"). Others include "Scooby-Doo: A Halloween Hassle At Dracula's Castle"; "The Flintstones: A Haunted House Is Not A Home"; "Bug Bunny's Howl-Oween Special"; a Magic School Bus title, "Going Batty"; "Mary-Kate And Ashley In Double, Double, Toil And Trouble"; and "Ray Bradbury's The Halloween Tree."

Assistance in preparing this column was provided by Kim Cox.

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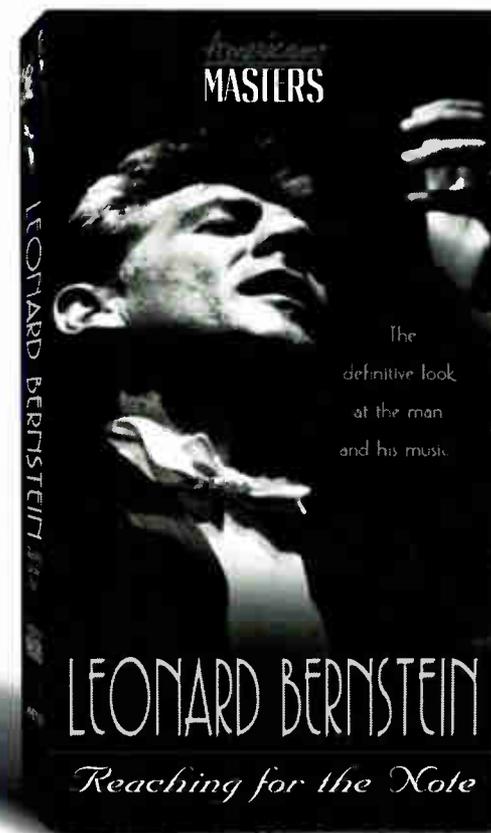
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CALENDAR

OCTOBER

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 the 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.

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. 21, **Entertainment Fellowship Dinner**, with radio talk show host Dennis Prager, CBS Studio Center, Los Angeles. 818-366-7263.

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.

Nov. 4-7, **1998 CMJ Music Marathon, MusicFest & FilmFest**, Millennium Broadway Hotel, New York. 516-498-3150.

Nov. 4-8, **10th Annual International Western Music Festival & Conference**, Tucson, Ariz. 520-743-9794.

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, **Musicom⁴**, 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.

GOOD WORKS

DOLL PARTS: To celebrate the 101st birthday of Sam Ash Musical Instruments founder **Samuel Ash** and raise money for VH1 Save the Music and Mr. Holland's Opus Foundation, the company will sell \$5 Grandpa Sam dolls in stores nationwide for the next few months. Contact: **Lisa Yucht** at 310-274-4188.

COUNTRY CRUSADE: **Vince Gill** was slated to host the ninth annual Celebrity Basketball Game and Concert to benefit Belmont University's athletics and music business program Oct. 6. Other scheduled participants included **Bryan White**, **Diamond Rio**, **Matraca Berg**, **Lee Ann Wom-**

ack, **Amy Grant**, **Paul Brandt**, and **Lonestar**. Contact: **Hannah Sanford** at 615-460-5513.

HURRICANE HELPERS: A number of Spanish Broadcasting System radio stations (WSKQ and WPAT-FM New York; WXDJ, WCMQ-FM, and WRMA Miami) raised \$425,000 and several truckloads of clothes and canned food for those affected by Hurricane Georges in the Dominican Republic and Puerto Rico with benefit concerts Oct. 3-4. Performers included **Cuerpo Y Alma**, **Frankie Negron**, **Mi Mayor**, **Celia Cruz**, **Emilio Estefan**, and **Fernando Vilalona**. Contact: **Amanita Duga-Car-**

roll at 212-843-8066.

ANOTHER BENEFIT for Hurricane Georges victims was slated to be held Oct. 6 at Jimmy's Bronx Cafe in Manhattan. The event, planned by **Fat Joe** in association with **WQHT** New York and the **Hip-Hop Has Heart Foundation**, was to raise money for food, water, and medical supplies. The first part of the evening was to include dinner and performances by **Tito Puente**, **Banda Loca**, **Oro Solido**, and **Tito Nieves**. The post-dinner show was to feature **Fat Joe**, **Big Pun**, **Noreaga**, **Cam'Ron**, and **Lord Tariq & Peter Gunz**. Contact: **Phil Montana** at 718-329-2000.

LIFELINES

BIRTHS

Girl, **Conley**, to **Kiffon Sobczak** and **Brian Keigher**, June 22 in Chicago. Father is the world/electronic buyer at the Tower Records in Chicago.

Girl, **Kelly Elise**, to **Paula** and **Bob MacDonald**, Sept. 9 in Reading, Mass. Father is the Northeast sales representative for Priority Records.

Boy, **Jacob Danger**, to **Adrienne** and **Billie Joe Armstrong**, Sept. 12 in Berkeley, Calif. Father is lead singer of Reprise group Green Day.

Girl, **Justine Marie**, to **Kim** and **Patrick Clifford**, Sept. 15 in Burbank, Calif. Father is VP of A&R for the Windham Hill Group.

Girl, **Ava Shepherd**, to **Erik** and **Lynn Friedlander**, Sept. 22 in New York. Father is recording artist on SIAM Records.

Boy, **Alvin Cole Chea**, to **Karna** and **Alvin Chea**, Sept. 28 in Los Angeles. Father is the vocalist for seven-time Grammy Award-winning gospel group Take 6.

Girl, **Laura Louise**, to **Sidney** and **Mike White**, Sept. 30 in Los Angeles. Mother is a business representative for the American Federation of Television and Radio Artists. Father is drummer for Warner Bros. recording act **Frankie Beverly & Maze**.

MARRIAGES

Lesla Morse to **Robert A. Glucroft**, Sept. 6 in Santa Monica, Calif. Bride is assistant manager of contract administration at Warner Special Products.

Biggi Tallmann to **Jeff van Gelder**, Sept. 10 in Westport, Conn. Bride is former promoter for BMG Ariola, Germany. Groom is head of TV/radio promotion for Virgin Records, Germany.

Linda Medley to **Robert Ford Jr.**, Sept. 18 in Brooklyn, N.Y. Bride is an independent publicist who works with the Jackie Robinson Foundation, AT&T, and the YMCA. Groom is a writer, a former Billboard staffer, and co-produced albums for Kurtis Blow.

Laura Hynes to **Robert Keller**, Sept. 26 on Kiawah Island, S.C. Bride is VP of artist/media relations at Velvel

Records.

Michele Vice to **Harry Maslin**, Oct. 10 in Marina Del Rey, Calif. Bride is a singer/songwriter/producer and owner of Sweetersongs Music Publishing. Groom is a producer/engineer/music consultant and owner of Image Recording Studios.

DEATHS

Don Weller, 52, of undisclosed causes, in Honolulu. Weller was a music writer for Billboard and wrote album reviews for the Honolulu Star-Bulletin. He formerly taught broadcasting at the University of Hawaii. He also ran an audio equipment company, Audiotech, and Soundscape Designs. He is survived by his brother.

FOR THE RECORD

An article on an upcoming U2 retrospective (Billboard, Sept. 19), misidentified the group's U.K. publicist. **Regine Moylett** of RMP represents the band. **Coalition PR** represents **Island Records**.

Oct. 23, **VH1 Fashion Awards**, Theater at Madison Square Garden, New York. 212-258-7800.

Oct. 23-24, **Contacts '98 Conference**, hosted by MusicWomen International, Lowe's Vanderbilt Plaza Hotel, Nashville. 615-860-4084, mwiboss8@aol.com.

Oct. 24, **Second Wu Charitable Foundation Benefit**, Marriott East Side, New York. 718-981-4800.

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.

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**, **Jerry Herman**, **Ann Reinking**, and **Lalo Schifrin**, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 213-202-2236.

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

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16. Publication of Statement of Ownership is required and will be printed in the Oct. 17, 1998, issue of this publication.

17. I certify that the statements made by me above are correct and complete. (signature and title of editor, publisher, business manager, or owner) (signed) **Howard Lander**, President/Publisher

Programming

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Sun Up. The Southern California Broadcasters Assn. recently hosted the ninth annual Radiofest for advertisers, agency planners, buyers, and the like. Some 3,000 partied under the Equestrian Center Equidome in Burbank, Calif., with 35 area radio stations sponsoring game booths, rides, a dunking booth, bumper cars, magicians, and more. It's all good for Pat Duffy, GM of KRTH Los Angeles, left, and Trip Reeb, GM of crosstown KROQ.

Mancow's Move Shakes Up Chicago

BY STEVE KNOPPER

CHICAGO—When Eric Muller packed up and moved his “Mancow’s Morning Madhouse” from this city’s WRCX (Rock 103.5) to crosstown modern rocker WKQX (Q101) in late July, he did more than line his pockets with cash.



MULLER

Muller, who reportedly signed a three-year deal for \$3 million a year, also threw

the hugely competitive rock radio market here into disarray.

Morning listeners of Q101, accustomed to six hours of Pearl Jam, Jewel, and Smashing Pumpkins every day, now hear men shouting about the most sordid subjects imaginable. A few Saturdays ago, one of these men successively swallowed a penny, a nickel, a dime, and a quarter. Muller and his on-air cronies bet on which coin would come out first.

Morning listeners of other Chicago rock stations hear desperation. To replace Muller, WRCX hired Indianapolis-based morning team Bob and Tom. Reports have older Chicago personalities, from Kevin Matthews to Robert Murphy, returning to Chicago morning slots for other stations. “I think he’s shaken up the entire market,” says Greg Solk, programming VP at WLUP, a Chicago rock station once famous for morning personalities like Jonathon Brandmeier.

“We’re going to be the rock’n’roll music morning show in the market,” says Solk, all but conceding defeat on the morning battleground, “and let the four other heavyweights battle it out for a similar [talk] audience.”

In hiring Muller, Q101 established itself as the rock station to beat in Chicago. (The station had attempted for years to build its own morning show, including one by a local rock

band called the Lupins, whose members made Beavis and Butt-head sound like Einstein and Freud.)

Because Muller didn’t sign on until late July, his presence probably won’t be felt until the fall Arbitron

‘Everyone else always looks to radio as a step to another place. No. I love radio. It’s the greatest thing on planet Earth’

book. But even with stations’ tendencies to exaggerate their own numbers, Q101’s recent Accu-Track results believably show “Mancow’s Morning Madhouse” trouncing Rock 103.5 in the mornings.

Station managers at WRCX wouldn’t comment for this story. “I think [WRCX] totally misread the situation. They thought of Mancow in terms of how much he would cost. We looked at Mancow in terms of how much he was worth to the radio station,” says Q101 GM Chuck Hillier. “I dare say when the fall book—if not the summer book—comes out, Rock 103.5 is going to deeply regret having not responded and stepped up to the plate. We could not believe that they let this guy go. He’s the only thing they had.”

When Muller arrived in Chicago about four years ago, after several years at a San Francisco hip-hop station, he immediately established himself as the city’s top shock jock. He did ridiculous, gross, and offensive things, but always with an underlying intelligence and a working-guy sincerity. Following Steve Dahl in the ’70s and Brandmeier in the ’80s, Muller became Chicago’s

(Continued on page 90)

newsline...

WLTJ/WRRK EMPLOYEE SUES STATIONS. The Pittsburgh Post-Gazette reports that Theresa Sullivan-Hoban, former general sales manager at AC/classic rock combo WLTJ/WRRK Pittsburgh, has sued owner WPNT Inc., charging gender discrimination and wrongful discharge. According to the Post-Gazette, Sullivan-Hoban claims that when former WRRK staffer Ron Chavis filed an Equal Employment Opportunity Commission complaint (and subsequent lawsuit) against the station, she was pressured by her employers to sign a sworn statement that Chavis had sexually harassed her. She refused, instead signing a statement saying only that she had seen Chavis arrive at work late. A month later, she was fired. The complaint also charges that her statement was altered before it was submitted in Chavis’ lawsuit. Neither party would comment.

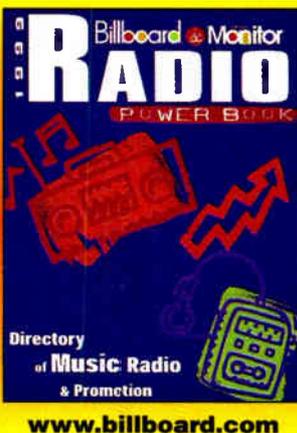
WESTWOOD ONE ANNOUNCES NEW NETWORKS. Westwood One has launched two news-intensive networks, one focused on adult listeners, the other on youth. CNN Max will reach 2,400 affiliates and provide coverage in each of the top 100 radio markets, effective immediately. Source Max, to be launched in January, will be aimed at a younger audience, with affiliates including WXRK New York, KROQ Los Angeles, WYSP Philadelphia, and KOME San Jose, Calif.

SCOTT AND TODD SHOW ENDS TWO-YEAR SYNDICATED RUN. WPLJ New York morning team Scott Shannon and Todd Pettengill have been told by PD Tom Cuddy to focus on New York. The show, which airs on six stations in Albany, N.Y.; Nashville; Tallahassee, Fla.; Fayetteville, N.C.; Florence, S.C.; and Cape Cod, Mass., will end its syndicated run Friday (16).



Tasty Brownie. KXTE Las Vegas PD Mike Stern recently held a shindig in the form of the Big One Number Two Concert, where Brownie Mary performed for some 10,000 people. Shown, from left, are Sire West Coast regional rep Gary Nuell, Blackbird Records senior VP Cathy Burke, the band’s Mark Rajocovic, Stern, and the band’s Rich Jaques and Ron Bissell. Shown in front are the band’s Kelsey Barber, left, and KXTE music director Chris Ripley.

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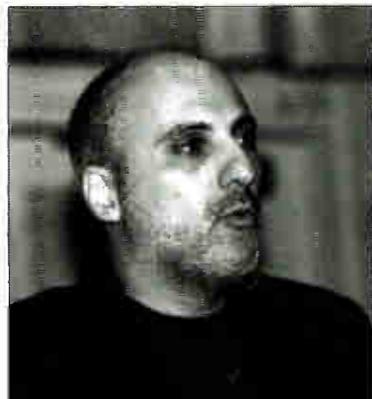
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BDPB3168

Radio Industry Gathers For Fifth Billboard/Monitor Confab



Buck Owens delivered the country keynote address during the seminar Sept. 18. Shown before his speech, from left, are Owens Broadcasting COO Michael Owens, Buck Owens, KNIX Phoenix music director Buddy Owens, KNIX VP/GM Larry Daniels, and KNIX general sales manager Bob Podolsky.



Keynote speaker Allen Kovac discusses his vision for the future of artist marketing, in which record labels may wear out their usefulness. In his view, artist management will become responsible for the full package, from recording to distribution.



Mainstream top 40's finest programmers prepare for their panel. Shown, from left, are WZJM Cleveland PD Big Dave Eubanks; KRBE Houston PD John Peake; KMXV Kansas City, Mo., PD Jon Zellner; consultant Dan Vallie; WHTZ New York PD Tom Poleman; Airplay Monitor editor Sean Ross; consultant Bill Richards; and KIIS-FM Los Angeles PD Dan Kieley.



Universal senior VP of promotion Steve Leeds led the "Who Owns What Acts?" panel, which featured radio, record, and concert promotion people and management. Shown, from left, are Asylum Records Nashville's Nancy Tunick, Rock Monitor managing editor Marc Schiffman, Evening Star Concerts' Danny Zelisko, Freeze Management's John Reese, Leeds, KKBT Los Angeles PD Michelle Santosuoso, MCA senior VP Nancy Levin, and KROQ Los Angeles PD Kevin Weatherly.



"International Programmers Forum" panelist Paul Chantler of Essex Radio Group in the U.K., left, cozies up to awards show host and broadcasting legend Dick Clark.

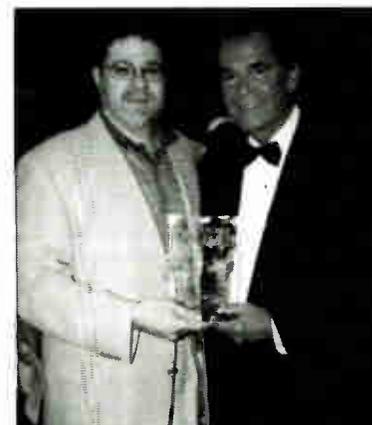
The fifth annual Billboard/Airplay Monitor Radio Seminar and Awards, held Sept. 17-19 at the Pointe Hilton Resort at Tapatio Cliffs in Phoenix, drew a record number of attendees—850—for a host of sessions, showcases, parties, and other events. The awards dinner, which capped the three-day event, was hosted by Dick Clark and attended by 1,000. (Photos: Steve Weight, except where noted otherwise)



The Bud Lite Ladies were on hand at the awards ceremony to present prizes to the winners of Fred Bronson's Ultimate Trivia Challenge, held during the seminar. Here, they hang with the members of show performers Phantom Planet. Can you figure out who's who?



Annual victor Guy Zapoleon, principal of Zapoleon Media Strategies, picks up awards for consultant of the year in the top 40 and AC/adult top 40 categories.



Billboard Music Group president Howard Lander, left, presents Dick Clark with the 1998 Alison Steele Lifetime Achievement Award at the awards show. (Photo: Jorge Castaneda)



Billboard West Coast bureau chief Melinda Newman moderated an all-format artist panel at which the participants expressed some of their concerns and frustrations with radio. Pictured, from left, are Pras of the Fugees, Wynonna, Jim Brickman, Mark McGrath of Sugar Ray, Newman, Coolio, and Kenny Lattimore.



Offering their insight on increasing radio's label revenue during the "Dialing For Dollars" panel, from left, are A&M Records' Max Tolkoff, KFMB-FM San Diego GM/operations manager Tracy Johnson, WRZX Indianapolis PD Scott Jameson, KIIS-FM Los Angeles promotion/marketing director Von Freeman, Geffen Records' Bob Catania, MusicAmerica Promotions' Bill Rusch, veteran programmer Paul Drew, and McVay Media consultant Bob Moody.



Country Airplay Monitor managing editor Phyllis Stark congratulates KNIX Phoenix VP/GM Larry Daniels, left, and WSM-FM Nashville music director Kevin Anderson on their wins. Daniels collected trophies for station and PD of the year. Anderson took home the prize for music director of the year.



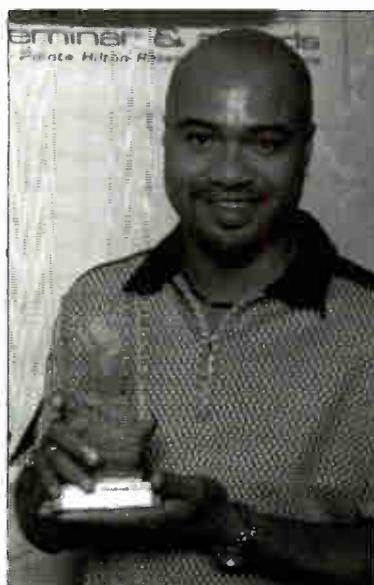
At the panel "You Hired Me, Now Just Let Me Program!," PDs discussed the challenges in retaining the programming integrity of their stations. Pictured, from left, are Stratford Research VP Ken Johnson; moderator and WDAS Philadelphia assistant PD/music director Daisy Davis; WJBT/WSOL Jacksonville, Fla., PD Doc Wynter; WJWZ Montgomery, Ala., PD Deidre "D-Rock" Williams; WFEX Columbus, Ga., PD Phillip David March; and R&B Airplay Monitor managing editor Dana Hall.



KMLE Phoenix morning hosts Ben Campbell, left, and Brian Egan, right, served as presenters at the awards dinner, prior to coming to Nashville to accept the Country Music Assn. air personality of the year trophy. They are pictured with Billboard radio editor Chuck Taylor and Country Airplay Monitor managing editor Phyllis Stark.



The "Country Programming Ethics" session discussed abuses of power on the radio and record sides of the industry and tried to find positive solutions. The panelists, from left, included Monument Records VP of promotion Larry Pareigis, KMLE Phoenix PD Jeff Garrison, Insight Management's Maria Cooper Brunner, and WESC Greenville, S.C., operations manager Ron Brooks.



Gerod Stevens, PD of WQUE New Orleans, picks up awards for secondary-market mainstream R&B PD of the year and station of the year.



SW Networks' John Loscalzo returns to the podium for the third time as moderator of the modern rock panel. Shown giving the format a healthy thumbs up, from left, are KTEG Albuquerque, N.M., PD Skip Isley; KROX Austin, Texas, PD Sara Trexler; former KITS San Francisco assistant PD Roland West; KZON Phoenix PD Paul Peterson; Loscalzo; Jacobs Media modern consultant Dave Beasing; KRAD Corpus Christi/KHLR Bryan, Texas, group PD Mark McKenzie; and Rock Airplay Monitor's Mark Marone.

Speaking at the adult top 40 panel, from left, are WQAL Cleveland PD Mary Ellen Kachinske; KAMX Austin, Texas, PD Dusty Hayes; Zapoleon Media Strategies consultant Pat Paxton; KHMX Houston PD-turned-Zapoleon consultant Lorrin Palagi; Billboard chart manager Steve Graybow; and WBAM Montgomery, Ala., PD Trish Carpenter.



Rock Airplay Monitor managing editor Marc Schiffman, left, congratulates Capitol's Brian Corona, who represented the label as it swept the inaugural mainstream and modern rock label of the year categories.



At the awards ceremony, music director winners share their victory with Billboard radio editor Chuck Taylor. Pictured, from left, are mainstream top 40 winner Paul Bryant from WHZZ New York, Taylor, Sheri Sexton of WKDF Nashville, and Erik Bradley of WBBM Chicago.



Minutes before the all-format air personality supergroup panel, a ham was found in the room. Shown, from left, are KKDA Dallas morning man Skip Murphy, KNIX Phoenix morning co-host Willy D. Loon, KLOS Los Angeles evening talent Jim Ladd, KNIX morning co-host Tim Hattrick, and WKSS Hartford, Conn., morning man Ross Brittain.



Superadio once again brought its troops to the seminar to broadcast live from the awards ceremony. Host John Garabedian, second from left, is shown hanging at the remote studio with the Goo Goo Dolls.



Among those performing during KKFR Phoenix's Tha Bomb concert, to which all seminar attendees were invited, was Tamia. Pictured, from left, are Greg Lawley of Lawman Promotions, Tamia, KKFR PD Bruce St. James, and KPWR Los Angeles assistant PD Damion Young. (Photo: Jorge Castaneda)



The "Money, Power, Respect" panel brought together a number of industry professionals, including, from left, A&M regional David Kuti; WBHJ Birmingham, Ala., PD Mickey Johnson; Billboard R&B chart manager Datu Faison; Columbia senior national Cynthia Johnson-Harris; WPHI Philadelphia PD Mic Fox; and moderator and MCA national Azim Rashid.



Looking for a ride to the rhythmic top 40 panel, from left, are KYLD San Francisco PD Michael Martin; KQKS Denver PD Cat Collins; Epic Records Group's Michael Ellis; WJMN Boston PD Cadillac Jack McCartney; Billboard Hot 100 chart director Theda Sandiford-Waller; WKSS Hartford, Conn., PD Jay Beau Jones; KKFR Phoenix PD Bruce St. James; and WBBM Chicago music director Erik Bradley.



The album panel brought together representatives from the label and radio worlds to talk about such topics as station shows and keeping relationships alive in a consolidating business. Shown, from left, are Epic's Scott Douglas; WHJY Providence, R.I., music director Sharon Schifino; KUPD Phoenix PD J.J. Jeffries; Rock Airplay Monitor managing director Marc Schiffman; WDHA Morristown/WRAT Asbury Park, N.J., director of programming Lenny Bloch; WRCX Chicago assistant PD/music director Jo Robinson; WTFX/WQMF Louisville, Ky., operations manager Michael Lee; Rock Airplay Monitor's Anthony Colombo; WLAV/WKLQ Grand Rapids, Mich., OM Tony Gates; and Wind-Up's Joanne Grand.

MANCOW'S MOVE SHAKES UP CHICAGO

(Continued from page 87)

rebel answer to New York's more intellectual Howard Stern.

"Everyone else always looks to radio as a step to another place. No. I love radio. Radio to me is the greatest thing on planet Earth," says Muller. "When I walk into that studio in the morning, it is like going to the holiest place on planet Earth. When I click on that mike every morning, I get chills. I prance back and forth like a caged cheetah before I go on."

Completely in character, the fast-talking Muller trashes Stern, a strong syndicated competitor in the Chicago morning market, as "creatively bankrupt" and "running on fumes." He praises Emmis, the owner of Q101, for focusing on "radio, radio, radio" and criticizes Chancellor, owner of Rock 103.5, for emphasizing "real estate, real estate, real estate." And he saves his most poisonous bile for Rock 103.5 itself, which he says would play Canned Heat, Slayer, Rush, and Pantera in a row. "Who's gonna listen to that?" he says.

"Mancow's Morning Madhouse," which Q101 has hyped aggressively in TV spots and "The Cow is now" billboards, hasn't changed much since it moved from Rock 103.5. There are a few fancy new guest

stars, such as comedian Andrew "Dice" Clay and singer La Toya Jackson—and Muller says he's still negotiating with ex-MTV VJ Kennedy to join as a regular personality—but it's mostly stunts, a regular stable of characters (such as the do-anything "Turd"), and very little music.

'When the fall book comes out, Rock 103.5 is going to deeply regret having not responded and stepped up to the plate'

"I can't be pigeonholed, and I can't be labeled," Muller says. "Look, the show changes every single day, and I talk for six hours a day. How is it different? It's different every day, but it was different every day [at Rock 103.5]."

Frequently, Muller's commentaries step far outside the realm of

political correctness. He occasionally makes derogatory statements about homosexuals and, after the U.S. Embassy bombings in Kenya and Tanzania, taped a bit haranguing foreign-born (presumably Muslim) cab drivers. Though even Muller's critics acknowledge his ratings power, they wonder if the blue content will deter potential advertisers.

Says Marty Zivin, president of the Hoffman Estates, Ill.-based broadcast consultancy Zecom Communications, "Advertisers want to put up a positive image. When somebody gets outlandish, they don't want to be associated with something that's an act."

But Zivin praises Q101's business savvy for hiring Muller and says large ratings numbers will almost certainly transcend advertisers' content concerns. He wonders, though, how much impact Muller will have beyond the morning rock slots. Zivin says Chancellor, which also owns two Chicago powerhouses, AC WLIT and R&B WGCI, won't reel much from Muller's exit. And he says the jock's popularity among males ages 18-34 won't have much impact on the exalted 25-54 demographic—especially women.

Q101's Hillier acknowledges

Muller's downsides. "We looked at this with a very sound, solid business plan and knew exactly what the risks were," he says. "We sold against this guy for three years. We knew who was buying him. In some categories [before Muller came to the station], Q101 wasn't doing so well—beer businesses, automotive, and countless new categories [were missing at] this radio station, because of its anemic

ratings in the mornings, even though we were 'noncontroversial' then.

"I can honestly tell you I've lost track of the number of morning shows we've had over the past decade. We have tried every conceivable way to be safe and consistent and compliant and cute—and none of it has worked," he says. "We came away the winner in, really, a historic talent raid."



Goatees Required. KRTH (K-Earth 101) Los Angeles recently gathered staff to celebrate Charlie Van Dyke's first day on the air. Principals include morning co-host/news director Joni Caryl (front, third from left), Van Dyke (to her left), and station GM Pat Duffy (to Van Dyke's left).

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Radio Station of the Year

Adult Contemporary:
WLTW, New York

Mainstream Top 40:
WHTZ, New York

Rhythmic Top 40
WKTU, New York

Local Air Personality of the Year

Adult Contemporary:
Valerie Smaldone - WLTW, New York

Network/Syndicated Program of the Year

Top 40:
AMFM

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Adult Contemporary

T. WK.	L. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST	
*** No. 1 ***					
1	2	2	11	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	◆ BACKSTREET BOYS 1 week at No. 1
2	1	1	22	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
3	5	6	11	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
4	3	3	36	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
5	9	11	6	FROM THIS MOMENT ON MERCURY ALBUM CUT	◆ SHANIA TWAIN
6	4	5	40	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
7	6	4	20	OOH LA LA WARNER BROS. 17195	◆ ROD STEWART
8	8	8	15	TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT	◆ GARTH BROOKS
9	7	7	28	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
10	10	9	34	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
11	12	12	14	AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINDHAM HILL	ANNE COCHRAN & JIM BRICKMAN
12	11	10	26	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
13	16	21	9	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
14	14	18	6	MOTHER I MISS YOU GTSF ALBUM CUT/MERCURY	JOHN TESH
15	13	14	39	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
*** AIRPOWER ***					
16	23	—	2	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
17	15	16	59	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568109/A&M	◆ ELTON JOHN
18	17	15	26	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
19	20	17	55	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
*** AIRPOWER ***					
20	22	24	8	STANDING TOGETHER GRP 3109*	GEORGE BENSON
21	21	22	7	ANOTHER DAY GOES BY ELEKTRA ALBUM CUT/EEG	DAKOTA MOON
*** AIRPOWER ***					
22	25	28	4	I'LL BE ATLANTIC 84191	◆ EDWIN MCCAIN
*** AIRPOWER ***					
23	26	29	3	YOUR LIFE IS NOW COLUMBIA ALBUM CUT	◆ JOHN MELLENCAMP
24	18	13	17	TIME MERCURY ALBUM CUT	◆ LIONEL RICHIE
25	24	—	2	MY ONE TRUE FRIEND WARNER BROS. ALBUM CUT	BETTE MIDLER

Adult Top 40

T. WK.	L. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST	
*** No. 1 ***					
1	1	1	25	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS 12 weeks at No. 1
2	2	2	19	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
3	4	4	17	ONE WEEK REPRISE 17174	◆ BARENAKED LADIES
4	5	5	8	I WILL WAIT ATLANTIC ALBUM CUT	◆ HOOTIE & THE BLOWFISH
5	3	3	28	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
6	7	6	23	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
7	9	11	7	MY FAVORITE MISTAKE A&M ALBUM CUT	◆ SHERYL CROW
8	6	7	32	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
9	8	8	38	I'LL BE LAVA 84191/ATLANTIC	◆ EDWIN MCCAIN
10	13	—	2	THANK U MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
11	10	9	36	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
12	12	12	43	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
13	11	10	23	KIND & GENEROUS ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
14	18	18	12	SAVE TONIGHT WORK ALBUM CUT	◆ EAGLE-EYE CHERRY
15	16	19	13	HOOCH BLACKBIRD ALBUM CUT/SIRE	◆ EVERYTHING
16	14	15	13	JUMP JIVE AN' WAIL INTERSCOPE ALBUM CUT	◆ THE BRIAN SETZER ORCHESTRA
17	15	13	15	WISHING I WAS THERE RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
18	17	14	27	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
19	19	21	11	CRUSH EDEL AMERICA 164024/HOLLYWOOD	◆ JENNIFER PAIGE
20	21	22	9	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
21	23	29	5	LULLABY SMG ALBUM CUT/COLUMBIA	◆ SHAWN MULLINS
22	22	26	7	JUMPER ELEKTRA ALBUM CUT/EEG	THIRD EYE BLIND
23	25	25	5	YOUR LIFE IS NOW COLUMBIA ALBUM CUT	◆ JOHN MELLENCAMP
24	27	24	17	STAY (WASTING TIME) RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
25	24	23	16	CAN'T GET ENOUGH OF YOU BABY ELEKTRA ALBUM CUT/EEG	◆ SMASH MOUTH

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. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

Radio

PROGRAMMING

Children's Broadcasting Corp. Wins ABC/Disney Ruling

BY CHUCK TAYLOR

Children's Broadcasting Corp. (CBC) has won a judgment against ABC/Disney that'll make your ears stand up.

The onetime kids' radio network was awarded \$40 million following a verdict in U.S. District Court in St Paul, Minn.—home of CBC—for ABC/Disney's alleged breach of contract and misappropriation of trade secrets with its own children's network, Radio Disney.

ABC Radio has asked for a mistrial, commenting, "Although we are disappointed in the jury's finding that ABC committed a non-material breach of contract with CBC and

misappropriated one trade secret, we are pleased with the rejection of the bulk of CBC's claims."

ABC said that only one of 85 trade secrets was found misappropriated by the jury.

The suit, filed in October 1996, claimed that ABC/Disney fostered a strategic relationship with the network in 1995 in order to "obtain confidential business information of CBC," which CBC claimed was being used by ABC/Disney to develop its competing children's network. CBC asked for "injunctive relief and significant damages."

CBC has since all but walked away from its kids' venture, selling off a

dozen of the AM outlets that aired its programming to John Lynch's Catholic Radio Network and Global Broadcasting. Those stations were in Dallas, Phoenix, Denver, Los Angeles, Chicago, New York, Philadelphia, Minneapolis, Milwaukee, and Kansas City, Mo.

Low-Power 'Pirates' March On FCC, NAB

WASHINGTON, D.C.—Fifty marchers identifying themselves as "radio pirates" marched Oct. 6 on the headquarters here of the Federal Communications Commission (FCC) at 1919 M St. N.W. and the nearby National Assn. of Broadcasters (NAB) headquarters building at 1771 N St. N.W.

Although most of the denim-clad marchers—unlicensed low-power FM broadcasters—were orderly at their stop at the FCC, despite the

nonappearance of FCC Chairman Bill Kennard, a bit of drama ensued around the NAB's front-lawn flagpole when a woman took down the NAB's flag and substituted a black skull-and-crossbones flag.

"Who are the broadcasters? We're the broadcasters!" the marchers chanted. One marcher was arrested for shouting an obscenity at an officer.

A NAB source commented, "Things got a little tense for a moment. I thought it might be the '60s all over again." BILL HOLLAND

'Afropop Worldwide' Marks Its 10th Year Of Radio Syndication

The syndicated series "Afropop Worldwide" celebrates 10 years on the air this fall. The show, distributed by Public Radio International to 100 stations in the U.S., Africa, and Europe, has produced more than 350 original programs. It now offers new services in the Internet, travel, education, and specialty retail.

"We've played a major role in introducing the American public to the richness and variety of music from Africa and the African diaspora,"

says show producer Sean Barlow. "When we hit the air in the fall of 1988, people may have heard of King Sunny Ade or Paul Simon's 'Graceland' album, but mostly, Africa was still some sort of huge, confusing, inaccessible mass somewhere over there."

Regular features of the program include visits to music capitals throughout Africa, the Caribbean, Latin America, and the U.S.; live concert recordings of leading acts like the Cape Verdean Serenaders and vocalist Cesaria Evora; and historical retrospectives on diverse regional styles like Cuban son, Puerto Rican salsa, South African jazz, Congolese rumba, and New York-based bugalú and rap.

CHUCK TAYLOR

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Partial sample page from "Album Rock Tracks" section

DEBUT DATE	PEAK POS.	WKS. ON CHRT.	ARTIST	Album Title	Label & Number
1/2/92	16	25	PEARL JAM	10	EPIC 4757
5/2/92	3	24	1 Alive	10	EPIC 4757
8/22/92	5	20	2 Even Flow	79	EPIC 4757
12/28/92	3	25	3 Jeremy	10	EPIC 4757
9/18/93	26	5	4 Black	10	EPIC 4757
10/16/93	3	8	5 Crazy Mary	10	EPIC 4757
10/30/93	1	26	6 Go	101	EPIC 4757
10/30/93	21	13	7 Daughter	118	EPIC 4757
3/12/94	3	23	8 Animal	118	EPIC 4757
6/11/94	23	12	9 Dissident	118	EPIC 4757
7/2/94	39	11	10 Elderly Woman Behind The Counter In A Small Town	118	EPIC 4757
9/3/94	21	19	11 Glorified G	118	EPIC 4757
11/19/94	16	6	12 Tremor Christ	118	EPIC 4757



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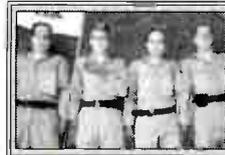
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Soul Coughing's M. Doughty used to think he was a prolific songwriter. "When I was young, I would write songs upon songs upon songs in notebook after notebook," he says. "Like 10 songs a day. Then it occurred to me that in 20 songs, there'd be two good lines."

So he did what any sensible writer would do—combine lines. It's a technique he applied to "Circles," at No. 23 on this issue's Modern Rock Tracks. "Circles" took me, like, four years to write. The third verse was in another song from years ago when I lived in New York, in 1995. The chord was a '96 thing in London. First couple of verses were written while I was living in Florida. The actual package was finished back in New York during the

second recording session for 'El Oso.' " Once completed, the song revisited the common Soul Coughing theme of the languishment of love. "I tend to cast my romantic difficulties in the most



"Maybe it's a subject best not broached in a pop song."
—M. Doughty, Soul Coughing

dramatic light possible, even going so far as to talk of the supernatural," Doughty says. "I'm not really a believer, but I find it interesting. Maybe it's a subject best not broached in a pop song."

The first line refers to a San Jose, Calif., tourist trap, the Winchester Mystery House. It's a 160-room, \$5.5 million Victorian mansion built by a woman who was trying to please the spirits that supposedly haunted her and to find the key to eternal life. "We're not that deep," says the New Yorker. "But I would like to go there. I was a big 'Ripley's Believe It Or Not' fan in my youth."

Truth be told, Doughty says the mission, despite rumors, is to make a living at music. "I could buy a 4-track and be Emily Dickinson about it. I could make a song, put it in a drawer, and after my death they will auction it off at Sotheby's for a million dollars. But I want to deal with the culture and society of now."

Billboard®

OCTOBER 17, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	18	★★★No. 1★★★ WHAT'S THIS LIFE FOR MY OWN PRISON	◆ CREED WIND-UP
2	2	2	7	PSYCHO CIRCUS	KISS MERCURY
3	5	9	14	FLY AWAY	◆ LENNY KRAVITZ VIRGIN
4	3	3	20	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
5	9	10	6	CELEBRITY SKIN	◆ HOLE DGC/GEFFEN
6	8	8	12	INSIDE OUT	◆ EVE 6 RCA
7	7	6	21	SPACE LORD	◆ MONSTER MAGNET A&M
8	6	4	14	SOMEHOW, SOMEWHERE, SOMEWAY TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
9	4	5	13	WHAT KIND OF LOVE ARE YOU ON ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
10	11	11	9	DRAGULA	◆ ROB ZOMBIE GEFFEN
11	10	7	12	BETTER THAN YOU	METALLICA ELEKTRA/EEG
12	12	17	4	SLIDE	◆ GOO GOO DOLLS WARNER BROS.
13	13	13	8	THE DOPE SHOW	◆ MARILYN MANSON NOTHING/INTERSCOPE
14	15	14	39	BLUE ON BLACK	◆ KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
15	14	12	11	MACHETE	BROTHER CANE VIRGIN
16	16	18	5	YOUR LIFE IS NOW	◆ JOHN MELLENCAMP COLUMBIA
17	26	33	3	STILL RAININ'	◆ JONNY LANG A&M
18	21	27	6	GOT YOU (WHERE I WANT YOU)	◆ THE FLYS DELICIOUS VINYL/TRAUMA
19	17	19	9	GOT THE LIFE	◆ KORN IMMORTAL/EPIC
20	23	30	6	SOMETIMES IT HURTS	STABBING WESTWARD COLUMBIA
21	19	24	8	ALL THE KIDS ARE RIGHT	◆ LOCAL H ISLAND
22	24	28	7	BOOGIE KING	THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY
23	22	29	5	SOFT	SECOND COMING CAPITOL
24	NEW ▶	1		PSYCHO MAN	BLACK SABBATH EPIC
25	29	32	7	FIRE ESCAPE	◆ FASTBALL HOLLYWOOD
26	20	15	17	IT'S ALRIGHT	◆ CANDLEBOX MAVERICK/WARNER BROS.
27	25	23	25	IRIS	◆ GOO GOO DOLLS WARNER BROS./REPRISE
28	32	35	4	QUICKSAND	FINGER ELEVEN WIND-UP
29	27	21	21	I DON'T WANT TO MISS A THING	◆ AEROSMITH COLUMBIA
30	18	16	21	MY SONG	◆ JERRY CANTRELL COLUMBIA
31	36	—	2	WE'RE AN AMERICAN BAND	JACKYL GEFFEN
32	38	—	2	BITTERSWEET	FUEL 550 MUSIC
33	NEW ▶	1		BITTER PILL	MOTLEY CRUE MOTLEY/BEYOND MUSIC
34	35	39	4	SINGING IN MY SLEEP	◆ SEMISONIC MCA
35	37	40	3	SUREFIRE (NEVER ENOUGH)	ECONOLINE CRUSH RESTLESS
36	NEW ▶	1		PRETTY FLY (FOR A WHITE GUY)	THE OFFSPRING COLUMBIA
37	31	31	5	ROCKS	◆ ROD STEWART WARNER BROS.
38	33	34	17	DU HAST	◆ RAMMSTEIN SLASH/LONDON/ISLAND
39	NEW ▶	1		10,000 HORSES	CANDLEBOX MAVERICK/WARNER BROS.
40	40	—	2	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 17, 1998

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	3	7	★★★No. 1★★★ CELEBRITY SKIN	◆ HOLE DGC/GEFFEN
2	2	1	25	INSIDE OUT	◆ EVE 6 RCA
3	5	8	5	SLIDE	◆ GOO GOO DOLLS WARNER BROS.
4	4	7	13	FATHER OF MINE	◆ EVERCLEAR CAPITOL
5	3	2	18	ONE WEEK	◆ BARENAKED LADIES REPRISE
6	9	14	7	FLY AWAY	◆ LENNY KRAVITZ VIRGIN
7	6	5	19	INTERGALACTIC	◆ BEASTIE BOYS GRAND ROYAL/CAPITOL
8	14	20	4	NEVER THERE	◆ CAKE CAPRICORN/MERCURY
9	7	6	14	I THINK I'M PARANOID	◆ GARBAGE ALMO SOUNDS/INTERSCOPE
10	12	12	13	SAVE TONIGHT	◆ EAGLE-EYE CHERRY WORK
11	11	11	7	SINGING IN MY SLEEP	◆ SEMISONIC MCA
12	8	4	17	PERFECT	◆ THE SMASHING PUMPKINS VIRGIN
13	10	9	13	JUMPER	THIRD EYE BLIND ELEKTRA/EEG
14	15	16	9	GOT YOU (WHERE I WANT YOU)	◆ THE FLYS DELICIOUS VINYL/TRAUMA
15	16	15	10	FIRE ESCAPE	◆ FASTBALL HOLLYWOOD
16	18	17	7	LULLABY	◆ SHAWN MULLINS SMG/COLUMBIA
17	19	—	2	THANK U	ALANIS MORISSETTE MAVERICK/REPRISE
18	13	10	28	FLAGPOLE SITTA	◆ HARVEY DANGER SLASH/LONDON/ISLAND
19	17	13	17	WHAT'S THIS LIFE FOR	◆ CREED WIND-UP
20	22	21	8	THE DOPE SHOW	◆ MARILYN MANSON NOTHING/INTERSCOPE
21	21	18	13	JUMP JIVE AN' WAIL	◆ THE BRIAN SETZER ORCHESTRA INTERSCOPE
22	23	22	8	★★★AIRPOWER★★★ ALL THE KIDS ARE RIGHT	◆ LOCAL H ISLAND
23	24	25	5	★★★AIRPOWER★★★ CIRCLES	SOUL COUGHING SLASH/WARNER BROS.
24	NEW ▶	1		PRETTY FLY (FOR A WHITE GUY)	THE OFFSPRING COLUMBIA
25	25	24	9	GOT THE LIFE	◆ KORN IMMORTAL/EPIC
26	NEW ▶	1		SWEETEST THING	U2 ISLAND
27	27	31	3	BITTERSWEET	FUEL 550 MUSIC
28	26	29	6	MY FAVORITE MISTAKE	◆ SHERYL CROW A&M
29	28	28	14	THE DOWN TOWN	DAYS OF THE NEW OUTPOST/GEFFEN
30	NEW ▶	1		DAYSLEEPER	R.E.M. WARNER BROS.
31	36	—	2	WHAT IT'S LIKE	◆ EVERLAST TOMMY BOY
32	31	30	11	SPACE LORD	◆ MONSTER MAGNET A&M
33	30	27	15	STAY (WASTING TIME)	◆ DAVE MATTHEWS BAND RCA
34	34	—	2	DO THE EVOLUTION	◆ PEARL JAM EPIC
35	40	—	2	DRAGULA	◆ ROB ZOMBIE GEFFEN
36	38	37	3	ONLY WHEN I LOSE MYSELF	◆ DEPECHE MODE MUTE/REPRISE
37	NEW ▶	1		NICE GUYS FINISH LAST	GREEN DAY REPRISE
38	37	39	22	AVA ADORE	◆ THE SMASHING PUMPKINS VIRGIN
39	32	32	6	ONE MORE MURDER	BETTER THAN EZRA ELEKTRA/EEG
40	NEW ▶	1		SOMETIMES IT HURTS	STABBING WESTWARD COLUMBIA



HITS!
IN
TOKIO

Week of September 20, 1998

- ① Doo Wop / Lauryn Hill
- ② Celebrity Skin / Hole
- ③ Life Is A Flower / Ace Of Base
- ④ I Love You / Debrah Morgan
- ⑤ I Will Wait / Hootie And The Blowfish
- ⑥ My Favorite Mistake / Sheryl Crow
- ⑦ Kind And Generous / Natalie Merchant
- ⑧ Life / Des'ree
- ⑨ Day After Day / Julian Lennon
- ⑩ Boy You Knock Me Out / Tatyana Ali
- ⑪ Too Much, Too Little, Too Late / Silver Sun
- ⑫ Hey Now Now / Swirl 360
- ⑬ The Way / Fastball
- ⑭ History Repeating / Propellerheads
- ⑮ Featuring Miss Shirley Bassey
- ⑯ Circle / Swan Dive
- ⑰ Can't Take My Eyes Off Of You / Lauryn Hill
- ⑱ The Boy Is Mine / Brandy & Monica
- ⑲ Looking For Love / Karen Ramirez
- ⑳ Hinoatarubasho / Misia
- ㉑ I Wanna Hold You Tonight / Ralph MacDonald
- ㉒ Love Letters / Ali
- ㉓ Kokoronishimashou / Thoko Furuuchi
- ㉔ Ruffneck / Freestylers
- ㉕ Lady Marmalade / All Saints
- ㉖ Dye / Gloria Estefan
- ㉗ Dgiyodora / Lee-Tzsche
- ㉘ The Air That I Breathe / Simply Red
- ㉙ Silly Man / The Tony Rich Project
- ㉚ Come To Me / Satoshi Tomiie
- ㉛ True Colors / Phil Collins
- ㉜ True To Your Heart / 98' And Stevie Wonder
- ㉝ If You Tolerate This Your Children Will Be Next / Manic Street Preachers
- ㉞ Save Tonight / Eagle-Eye Cherry
- ㉟ World Without You / Trine Rein
- ㊱ Priye-A (The Player) / Jehpte Guillaume
- ㊲ Tumetai Hana / The Brilliant Green
- ㊳ Love Unlimited / Fun Lovin' Criminals
- ㊴ Boogie Mi Vista / Matt Bianco
- ㊵ Happy Ever After '98 / Julia Fordham
- ㊶ I Don't Want To Miss A Thing / Aerosmith
- ㊷ Another Day Goes By / Dakota Moon
- ㊸ Intergalactic / Beastie Boys
- ㊹ Perfect / The Smashing Pumpkins
- ㊺ Got The Life / Korn
- ㊻ The Knock / U.N.K.L.E.
- ㊼ The First Night / Monica
- ㊽ Soul Glow / Great 3
- ㊾ Rock With You / D'influence
- ㊿ My Heart Will Go On / Celine Dion

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE
Station information available at:
<http://www.j-wave.co.jp>

Red Ant's Teen-Diva Trio Divine Finds Inspiration In Classic R&B Sounds

DIVINE INSPIRATION. To see them, you might think SWV or Allure. But the young ladies of the new R&B/pop trio Divine would rather you regard them as Diana, Mary, and Flo.

"We have our own style and our own sound, and we want to be original," says member **Kia Thornton**. "But we hear a lot of comparisons to **En Vogue**, and some say the **Supremes**. We like those best, because they both made their mark in the business."

One would assume so, at least more than say, **Spice Girls**: "Nuh-uh, we are not Spice Girls," asserts **Nikki Bratcher**.

For all the fuss about who or what Divine resembles, the group (including third member **Tonia Tash**) has dashed up both Hot R&B Singles and the Hot 100 with its debut track, "Lately," a song credited as being so unto itself that it stands apart from the current abundance of sound-alike hip-hop-based ditties and slow-jam female ballads. This issue, it climbs to No. 5 on Hot R&B Singles and to No. 13 on the Hot 100.

"There are certain songs you hear once, and you know. They're just no-brainers," says **Randy Phillips**, president of Divine's label, Red Ant Entertainment. "This is like **Otis Redding's** '(Sittin' On) The Dock Of The Bay' for 1999."

"When I heard 'Lately,' two seconds in, I knew it was special," echoes **Ruben Rodriguez**. He signed and manages the band as founder/president of Pendulum Records, which has merged with Red Ant, where Rodriguez is executive VP.

"Too often in this business, records are put out there to sound just like everything else on the radio," he says. "With a new and developing artist, I want people to say, 'Who's that?' I want them to separate this from every other female group."

The song's branding comes first, from its lyric, a mournful lament of love come and gone much too soon: "Baby I'm on my knees/Praying God, help me please/Bring my baby back/Right back to me."

"If you listen to that, you see it's a really good love song," Phillips says. "The best love songs are those that have a simple message."

The track was recorded live, utilizing the classic R&B sound of a Hammond B3 organ. "It's soulful and it's real. There is nothing like that on the radio," says Rodriguez.

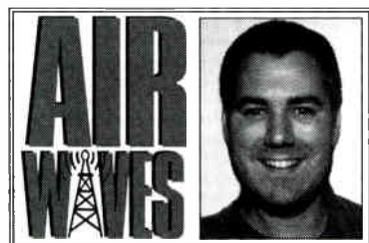
Tash says the organ reminds her of church. "There's a warm, inspirational feeling," she says.

Then there's the Divine youth of the group, whose members are only 17 and 18. "There's definitely a youthful exuberance to their voices, yet lyrically it's a mature song," Phillips says. "That combination seems to appeal to a lot of people."

The track got its props from exposure of the video, set in lush Eve's

Bayou, La. BET picked up the clip nearly a month before Red Ant took the single to radio.

"I think good videos always help radio, and theirs worked in this case," says **Melisa Stefas**, music director of rhythmic top 40 **KLUC** Las Vegas.



by Chuck Taylor

"It's a very mass-appeal song aimed at women. You hear it, and it makes you emotional."

"Lately" is the station's No. 1 most-requested song, testing No. 1 with teens and with females 18-24.

Bobby Nichols, PD of mainstream R&B **WIIZ** Augusta, Ga., where the song has tested No. 1 for three weeks, says it has great Southern appeal. "It's a great ladies' song," he says. "We play it, and they light up our phone lines. Those three ladies in the



DIVINE

group have good harmonies, and they touch the button here in the South."

The station started "Lately" on its evening quiet storm programming, but, Nichols says, it "just blew up. For a group that's never had a hit song, it's amazing to see it do that and then cross over. This is a legitimate song."

Divine hopes to show that it's more than a one-trick trio with the release of its album, "Fairy Tales," due Oct. 27. The group worked with **Trauma Unit**, the team largely responsible for the hot all-female R&B outfit **Total**;

Denzel Foster and **Thomas McElroy**, who created **En Vogue**; and **Barry Eastman**, known for his work with **Anita Baker**.

"We wanted to have something for everyone on the album," says Thornton. "Pop, R&B, Southern soul, funk, and gospel."

Among the 12 tracks is a loose, finger-snapping remake of "One More Try," a No. 1 hit on the Hot 100 in 1988 for **George Michael**—with whom Rodriguez worked on his "Faith" album.

"That's a very special song for us," says Bratcher. "Being 18, I remember when it was out. People of all ages will feel that song. I think there's a certain kind of innocence that we bring to it."

The group also co-wrote three songs: "Tell Me," "My Love," and "All You Need," the result of their early days together after managers **Nathan Garvin** and **Gillian Manigat** teamed the trio three years ago.

"We got together and just started harmonizing and writing together," Thornton says.

"We were three girls from three different cities, and we just clicked," adds Bratcher. "We ended up writing our own demo of six songs."

"We wrote about things we've experienced, things our friends have gone through, things we see," Thornton says. "That's the great thing about writing lyrics. You could drive past a sign that says 'Regret' and come up with a song about that."

The group is now in the midst of its first radio tour and has appeared on CNN, "Good Day Atlanta," "Jenny Jones," and "Hard Copy." Coming up, says Thornton with dramatic flair, is "Souuuuuuuuuuu Train!"

"We're just trying to move up," Bratcher says. "We want to make a mark, to become legends. We're fortunate to be where we are only a little while after the record is out, but it's taken three years to reach this point."

"Hey, we're trying to get a Grammy," adds an assured Thornton. "If we don't get one, we at least want to be on that stage presenting one."

E-mail Chuck Taylor at ctaylor@billboard.com.

EXECUTIVE TURNTABLE

PEOPLE. **Garry Leigh**, most recently PD of ABC Radio Networks' adult top 40 format, is the new PD/p.m. driver at AC **KBFB** (B97) Dallas, replacing **Pat McMahon**, who exits.

John Thomas, PD of Goodrich's **WSNX** Grand Rapids, Mich., is the new PD at heritage top 40 **WBLL** Long Island, N.Y.

KHTS (Channel 93-3) San Diego PD **Todd Shannon** segues to the PD post at sister Jacor outlet **WNCI** Columbus, Ohio.

FORMATS. Jacor unveils a new format for **KLDZ** San Jose, Calif. Touted as "Channel 104.9, music for the rest of us," the jockless and spotless sound consists of modern-rooted gold, including **New Order**, **R.E.M.**, **Modern English**, and **Psychedelic Furs**.

After several weeks as a rhythmic top 40 with a heavy concentration of old-school titles, **KHZZ** (Z104) Sacramento, Calif., segues to R&B oldies, along the lines of **KCMG** (Mega 100.3) Los Angeles. **Steve Trejo** remains PD.

Hyatt's 'Xtreme' Top 40 Thrives By Targeting Honolulu's Teens

THE LATE **RICK Carroll's** slogan for **KROQ** [Los Angeles] was "Rock of the '80s and '90s," notes **KXME** (Xtreme Radio) Honolulu PD **Jamie Hyatt**. "We believe Xtreme is the top 40 of the next millennium."

What makes Xtreme cutting edge? Start with an adventurous music mix—a blend of rhythmic, rap, reggae, and modern hits, with an emphasis on reaction records, whose powers spin more than 100 times a week. Its full-bore recruitment of teens (and males at that) contrasts with the hordes of more conservative top 40s gunning for adult females.

Originally hired as music director, Hyatt became interim PD when **Byron Kennedy** left, eventually becoming co-PD with **Kid Leo Baldwin**. "We're both on the air every day, and

we have a lot of proactive stuff to do, with a lot of promotions," Hyatt notes. "I'm not quite sure one guy could handle programming Xtreme Radio. It's a special station with an incredible vibe."

Hyatt didn't really know what he was getting into when consultant/owner **Jerry Clifton** and **New Planet Radio's Jay Stone** called him after he was cut loose from rival **KQMQ**.

"When it signed on, I, like everyone else, thought Xtreme would be rhythmic," he says. "Once I got here, I caught on pretty fast. We're doing something really different—a teen-oriented mainstream top 40 that doesn't sound like an AC station. I mean, even rhythmic top 40s are playing AC ballads."

In the spring Arbitrons, **KXME** was up 5.0-6.5 12-plus, just inches behind rhythmic **KIKI** (194), which was off 8.8-6.6, and ahead of former rhythmic outlet **KQMQ**, which was off 5.7-5.4 and has since switched to a more mainstream top 40 format.

Some pundits look at Xtreme and see **Channel X**, the short-lived modern/rap hybrid format pioneered by **Keith Clark** more than five years ago. Hyatt cites one big difference: "We only play the hits, and we turn them over a lot faster."

One type of hit music not heard on **KXME**: "bubblegum" product by **Spice Girls**, **Backstreet Boys**, and **'N Sync**. "They just don't fit in with our Xtreme image," Hyatt says. "Our listeners want to hear music that their parents don't like."

Heavy on reaction records,

KXME's list includes reggae and some novelties that aren't always found on its Broadcast Data Systems or reported playlist, including "Cartman's Mom Is A Big Fat Bitch" from "South Park." A sample hour on Xtreme (judging by spin counts, this could be used for almost every hour): **Chaka Demus**, "Witness Stand"; **Nicole**, "Make It Hot"; **Beastie Boys**, "Inter-

galactic"; **TQ**, "Westside"; **Adam Sandler**, "Ode To My Car"; **Pras**, "Blue Angels"; **Aerosmith**, "I Don't Want To Miss A Thing"; **Lauryn Hill**, "Can't Take My Eyes Off You"; **Macka B.**, "Bob"; **Aaliyah**, "Are You That Somebody?"; **MxPx**, "I'm OK, You're OK"; **Next**, "Too Close"; **Naturallites**, "Picture On The Wall"; and **2Pac**, "I Get Around."

The high frequency of spins prompts the ques-

tion of burn. "I haven't seen it," Hyatt says. "The high rotations are helping people find us. If they punch us in on the dial, odds are they'll hear a big hit. It has built our come up to 140,000 without using TV or billboards. It has just been straight street marketing and playing the hits."

Hyatt's reference to Carroll brings up a complaint lodged against Xtreme that **KROQ** heard during Carroll's heyday: "People say our unique blend of music could only work in this market, but the idea of playing youth-oriented music is as old as top 40 radio. Xtreme is an old idea brought back again. Someone always takes advantage of that when top 40 becomes too safe and bland and caters too much to adults."

So much for worrying about not attracting the coveted 25-49 female demo. "We're targeting youth, which is what top 40 is supposed to be," Hyatt says. "A lot of people have forgotten that; look at the mainstream top 40 chart next to the adult top 40 and AC charts. It's hard to tell the difference. What's even more ironic about all this is that the same labels that complain that our 'radical playlist' shouldn't be part of the top 40 panel are bitching that top 40 isn't breaking their artists."

"I'd like to see Xtreme radio spread all over America," Hyatt adds. "No one thought rhythm-crossover would get very far in the mid-'80s; now there's almost 40 stations. Xtreme could work, too, as long as it's tailored for the market."

JEFF SILBERMAN



JAMIE HYATT
Program Director
KXME Honolulu

Billboard

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MuchMusic USA Branches Out; Arista Taps Kelly For VP Post

CHANGES AT MUCHMUSIC USA: Ever since it was launched in 1994 as a sister channel to Canada's MuchMusic, MuchMusic USA has been aiming to increase its profile among U.S. TV viewers. MuchMusic USA, which reaches about 12 million U.S. households, is now in the midst of restructuring as it prepares to venture into the pay-per-view business (*Billboard Bulletin*, Oct. 1).

Cablevision's Rainbow Media Holdings Inc., the parent company of MuchMusic USA, has formed Radio City Networks, a live-TV event-production operation that will televise pay-per-view events from New York's Radio City Music Hall and Madison Square Garden. Radio City Networks, consisting of MuchMusic USA and Radio City Television, will be headed by president David Kline. The first Radio City Networks events are scheduled to be televised in early 1999.

In other news, MuchMusic USA and Rainbow Media have relocated from their offices in Woodbury, N.Y., to Bethpage, N.Y. Meanwhile, Dennis Patton has left his post as MuchMusic USA GM/senior VP to become Rainbow Media senior VP of new business development. Sources at MuchMusic USA say there are no immediate plans to replace Patton, but according to one MuchMusic USA senior executive, "whoever replaces [Patton] should have a lot of experience in the pay-per-view field."

Joe Leonard has also left his post as MuchMusic USA director of marketing; he's now VP of affiliate marketing at American Movie Classics. No replacement for Leonard has yet been named.

ON THE MOVE: Arista Records has named Melinda Kelly VP of video production, replacing Elizabeth Bailey, who has exited the label. Kelly, previously VP of creative services at Island Records, will relocate from L.A. to New York; she assumes

her new duties in mid-October. According to Island, there are no plans to replace Kelly, and New York-based creative services VP Sonia Ives will oversee the department.

College Television Network has moved its New York offices. The new address is 32 W. 57th St., 11th Floor, New York, N.Y. 10019... Speedway Films has relocated from New York to L.A. The new address is 356 N. Gardner St., Los Angeles, Calif. 90036.

Danielle Cagaanan has exited Satellite Films as executive producer and is now head of creative services at MCA Records. Cagaanan has been replaced by Clare Crespo, former head of production at the Director's Bureau... Yasmin Kidwai has replaced Morgana Michler as video promotion coordinator at Virgin Urban/Noo Trybe Records.

LOCAL SHOW NEWS: R&B/hip-hop show "Peep Diss" has relocated from Atlanta to Los Angeles. The half-hour show can be seen Thursdays at 4 p.m. and midnight on KSCI-TV Los Angeles, beginning Thursday (15)... Dance/electronic show "Groove TV" is now being broadcast live on Fridays from 8-10 p.m. on KNLA-TV Los Angeles.

MUSIC VIDEO CONFAB: We're gearing up for another exciting Billboard Music Video Conference, which will take place Nov. 4-6 at the Sheraton Universal in Universal City, Calif. The nominees for this year's Billboard Music Video Awards have been announced (see story, page 5). Anyone who registers for the conference by Friday (16) is eligible to vote for the awards; registration is now available online at www.billboard.com.

For more information on conference registration or sponsorship, contact Michele Jacangelo Quigley at 212-536-5002 or by E-mail at mquigley@billboard.com.

THE EYE



by Carla Hay

PRODUCTION NOTES

LOS ANGELES

Bill Yukich and Paul Hunter directed Joydrop's "Beautiful."

Barenaked Ladies' "It's All Been Done" was directed by Doug Aitkin.

Dave Meyers directed Made Men's "You Could Be The One," Magic Featuring C-Murder's "No Hope," and Reel Big Fish's "The

Setup."

OTHER CITIES

Cake front man John McCrea directed the band's video for "Never There" in Sacramento, Calif.

Noreaga filmed the video for "Superthug" in Las Vegas with director Chris Robinson.

FOR WEEK ENDING OCTOBER 4, 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 Monica, The First Night
- 2 Lauryn Hill, Doo Wop (That Thing)
- 3 Silk K, The Shocker, It Ain't My Fault
- 4 Kelly Price, Friend Of Mine
- 5 Next, I Still Love You
- 6 Monifah, Touch It
- 7 Gerald Levert, Thinkin' Bout It
- 8 Dru Hill Feat. Redman, How Deep Is Your Love
- 9 Xscape, My Little Secret
- 10 JD & Mariah Carey, Sweetheart
- 11 Nicole, I Can't See
- 12 Luther Vandross, I Know
- 13 Noreaga, Superthug
- 14 Montell Jordan, I Can Do That
- 15 Brandy (Feat. Mase), Top Of The World
- 16 R. Kelly, Half On A Baby
- 17 Aaron Hall, All The Places
- 18 Jay-Z Feat. Amil & Ja, Can I Get A...
- 19 Tyrese, Nobody Else
- 20 Mya, Movin' On
- 21 Solo, Touch Me
- 22 Brand Nubian, Don't Let It Go To Your Head
- 23 Filpmode, Everybody On The Line Outside
- 24 Outkast, Rosa Parks
- 25 Tamia, So Into You
- 26 Aaliyah, Are You That Somebody?
- 27 Link, I Really Wanna Sex Your Body
- 28 Kurupt, We Can Freak It
- 29 Canibus, I Honor U
- 30 A Tribe Called Quest, Find A Way

★ ★ NEW ONS ★ ★

- Brandy, Have You Ever?
Gerald Levert, Taking Everything
Filpmode Squad, Cha Cha Cha
Case & Joe, Faded Pictures
Tyrese, Sweet Lady
WC Feat. Jon B., Better Days
E40/Too Short & K-Ci & JoJo, From The Ground Up
Jay-Z, Hard Knock Life
Deborah Cox, Nobody's Supposed To Be Here
Andrea Martin, Let Me Return The Favor



Continuous programming
2806 Opryland Dr.
Nashville, TN 37214

- 1 Brooks & Dunn, How Long Gone
- 2 Alabama, How Do You Fall In Love
- 3 The Wilkinson, 26 Cents
- 4 Lonestar, Everything's Changed

- 5 Shania Twain, Honey, I'm Home
- 6 Faith Hill/W/Tim McGraw, Just To Hear You...
- 7 Diamond Rio, You're Gone
- 8 Tracy Byrd, I Wanna Feel That Way Again
- 9 Reba McEntire, Forever Love
- 10 Lee Ann Womack, A Little Past Little Rock
- 11 Dixie Chicks, Wide Open Spaces
- 12 Mark Wills, Don't Laugh At Me
- 13 Alan Jackson, I'll Go On Loving You
- 14 Dwight Yoakam, These Arms
- 15 Deana Carter, Absence Of The Heart
- 16 Bill Engvall, I'm A Cowboy
- 17 Toby Keith, Getcha Some *
- 18 Trisha Yearwood, That Ain't The Way I Heard It
- 19 Sammy Kershaw, One Day Left To Live *
- 20 Vince Gill, If You Ever Have Forever In Mind
- 21 Patty Loveless, Like Water Into Wine *
- 22 Chris Knight, It Ain't Easy Being Me *
- 23 John Michael Montgomery, Hold On To Me *
- 24 Warren Brothers, Gully
- 25 Aaron Tippin, For You I Will *
- 26 Wynonna, Woman To Woman *
- 27 Mark Nesler, Slow Down *
- 28 Travis Tritt, If I Lost You *
- 29 Blackhawk, There You Have It
- 30 Chris LeDoux/W/Don Bon Jovi, Bang A Drum *
- 31 Mark Chesnutt, Wherever You Are
- 32 Lila McCann, To Get Me To You
- 33 Tracy Lawrence, While You Sleep
- 34 Bryan White, Tree Of Hearts
- 35 Derailers, California Angel
- 36 Keith Harling, Coming Back For You
- 37 Great Divide, Pour Me A Vacation
- 38 Randy Travis, The Hole
- 39 Pam Tillis, I Said A Prayer
- 40 Cledus T. Judd, First Redneck On The Internet
- 41 Suzy Bogguss, Nobody Love, Nobody Gets Hurt
- 42 Danni Leigh, If The Jukebox Took Teardrops
- 43 Billy Dean, Real Man
- 44 Trini Triggs, Straight Tequila
- 45 BR5-49, Wild One
- 46 Dolly Parton, Honky Tonk Songs
- 47 Monty Holmes, Alone
- 48 Allison Moorer, Set You Free
- 49 Confederate Railroad, Keep On Rockin'
- 50 Clint Daniels, When I Grow Up

* Indicates Hot Shots

★ ★ NEW ONS ★ ★

- Diamond Rio, Unbelievable
Jenny Simpson, Ticket Out Of Kansas
Lari White, Take Me
Randy Travis, Spirit Of A Boy, Wisdom Of A Man
Trisha Yearwood/W/Garth Brooks, Where Your Road Leads



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Aaliyah, Are You That Somebody?
- 2 Barenaked Ladies, One Week
- 3 Korn, Got The Life
- 4 Beastie Boys, Intergalactic
- 5 Everclear, Father Of Mine
- 6 Lauryn Hill, Doo Wop
- 7 Black Eyed Peas, Joints & Jams
- 8 Aerosmith, I Don't Want To Miss A Thing
- 9 Marilyn Manson, The Dope Show
- 10 Madonna, The Power Of Good-Bye
- 11 Backstreet Boys, I'll Never Break Your H
- 12 JD Feat. Jay-Z, Money Ain't A Thing
- 13 Monster Magnet, Space Lord
- 14 All Saints, Never Ever
- 15 DMX, How's It Goin' Down
- 16 Eagle-Eye Cherry, Save Tonight
- 17 'N Sync, Tearin' Up My Heart
- 18 Janet, Go Deep
- 19 Goo Goo Dolls, Slide
- 20 Brian Setzer Orchestra, Jump Jive An' Wait
- 21 Mya, Movin' On
- 22 Hole, Celebrity Skin
- 23 JD & Mariah Carey, Sweetheart
- 24 Pearl Jam, Do The Evolution
- 25 Eve 6, Inside Out
- 26 Brandy Feat. Mase, Top Of The World
- 27 Shawn Mullins, Lullaby
- 28 Dru Hill Feat. Redman, How Deep Is Your
- 29 Fiona Apple, Across The Universe
- 30 Hootie & The Blowfish, I Will Wait
- 31 Five, When The Lights Go Out
- 32 Madonna, Ray Of Light
- 33 Monica, The First Night
- 34 Rob Zombie, Dragula
- 35 Goo Goo Dolls, Iris
- 36 Sheryl Crow, My Favorite Mistake
- 37 Pras Michel/F/O' Dirty Bastard & Mya, Ghetto Supastar
- 38 Will Smith, Just The Two Of Us
- 39 Creed, What's This Life For
- 40 Everything, Hooch
- 41 Brandy & Monica, The Boy Is Mine
- 42 Fat Joe Feat. Puff Daddy, Don Cartagena
- 43 Snoop Dogg, Still A G Thang
- 44 House Of Pain, Jump Around
- 45 Snoop Doggy Dogg, Gin And Juice
- 46 Usher, You Make Me Wanna
- 47 K-Ci & JoJo, All My Life
- 48 Next, I Still Love You
- 49 Green Day, Time Of Your Life
- 50 Semisonic, Singing In My Sleep

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

- Alanis Morissette, Thank U
Blackstreet Feat. Mya, Take Me There
Third Eye Blind, Jumper
Janet, Every Time
Lenny Kravitz, Fly Away



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Aerosmith, I Don't Want To Miss A Thing
- 2 Barenaked Ladies, One Week
- 3 Goo Goo Dolls, Iris
- 4 Matchbox 20, Real World
- 5 John Mellencamp, Your Life Is Now
- 6 Hootie & The Blowfish, I Will Wait
- 7 Natalie Imbruglia, Torn
- 8 Madonna, The Power Of Good-Bye
- 9 Semisonic, Closing Time
- 10 Sheryl Crow, My Favorite Mistake
- 11 Goo Goo Dolls, Slide
- 12 Shawn Mullins, Lullaby
- 13 Brian Setzer Orchestra, Jump Jive An' Wait
- 14 Janet, Go Deep
- 15 The Smashing Pumpkins, Perfect
- 16 Eagle-Eye Cherry, Save Tonight
- 17 Shania Twain, You're Still The One
- 18 Mariah Carey, Whenever You Call
- 19 Babyface, You Were There
- 20 Sugar Ray, Fly
- 21 Edwyn McCain, I'll Be
- 22 Natalie Imbruglia, Wishing I Was There
- 23 The Wallflowers, One Headlight
- 24 Bryan Adams, On A Day Like Today
- 25 Celine Dion, My Heart Will Go On
- 26 Smash Mouth, Walkin' On The Sun
- 27 Shania Twain, From This Moment On
- 28 Green Day, Time Of Your Life
- 29 Jennifer Paige, Crush
- 30 Paula Cole, I Don't Want To Wait
- 31 Marcy Playground, Sex & Candy
- 32 Anggun, Snow On The Sahara
- 33 Prince & The New Power Generation, Let's Go Crazy
- 34 John Cougar, Jack & Diane
- 35 Jewel, Who Will Save Your Soul
- 36 Jewel, You Were Meant For Me
- 37 Fleetwood Mac, Landslide
- 38 Matchbox 20, 3 AM
- 39 Musical Youth, Pass The Dutchie
- 40 UB40, Red Red Wine
- 41 Peter Gabriel, Sledgehammer
- 42 R.E.M., Losing My Religion
- 43 Pearl Jam, Jeremy
- 44 Counting Crows, Mr. Jones
- 45 Blues Traveler, Run Around
- 46 Alanis Morissette, You Oughta Know
- 47 The Smashing Pumpkins, 1979
- 48 Fiona Apple, Criminal
- 49 The Cardigans, Lovefool
- 50 Spice Girls, Say You'll Be There

★ ★ NEW ONS ★ ★

- Alanis Morissette, Thank U
Third Eye Blind, Jumper
Deborah Cox, Nobody's Supposed To Be Here
Lenny Kravitz, Fly Away
Kenny Lattimore, Days Like This
Bette Midler, My One True Friend

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 17, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Bizzy Bone, Thugs Cry

BOX TOPS

- Kirk Franklin, Lean On Me
Aaron Hall, All The Places
Shaggy Feat. Janet, Luv Me, Luv Me
Master P Feat. Snoop Dogg, Thug Girl
98 Degrees, Because Of You
Next, I Still Love You
Xzibit, What U See Is What U Get
Big Punisher, You Came Up
Snoop Dogg, Still A G Thang
Xscape, My Little Secret
Fat Joe, Don Cartagena
Silkk The Shocker, It Ain't My Fault
Twista & The Speedknot Mobstaz, Mobstability
Monica, The First Night
Mo Thugs, Ghetto Cowboy
Black Eyed Peas, Joints & Jams
JD & Mariah Carey, Sweetheart
Aaliyah, Are You That Somebody?
Keith Sweat F/Snoop Dogg, Come And Get With Me
Mya, Movin' On

NEW

- Brandy, Have You Ever?
Cypress Hill, Tequila Sunrise
Deborah Cox, Nobody's Supposed To Be Here
Deja, Krazy
Destiny's Child, Get On The Bus
DMX, Method Man, Nas, Grand Finale
Eels, Last Stop: This Town
Fun' Da' Mental, Godevil
Gerald Levert, Taking Everything
Heltah Skeltah, I Ain't Havin' That
John Spencer Blues Explosion, Talk About The Blues
MC Eht, Straight Outta Compton
Mimi, Piece Of Cake
M&M, I Just Don't Give A
Rufus Wainwright, April Fools
Silkk The Shocker, Express Yourself
Tatyana Ali, Boy You Knock Me Out



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Brand Nubian, Don't Let It Go To Your Head
Cirrus, Back On A Mission
DMX, Method Man, Nas, Grand Finale
Eels, Last Stop: This Town
Faithless, God Is A DJ
Filpmode Squad, Cha Cha Cha
Gomez, 78 Stone Wabble
Jay-Z, Hard Knock Life
Johnny Lang, Still Raining
Matchbox 20, Back 2 Good
Most Def & Quali, Definition
Outkast, Rosa Parks
Placbo, Pure Morning
Plasticina Mosh, Monster Truck
Primus, Devil Went Down To Georgia
Reel Big Fish, The Set Up (You Need This)
Pete Rock, Tru Master
Squarepusher, Come On My Selector
Stevie Nicks, If You Ever Did Believe
U2, Sweetest Thing



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- U2, The Sweetest Thing (new)
Outkast, Rosa Parks (new)
Stardust, Music Sounds Better With You (new)
Fiona Apple, Across The Universe (new)
Glenn Lewis & 2 Rude, 'Bout Your Love (new)
Johnny Favourite Swing Orchestra, Rootbeer & Licorice (new)
Liz Phair, Polyesterday Bride (new)
Pras, Blue Angel (new)
The Cardigans, My Favourite Game
Jennifer Paige, Crush
Monica, The First Night
Matthew Good Band, Apparitions
Beastie Boys, Intergalactic
The Smashing Pumpkins, Perfect
Love Inc., You're A Superstar
Marilyn Manson, The Dope Show
Big Sugar, The Scene
Janet, Go Deep
Rob Zombie, Dragula
Fastball, Fire Escape



Continuous programming
Hawley Crescent
London NW18TT

- Aerosmith, I Don't Want To Miss A Thing
Des'ree, Life
Manic Street Preachers, If You Tolerate This...
All Saints, Bootie Call
Faithless, God Is A DJ
Lauryn Hill, Doo Wop (That Thing)
Jennifer Paige, Crush
The Corrs, What Can I Do
Robbie Williams, Millennium
Melanie B. Feat. Missy Elliott, I Want You Back
Stardust, The Music Sounds Better With You
Boyzone, No Matter What
Fastball, The Way
Depeche Mode, Only When I Lose Myself
Eagle-Eye Cherry, Falling In Love Again
The Cardigans, My Favourite Game
Alisha's Attic, The Incidentals
Beautiful South, Perfect 10
Franca Potente, Believe
Jennifer Brown, Tuesday Afternoon



24 hours daily
32 W 57th Street
New York, NY 10019

- Bic Runga, Sway
BR5-49, Wild One
Dag, You Make Me Feel
Depeche Mode, Only When I Lose Myself
Everlast, What It's Like
Everything, Hooch
Girls Against Boys, Park Avenue
Gomez, 78 Stone Wabble
Kirk Franklin, Lean On Me
Lil' Mo, 5 Minutes
Local H, All The Kids Are Right
Nicole, I Can't See
PJ Harvey, A Perfect Day Elise
Squirrel Nut Zippers, Suits Are Picking Up The Bill
WC Feat. Jon B., Better Days



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Semisonic, Singing In My Sleep
Afghan Whigs, Going Down
Liz Phair, Polyesterday Bride
Jerry Cantrell, My Song
Cake, Never There
The Cherries, Frank
Local H, All The Kids Are Right
Gomez, 78 Stone Wabble
Korn, Got The Life
Kent, If You Were Here
Teen Heroes, Radio Listener
Mad Caddies, Road Rash
The Smashing Pumpkins, Perfect
Plasticina Mosh, Monster Truck



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Korn, Got The Life
Rage Against The Machine, No Shelter
Fatboy Slim, Rockafeller Skank
Harvey Danger, Hippopotamus
Culture Club, I Just Wanna Be Loved
Republica, Ready To Go
Raspoutine, The Olde Headboard
The Flys, Got You (Where I Want You)
Marilyn Manson, The Dope Show
They Might Be Giants, Doctor Worm
PJ Harvey, A Perfect Day Elise
Unwritten Law, Holiday

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RIGHTS SOCIETIES TAKE SLOW, COOPERATIVE APPROACH TO EURO

(Continued from page 1)

tion Society/Performing Right Society. Using a British phrase referring to two means of keeping one's pants in place, he states, "This is belt-and-braces stuff."

Global authors' body CISAC and its European affiliate BIEM have advocated a slow and cautious approach to the euro. As European collecting societies have a long history of eschewing impetuosity, they are now moving forward together at a gentle pace.

The euro has engendered a spirit of international cooperation not often seen in the rights arena. All authors' societies across the European Union are cooperating to ensure that each is ready for the day when the euro becomes real, even though only 11 of the 15 EU countries are joining the euro from day one (see Euro primer, this page).

"CISAC has agreed that because of the size of the impact of the euro across the EU, it should not have an impact on competition," says Rathbone. "The rights societies have to work together." Such an attitude is unlikely to attract the attention of the European Commission's DG4 antitrust department, Rathbone argues, as EC staff understand the need for close liaisons during the euro's introductory period.

But, even with the fullest cooperation between rights societies, publishers and composers may still lose out. Their fate is allied to what the euro does to the price of music across the EU.

Executives in the record and retail sectors have theorized that the euro will lead to a harmonization of prices within the EU (Billboard, Aug. 8, Sept. 19). "The question is whether that will be a harmonization up or down," says Terry Foster-Key, senior VP of continental European affairs at EMI Music Publishing. Such harmonization is significant, he notes, because mechanical royalty rates are based on a percentage of publisher price to dealer.

The impact would still be felt even if the music industry moves to actual realized price, as the labels are advocating.

"The effect on the price of music will have an impact on our income," states Foster-Key, "and that's the most important issue."

THE EURO: A PRIMER

The euro is being introduced in 11 of the 15 European Union member nations: Germany, France, Spain, Italy, Portugal, the Netherlands, Belgium, Finland, Ireland, Austria, and Luxembourg. The remaining states—the U.K., Sweden, Greece, and Denmark—have left the political door open to join at a later date.

For the nations in the first wave, exchange rates of their national currencies will be irrevocably fixed Jan. 1, 1999. From that point, national currencies and the euro will co-exist until Jan. 1, 2002, when the first set of euro notes and coins will be issued. Six months later, national currencies in the participating states will cease to be legal tender.

A positive effect on publishers' income should be the fact that the euro will simplify transactions between continental European collecting societies. "There will be a saving to the societies, and that saving should be passed on to the members," says Foster-Key. "If it isn't, I'm sure we will inquire why."

Says Jean-Loup Tournier, president of French society SACEM/SDRM, "The euro represents an opportunity for the European collecting societies."

He says, "With the euro, it will be easier to compare the European societies, and people will see that SACEM/SDRM leads the major territory societies in terms of money given to authors per capita."

But the greatest advantage of the euro, he adds, will be "the suppression of the exchange charges and of the exchange-rate risks for the Euro-

'The effect on the price of music will have an impact on our income. That's the most important issue'

pean authors' societies."

All the societies are approaching that point without haste. Hans Herwig Geyer, spokesman for Germany's GEMA, comments, "Between Jan. 1, 1999, and Dec. 31, 2001, every member is free to become accustomed to the euro as quickly or as slowly as they wish."

GEMA is committed to using the euro as a tool to minimize its own administration costs and to maximize distributions, says Geyer. In the short term, though, there are costs to be met. "It goes without saying that the euro cannot be had for nothing, but the cost of converting our systems will be only a fraction of 1% of income," he says.

In the longer term, Geyer, like Tournier, envisages savings because of the greater simplicity in international dealings the new currency will produce.

GEMA will begin issuing member accounts in euros Jan. 1, 2000. SACEM/SDRM is also prepared for the switch. Board member Claude Gaillard says, "We have been working on the euro for a long time, and we are ready to switch from francs to euro—but the question is when."

"If we switch from Jan. 1, 1999, it will be too soon for our members who are individual authors and composers and for our users who are often small companies. So we will probably wait until Jan. 1, 2001, to make the big switch. However, we are ready if a company pays us in euro next year."

As with the other societies, the conversion of systems to accommodate the euro has had an associated cost for SACEM/SDRM. Gaillard says, though, that the organization was obliged to upgrade systems to be year 2000-compliant and that it is not possible to separate this cost from that produced by the euro.

Possibly Europe's most complex

This is the final part in a series examining the effects on the music industry of the introduction of a single currency, the euro, for the European Union. This week: The impact on rights collection.

systems are at pan-Scandinavian body the Nordisk Copyright Bureau (NCB), which every working day uses Norwegian kroner, Swedish kronor, Danish kroner, Icelandic króna, Estonian kroon, Finnish markka, and Lithuanian lita. When income arrives from around the world in the local currency of the society that sends it, NCB converts it to the local currency of the Scandinavian society receiving it.

Thorkil Emborg, NCB's Copenhagen-based managing director, says, "So far it is only Finland [of the Nordic countries] that have agreed to join the euro system from day one. Already today, the Finnish legislation says that if a producer demands it, the reimbursements can be made in euro if they want."

Emborg adds, "We are used to handling various currencies, including the euro. As a multi-currency organization, we have established procedures for this. NCB is probably one of the few companies that have established systems for this to such a great extent. Naturally it will be an advantage with only one currency and not having to continue dealing with various currencies that we have administration systems for today."

NCB has not calculated how much time or money it might save from a possible trip-down of administration systems that the euro will eventually produce. Says Emborg, "It will not be any substantial amount, but it will certainly be a relief."

Emborg sees the possibilities for international alliances with the EU that the euro will facilitate. He says, "It's going to be easier to establish joint administration systems with the euro, and it will certainly promote the interest in alliances for the organizations."

THE INTANGIBLES

Conny Roth, director of finance at Swedish body STIM, notes that, unlike in the retail and record sectors, not all the effects of the euro are tangible in the intangible world of rights—particularly so when it comes to collecting societies and the large sums of money they administer.

"Historically, we have taken financial advantage of differences in the interest rates in Europe," says Roth. "If we knew we would receive 5 million deutsche marks at a given time, and there was a higher interest rate in Sweden than in Germany, we would take up a loan in the bank which would equal the expected payment from Germany without risking losing money from currency fluctuations. That is not a common practice anymore."

On Jan. 1, 1999, STIM will be implementing a new accounting system that will accommodate the euro. No decisions have been made whether it wants to upgrade its existing system or purchase an entirely new system, so no cost estimates are available.

Roth agrees with Emborg that the euro could stimulate cooperation be-

tween the societies. "In all businesses, the currencies are a difference that can be a little restrictive when it comes to international cooperation. Obviously the introduction of the euro can increase the willingness to cooperate, especially in financial aspects."

He adds, "Another positive aspect is that we get a better tool to compare the various rights societies in Europe. We're constantly doing these comparisons to see how we function in relation to the other societies. It will be of great advantage for the entire business and will stimulate a better development."

EMI's Foster-Key argues, though, that publishers do not require one currency to work out which society is performing best. He echoes the view of record and retail executives earlier in this series that the music industry is sophisticated enough to be able to readily compare prices in

'We get a better tool to compare the various rights societies in Europe'

various currencies and work out which one is cheapest.

These pricing issues remain, though, at the core of the euro's impact. "In a lot of cases, our users have to pay a set price," says SACEM/SDRM's Gaillard. "Actually it is a round value in francs, and when we will have to fix the price in euro, we will have to lower the cost in order to

SONY/ATV ADDS CATALOGS

(Continued from page 10)

are "part of strategic plans [I've had] from the outset to build the broadest-based company I can. It's always exciting to acquire [songs that make] the top of the charts, but in recognition that it's all about songs, it's also about songs that have been hits and can be hits all over again. It's amazing, too, that even young people know more about older songs than we realize."

Rowe suggests that Sony/ATV will continue along the path of acquisition and administration rights. "They don't happen overnight. These catalogs belong to people who've had

PEREZ OUT IN READER'S DIGEST RESTRUCTURING

(Continued from page 10)

marketing, including an association with Time Warner.

Perez would not comment specifically on his departure but tells Billboard that "there is still a lot of opportunity there. They have the most trusted brand. We've been selling a ton of boxed sets."

Remaining on staff in New York are music division veterans Ira Howard, director of A&R; Jenny Hudson, executive producer/director of recordings; Gary Theroux, senior music editor; John Alexander, A&R editor; James Harris, associate music editor; Tony Casuccio, music produc-

find a round amount and to explain to our users that we are not using the euro to increase our prices."

EXTRA CHARGES?

Another issue for collecting societies and publishers is the attitude of banks and financial institutions. In the U.K., Rathbone says, he believes his organization should not incur extra bank charges if and when overseas income arrives in euros. "It should be just like handling any other foreign currency," he states.

"The euro will definitely work wonders in Europe, but there are more currencies in the world," notes Jacques Van Dijk, managing director of the Dutch affiliate of independent publisher peermusic. "In order to cancel out exchange losses worldwide—just like the euro will soon do within Europe—we might be setting up a central clearinghouse, operating like an in-house peermusic bank."

One of the wonders the euro might produce is one mechanical royalty rate across the EU, says Foster-Key. At present, there are two major variations and any number of shadings within them—one rate applies to the European continent and one to the U.K., and within both are mechanisms adjusting payments to account for local market conditions.

"Eventually there will be one rate," says Foster-Key. "I can't say it will be at the U.K. rate or the higher continental rate or another rate entirely, but there will be one rate."

Assistance in preparing this story was provided by Kai R. Lofthus in Oslo, Rémi Bouton in Paris, Wolfgang Spahr in Hamburg, and Robert Tilli in Amsterdam.

them for a long time. As a matter of fact, I've had a long relationship with Buddy Kaye. He knew my father, Dick [onetime chief of Decca Records in the U.K.]."

Says Kaye, "Richard knows the value of songs still played around the world." Of that long standing relationship with Rowe, Kaye says, "I met him when he was 5 years old."

The Kassner Music Group is an umbrella company for seven catalogs: Broadway Music Corp., Edward Kassner Music, Myers Music, AME of New York, Jayboy Music, Piccadilly Music, and Tideland.

er; and Dina Saffan, director of licensing and administration.

In addition to the New York personnel, a number of staffers represent Reader's Digest Music abroad. Remaining on the international staff are Belgium-based VP of international Henri Heymans, London-based director of international John Howard, and Miami-based Katherine Hilliard, representing the Latin American market as director of music. The fate of other staffers in countries where Reader's Digest product is sold was not known at press time.

IRV LIGHTMAN

CELINE DION TAKES STOCK OF SUCCESS

(Continued from page 1)

million, and the rate is into nanoseconds.) Meanwhile, her current tour, covering 29 dates, has grossed \$35 million.

"She never stops growing and trying new things and amazing us every step of the way. This has been another year of that," says John Doelp, executive VP/GM of 550 Music. The proof: "Let's Talk About Love" has racked up worldwide sales of 24 million; 8 million of those were in the U.S.

While she has taken some critical jabs and is seen by some as grossly overexposed, the fact remains that no other current artist in the world—perhaps with the exception of Madonna—appears to have as broad a fan base, with the ability to seize the charts and retail racks and sell out venue after venue. In the seven years

that the people wanted to party with us again, too. Then came the Christmas album and the tour.

"In show business, timing is the most important thing," she adds. "I've been trying to take a break for years, but it could wait. There's just been no perfect time yet."

For Sony, Dion is held up as an artist who can do it all, excelling at anything she takes on.

"She has the quality and the talent to sing with R. Kelly one minute, then Andrea Bocelli the next," says Sony Music Entertainment president/CEO Thomas D. Mottola. "There's no one category she cannot do."

"Celine always takes herself to the next level," adds Epic Records/550 Music president Polly Anthony. "She's better than anyone at raising the bar for herself. We're all here to support her like a giant brain trust, but she is really in control of her destiny at this point. I can't imagine trusting anyone more than her."

RETAIL SUPPORT

Retail, not surprisingly, is 100% behind Dion. "Her following is just amazing," says Jim Litwak, executive VP of merchandising for Trans World Entertainment. "It seems like anything she touches right now does absolutely spectacular."

Her latest French-language album, "S'il Suffisait D'aimer," released Sept. 8 in all territories except the U.S., sold 2 million copies in its first three weeks, with 700,000 units moved so far in France alone, Sony says.

As on her last French album, 1995's "Deux" ("The French Album" in the U.S.)—the world's best-selling French-language album of all time—Dion worked with songwriter/producer Jean-Jacques Goldman.

Because of her schedule, the new album was ultra-efficiently recorded—in less than a week.

"She is able to listen to a song once, and if she loves it, it records itself in her brain," says Vito Luprano, VP of A&R for Sony Music Canada and Sony Music Quebec. "Once she records the demo, the seed is planted in her soul, and it just grows. By the time she goes into the studio, she knows how the song makes her feel. Teamed with Jean-Jacques, it's an incredible marriage of two amazingly talented people."

The album hit the racks quietly in the U.S. Tuesday (13) with no marketing fanfare from Sony.

"We make that available here for the hardcore Celine Dion fan," says Doelp. "We don't want to mislead a Celine fan, thinking this is her next English album."

That's because *that* very album is just around the corner. "These Are Special Times," a 16-track holiday project, is a big-ticket item for Sony's fourth quarter; it's due worldwide Nov. 12-13. It contains inspired arrangements of standards like "O Holy Night," "Blue Christmas," "O Come All Ye Faithful," and "Ave Maria," new versions of the modern classics "Happy Xmas (War Is Over)" and "Feliz Navidad," and a half-dozen original songs.

Among them is a signature Dion ballad, "Don't Save It All For Christmas Day," a track about sharing goodwill and love throughout the year, not just during the holiday season. Dion co-wrote the song; it's her only such

contribution ever, aside from the reggae-fortified "Let's Talk About Love" track "Treat Her Like A Lady," likely to be a single next year.

"I had this melody in my head for two years," she says of "Don't Save It All." "I had never pushed myself to finish it; maybe I was afraid of the reaction. Rene suggested I sing it to [frequent Dion producer] Ric Wake, that maybe he could help. One night, after the Divas Live show, we were all at dinner, having great wine and great food, and Ric and I talked about it. And he called his home, and I left the tune on his [answering machine]. Maybe it was the wine, but I went for it. I sang my idea for the melody and a verse and the chorus. Not long after that, he came to me and said, 'Here is your song.'"



Also present is "The Prayer," a potent half-English, half-Italian duet with opera virtuoso Bocelli that each sang solo on the 1998 soundtrack to "Quest For Camelot." It's Dion's second pairing with an opera master; she sang "I Hate You Then I Love You" with Pavarotti on "Let's Talk About Love."

HOLIDAY EXPECTATIONS

Will it be a merry Christmas for Dion and her friends at Sony?

"We think this could be one of the great holiday records of all time," says Danny Yarbrough, chairman of Sony Music Distribution, who notes that the record will initially ship 3 million copies in the U.S. alone.

"Celine's star has never shone more brightly than it will during the coming holiday season," adds Epic Records Group chairman David Glew. "This is a timeless record. This album is going to receive the same high-intensity marketing campaign we would put behind any new Celine Dion release."

Certainly part of that will be a high-profile, hourlong TV special tentatively scheduled to air Nov. 25 on CBS. The program will feature live performances from the holiday album, as well as a number of past Dion hits. The variety show is the first from a contemporary artist on a major network in years.

"She's the female vocalist right now. What can you say?" says John Artale, a buyer with National Record Mart. "Her Christmas album should be very big. The stage is certainly set."

Unlike most holiday packages, "These Are Special Times" contains what looks to be Dion's next big single, a duet written by Grammy-winning R&B/pop balladeer Kelly. "I'm Your Angel," also the lead-off single from Kelly's new set, "R.," is the most restrained ballad ever released to radio by either artist. It's simple and joyous

in theme and melody, with a compelling hook and seamless harmonies that should honor it with chart greatness.

"Teaming with R. Kelly, who's a superstar in one genre, while she's a superstar in another, is a great idea," says J.R. Ammons, music director at WSTR (Star 94) Atlanta. "But I also think it's a critical record for Celine. I think she's being punished for the success of 'My Heart Will Go On.' Everything she does now is compared to that. [The follow-up single] 'To Love You More' wasn't as big as the record company or radio thought it would be—that was backlash—so I think [the new single] is going to need to go top five or even No. 1 to maintain the momentum she's had."

CELINE SATURATION?

No one is more aware of the danger of Celine saturation than Angelil.

"When we were asked [by Sony] to do another album after 'Falling Into You,' that was the big concern," he says. "The deal was that we would try and record an album, but if we didn't think it was a great album, we wouldn't release it. Very soon into the album, though, we thought it was wonderful, especially when the 'Titanic' song came to us."

His point is that if the material is consistent, fans will be there for it.

"With Elvis Presley and the Beatles, I couldn't get enough of their records, and they were always great," he says. "The Beatles were sometimes coming out with two and three albums a year. You always have to give the public a great product."

Richard Zuckerman, Sony Music Canada's VP of international marketing and A&R, adds that "the public certainly seems to love Celine. As long as we're selling out stadiums, meeting our sales targets like this, and as long as the artist is willing to do this, I think we're fine. But after the tour, when Celine takes a well-needed rest, there will be no major records [new to] the marketplace."

Artale of National Record Mart notes that the overexposure point is always difficult to define.

"Where is that ripe point where an artist falls into overexposure? Right now, I'd say Celine Dion hasn't crossed it," he says. "But with the release of this Christmas record and the ensuing press, the snippets in Entertainment Weekly, and the coverage on every cable TV show in the world, anything can be overexposed in a week."

The most effective way to avoid overkill is, of course, to just disappear for a while. When her current tour expires at the dawn of 2000, Dion and Angelil intend to make it known that her heart doesn't go on and on—at least for the following year, or maybe two or three years.

"After the tour, the plan is to stop for a long, long time, for a few years," he says, even using the term "semi-retirement."

Yes, Dion is still interested in doing an English-language film, playing a secondary role to get her feet wet.

"We've gotten scripts and offers and stories, but there's nothing she can work on now, nothing that we can even talk about," Angelil says.

The couple is still intent on having a baby, too, once things slow down.

"That's the biggest project of them

all," Angelil says, chuckling.

"I started working when I was 13," notes Dion, "and now I'm 30, and the longest I've ever stopped is a month. I need to have a normal life for a while, to spend some time with Rene while we're both young at heart. I want to cook at home, to picnic, to swim in my pool. I need time to be sick and time to recover, time to take a car and listen to music when I am going nowhere."

On the industry side, she adds, "I don't ever want to be bored with show business and going onstage. I need time to miss it. And I don't want people to get tired of me."

For now, though, she plugs onward, flying from city to city, awaiting the next cycle of promotion for her French album, her Christmas album,

'Where is that ripe point where an artist falls into overexposure? Right now, I'd say Celine Dion hasn't crossed it'

or her TV special—whatever the moment holds as a priority.

"Time goes very fast," Dion says in stride. "I can't even imagine myself all the things I've done in the last year."

BANKRUPTCY BILL

(Continued from page 12)

legislators looked it over and rejected it, according to sources in the offices of Sens. Orrin Hatch, R-Utah, chairman of the Senate Judiciary Committee, and Patrick Leahy, D-Vt., the ranking minority member.

Instead, the RIAA agreed with lawmakers to meet with the unions and craft substitute language that does not specifically mention recording artists. That language was inserted in the already-written 707 B (2) of the reform bill, which deals with "bad faith and inappropriate filings" and advises a judge to weigh "the totality of circumstances" of a bankruptcy filing.

The added sentence now states that the totality of circumstances includes "whether an individual debtor seeks to reject a personal services contract and the financial need for such rejection as sought by the debtor."

RIAA president/CEO Hilary Rosen, AFTRA executive director Bruce York, and AFM president Steve Young issued a joint release Oct. 6 on the resolution of the recording-artist provision conflict.

"We are pleased to announce that we have agreed upon a fair and workable solution to this problem facing the music community," the release stated. "Statutory and report language has been agreed to that would address this issue more specifically in the 'bad faith' provisions of the reform legislation, yet it would do so without creating a special rule for recording artists. This is, in our view, the best solution for everyone."

'In show business, timing is the most important thing. I've been trying to take a break for years, but it could wait'

since the release of her first English-language album, Dion has tirelessly worked across the world to become as much of a phenomenon in Poland as in her native Quebec, as much in Israel and Brazil as in the U.S., France, and Switzerland.

"The grace with which she's handled all of this is extraordinary," says Robert M. Bowling, president of Sony Music International. "She's really under a microscope, and yet you'd be hard pressed to find much criticism, considering how hard she works and how many records she sells. It speaks volumes about how professional she is."

Dion's biggest accomplishment in recent times—maybe of all time—has come from the staggering boon of "My Heart Will Go On," the love theme to "Titanic." In February, the song went to No. 1 on the Hot 100 and Adult Contemporary charts, associating Dion with the No. 1 and No. 2 albums for six weeks on The Billboard 200—"Let's Talk About Love" and the film soundtrack. It also won an Oscar for writers James Horner and Will Jennings and became the most-played radio hit in history, reaching a record audience of 117 million in March, according to Broadcast Data Systems.

It's this kind of larger-than-life achievement that marks the most bountiful year of Celine Dion's career. "When you're hot, you have to go with the momentum," says Dion's husband and longtime manager, Rene Angelil. "You have to address the demands that come from all over the place. We have refused so many projects and turned so many opportunities down. But there have also been a number of projects that we find very exciting. We say, 'Why not?'"

"I didn't want to record another album after [the 1996 Grammy-winning] 'Falling Into You,'" Dion admits. "But we couldn't just refuse all the opportunities. People kept sending great songs. 'Titanic' came, and then all those duets. It seemed

New 'Chapter' For EMI's Moffatts

BY DOMINIC PRIDE

LONDON—American audiences know the Moffatts from their days as a country act, signed to A&M Nashville.

Their release from that contract in 1997 was the start of the next chapter in their career rather than the final page. U.S. audiences will be reacquainted with the band when Capitol releases its album "Chapter 1—A New Beginning" during the second quarter of 1999 (*Billboard-Bulletin*, Sept. 3).

Yet the music it will bring will be a far cry from its country roots.

Says bassist Clint Moffatt, "We'll never forget playing country music, but pop/rock is much more universal. People in Asia and Europe can understand it. Country's not a well-known music everywhere."

The change in musical style is reflected in the album title, says Moffatt. "One of the reasons we called it 'A New Beginning' is because of that."



THE MOFFATTS

The pending U.S. release comes after EMI Recorded Music president Ken Berry designated the Moffatts a world priority. But the journey from their British Columbia home to their U.S. label in Los Angeles took them via the Cologne, Germany, offices of EMI Electrola. Last summer, the company's then president Helmut Fest (see story, this page) was alerted to them by German TV producer Jürgen Hohmann, who had

seen a video of the band.

"He called me, and I signed them in five minutes," recalls Fest, now EMI Europe's senior VP of artist acquisition. Fest saw the Moffatts in the flesh, playing their own material on their own instruments. "It was brilliant and fairly bad at the same time," he says.

EMI put the teenagers together with Klaus "Major" Heuser, guitarist with BAP, one of the country's longest-serving acts, who served as a music tutor for the group.

"We knew how to play each instrument, but we weren't all that tight as a band. He taught us how to be tight," says Moffatt.

"Major became their mentor," says Robert Williams of Nashville-based management company Williams-Bell and Associates, who praises the German "mother company" for its creative input and for its determination in working the band on the interna-

(Continued on next page)

U.K. Listens To Corrs

Remixes Help Break 143 Act's 'Talk'

BY DOMINIC PRIDE and PAUL SEXTON

LONDON—For many Irish acts, crossing the Irish Sea to Great Britain has proved more difficult than the longer journey across the Atlantic.

The Corrs are now a household name in the U.K., with almost a million copies of their current album, "Talk On Corners," sold here. In the last six months, the album has been No. 1 on three separate occasions.

But their success in the neighboring market has come late in their career. The folk/rock siblings from Dundalk, near the border with Northern Ireland, originally buttonholed producer David Foster and secured a deal with his label, 143 Records, now an imprint funded by Warner Music Group and affiliated with Atlantic Records in Los Angeles.

Their 1995 album, "Forgiven, Not Forgotten," was an international suc-

cess for Warner Music International (WMI), especially in Australia, where it stands at seven-times-platinum (490,000).

"Forgiven" has sold 2.2 million units worldwide, according to WMI, "and we really went and sold them



THE CORRS

ourselves," says Andrea Corr, the band's lead vocalist and whistle player. "In a way we're fortunate being Irish, because it meant we were welcomed around the world."

"Talk On Corners" has gone 10-times-platinum (150,000) in their native Ireland, a satisfactory result for a group that was initially not readily appreciated in its homeland or across the water: Neither Irish nor British labels were willing to give the act a deal. "We haven't gotten anything easy," says Corr, who refers to the group's success as a "slow build." "I don't think the music business is easy for anybody these days, but we certainly didn't have the benefit of a single going to No. 1."

"Talk On Corners" has sold 2.9 million units worldwide, according to 143 Records. The group's work to support the album has resulted in a heap of platinum certifications in Asia, Europe, and Australasia.

Markets in Asia were accepting of the Corrs on their music alone. Tony Fernandes, GM of the Assn. for Southeast Asian Nations region, says, "Initially, a lot of people thought the Irish slant in the Corrs' music was a bit too upmarket. But if you strip everything down, it's pop music. They also have a family image which makes them ideal for Asia."

Fernandes admits that the Corrs' debut was somewhat neglected within Warner itself, as nobody thought the band was "pop" enough. Fernandes adds, "The main difference with the second album was people believing in it. Also the second album was timed better. The public were more ready for their Celtic slant."

The music found a ready audience in Indonesia. Says Iman Sastrosatomo, marketing and A&R director for Warner Indonesia, "The international second single was 'I Never Loved You Anyway,' but we decided not to go with this song and chose instead to service 'Don't Say You Love Me' in February '98. We were all confident that this was the perfect song for our market, being a very melodic and beautiful ballad."

The band's appearance in major territories helped, as it did in Europe. However, "they don't necessarily have to be there," says Andy Murray, marketing director for U.S. labels at Warner Music Europe in London.

However, in the U.K., "Forgiven" had gone gold (100,000) shortly after

(Continued on next page)

As EMI's Roaming A&R Head, Fest Seeks Pop For The Globe

COLOGNE, Germany—With the unusual title of senior VP, artist acquisition, EMI Europe, it was clear from the outset that the role Helmut Fest took on in February (*Billboard*, March 14) was unlike anything the industry had seen before.

"I'm probably the only A&R guy who doesn't have a label," quips the former Germany-Switzerland-Austria region president. He has been with the company almost three decades, including a stint at Capitol in the U.S.

Fest has been given the green light to roam the planet, picking up acts and developing them for European and international exploitation. It's a job he was already doing for some time via his involvement with such acts as Worlds Apart, Supertramp, Joe Cocker, Chumbawamba, Helmut Lotti, the Kelly Family, and, more recently, Credit To The Nation from the U.K.

Fest believes he can score by working with pop acts, especially those that national A&R executives wouldn't pick up on for their own territories.

"Supertramp could not get a deal in America," he notes. "So I said, 'If you're not going to sign it, then I will.'" After signing to Chrysalis France, the band has sold more than 1 million copies of its 1997 album, "Some Things Never Change," in Europe, says Fest.

Fest says his work is complementary to the A&R work of national companies.

"The acts that I sign are not the ones that bring me into competition with American A&R," he explains. "I will be finding niche areas where we can break international artists."

The classic case in point is the British agit-rock band Chumbawamba. It is signed to EMI Germany for the world outside North America, though no British A&R staffer would pick the group up.

The Moffatts, an EMI Germany signing, is ready to take the U.S. by storm with a new release (see story, this page), and Fest is developing an act, Risqué, made up of three young American women.

By signing so many acts directly (*Billboard*, Dec. 6, 1997), EMI's German company developed an image as a repertoire owner. Yet the drive to create acts was through necessity rather than ambition, says Fest.



FEST

From the start of the '90s, the shortage of U.S. talent that could be exploited in his region meant that Fest had a gap to plug.

"We had a larger problem than with other companies," he notes, pointing to the concentration of EMI's U.S. labels on urban, country, and alternative rock product. "With our North American situation we could have had more suitable product, namely pop records."

BREAKING ACTS CAN MEAN GOING GLOBAL FIRST

(Continued from page 1)

their records in Asia and Europe, and then, armed with 700,000 sales, try to crack fortress America.

Or Ireland's Corrs, the folk/rock foursome who had to go to America to find a deal. It was only after multi-platinum U.S., European, and Asian success that they could cross the Irish Sea to significant sales in the U.K.

Such stories are becoming more common, as major labels look to develop their talent on a global level but leave the costly and difficult British and American markets until they have a copper-bottomed success story to tell.

"I could not have taken the Moffatts to the U.S. without success in the Asian continent and Europe," says Helmut Fest, senior VP of artist acquisition for EMI Europe. Fest is the man who signed the teen sensations to EMI Electrola in Germany and someone who is gaining a reputation for "selling ice to Eskimos" by picking up acts from the U.S. and U.K. that domestic labels don't want, then reintroducing them

"It was always natural that our American and English product should be 60%-70% of our sales," he continues. "[With the lack of product], it gave us breathing space."

The rise of national repertoire was one consequence of that extra room. The development of international acts for the German market—and their worldwide exploitation—was another.

Fest says he is heartened by recent corporate changes, which will allow more dialogue with North America.

"Ken [Berry] has given Roy Lott a mandate to bring in a pop attitude," he says. "An American label should be into alternative music, black music, and pop music. Under the Gary Gersh regime, he wanted to create an alternative label. That's fine, but the world does not live on one act."

In the meantime, Fest is develop-

ing Risqué, whose members auditioned in Los Angeles, to draw on the vast talent resources that aren't being exploited there, he says. (This isn't an act that could have been developed in Germany, he adds: "There are not 300 girls with those talents.") While the group's styling was created in L.A., its production was done in London and Cologne.

In recent years, Germany has developed a knack for producing internationally acceptable pop because the market responds well to it, says Fest.

"There's not enough pop acts," he says. "Germany has never been a hip-hop country. This market's like any other—it likes pop music whether that's black or country. Nirvana broke here because 'Smells Like Teen Spirit' was a great pop record."

DOMINIC PRIDE

to their own markets (see story, this page).

Executives say that other markets, particularly in Asia, are more accepting of melodic pop, whatever its origins, than the U.S. and U.K., which they say are increasingly concerned with servicing niche genres.

"The American market is similar to the British market in that it has very demanding views about what makes a hit," says Robert Williams of Williams-Bell and Associates, the Moffatts' management company. "There's a certain arrogance that tends to supersede all others in America."

Says Williams about U.S. labels, "They say, 'We know what's best for the audience' when they think they know, but they don't." Executives say that with competition for media attention being so high in those markets, they are looking to other places to gain a foothold. European, Asian, and, to some degree, Australian markets are all more accepting of straightforward pop, whereas in the U.S., says EMI Electrola's VP of

AMAZON.COM BUYS DIRECTLY FROM A MAJOR

(Continued from page 10)

Internet retailers, Alliance One-Stop Group, or Baker & Taylor.

Seattle-based Amazon.com was the first online merchant to pursue a strategy of buying direct and using its own infrastructure for fulfillment. But it initially hit an obstacle: As recently as two months ago, distribution executives at the six majors said they were reluctant to do business with online retailers (Billboard, Aug. 1).

Their reluctance stemmed from two reasons. In the view of the majors, online merchants export product when they sell to customers in other countries, a violation of majors' policies. And because the majors have yet to define what constitutes advertising on the Internet, they are unable to determine if online merchants are abiding by their minimum advertised price (MAP) policies.

Amazon has approached all six majors about buying direct. While EMD is now doing business with the merchant, the other five majors say they are still wrestling with the

issues posed by electronic commerce.

With the launching of its "What's That Song" contest, Amazon.com also has achieved another first. It becomes the first pure online music merchant to partner with a label in an across-the-board promotion. Previously, most labels limited their participation in online promotions to an album-by-album basis and, in some instances, even a song-by-song basis.

Amazon.com, which is the premier book merchant on the Internet, entered the music business June 11. The "What's That Song" contest, which began Oct. 6 and runs through Nov. 2, allows customers and visitors to the site to enter a competition—with no purchase necessary—that offers \$50,000 as a grand prize and daily prizes of \$1,000 and artist memorabilia. The contest will be advertised online and on the radio.

Each day during the contest, artists—mainly from the Capitol family of labels and a few from the Virgin Records family—will be

asked a question about their musical tastes. Fans will be given a chance to guess the song that was chosen by listening to a three-second sample via RealNetworks technology.

The 20 acts featured in the campaign include the Beastie Boys, Bonnie Raitt, Radiohead, Lenny Kravitz, Liz Phair, the Beach Boys, Deana Carter, Big Bad Voodoo Daddy, John Lee Hooker, Ben Harper, Robbie Robertson, Cracker, Marcy Playground, Meredith Brooks, Sean Lennon, Dr. John and Medeski, Martin & Wood.

"It's the first time a major has worked in this close a fashion with us," says Bob Douglas, director of music merchandising at Amazon.com. "We are delighted to be teaming up with Capitol in launching a promotion with a major that will be a lot of fun for the visitors to our site. Capitol is showing the lead in breaking E-commerce."

Lou Mann, senior VP/GM of Capitol, says the contest provides acts with great exposure. "Look at the sheer number of daily visits to this

site," he adds. "How can any label not want this kind of exposure for its artists?"

Amazon.com declines to provide traffic volume to its site.

Jennifer Cast, GM of music at Amazon.com, says the fans will gain insight into their favorite artists because of the contest. Each artist will be asked 10 questions, of which one will be featured in the contest. Example questions offered by Cast include "What song do you wish you had written?" and "What song would you play to get people to dance at a party?"

On the day an artist is featured, contestants will be able to link to a page containing the answers that the artist has given to the other questions not featured in the contest.

A NEW 'CHAPTER' FOR EMI'S MOFFATTS

(Continued from preceding page)

tional front.

"I think there's a little bit of national pride in getting this band where they are," says Williams. "They're all driving this forward really hard."

That gusto is present in the words of Lothar Meinerzhagen, EMI Electrola's VP of international. "I'll stick my neck out and say that they will be one of the biggest acts on EMI," he says. Meinerzhagen adds that he expects the album to sell at least 3 million copies worldwide next year.

The album was already released in Germany and has sold a respectable 63,000 copies since May, according to the label. The label has also re-exported the group to the Canadian public. EMI Canada has sold 56,000 units since the album's June 2 release there, says EMI Germany.

As in other markets, Canadian album sales were prompted by two singles: "I'll Be There For You" and the current "Miss You Like Crazy," No. 12 on The Record's Contemporary Hit Radio chart for Monday (12).

In key markets, TV and radio have been the keys to breaking the music, and Williams says the fact that the band members write and play their own songs gives them the edge.

"You have to remember that the Moffatts had done 1,100 live shows before they even signed to EMI Germany," says Williams.

Music TV was especially useful in raising the Moffatts' profile in Asia: Regional channels, including MTV and Channel V, and national broadcasters played the band's videos and put them on talk shows.

The region has also given the act its most spectacular figures: EMI Asia has moved close to half a million copies of the album in eight key markets since May.

Joanne Bailey, VP of marketing for EMI Music Asia, says, "Their music is very simple, and it's easy to cross over into the national markets," pointing out the band's appeal to buyers who might normally go for Thai, Malay, or Indonesian pop. "The memorable hook lines have been the key," she notes, adding, "There was a genuine warmth to the fans. The band had none of this 'I'm a big pop star' attitude."

Playing live also marked the Moffatts as being different from the flood of American and British teen acts

Also, there likely will be an interview with that artist as well.

Cast says that examples of the kind of artist memorabilia that will be given away include a framed, signed art board from the cover of an artist's new album, a 10-minute phone interview with one of the artists, and framed original photos from a recent artist photo shoot.

Albums from participating artists will be featured on the contest page and offered at a discount.

Each day, Amazon.com features one album at 40% off list price, which would violate the MAP policies of all six majors if the merchant were buying direct. Douglas declines to discuss pricing or MAP but says that Amazon.com "will abide by EMD's policies."

BMG OWNER INVESTING IN BARNES & NOBLE INTERNET SITE

(Continued from page 10)

in a competitor. BMG had previously announced its own intention to sell music online (Billboard, Oct. 10).

John Marmaduke, president of Amarillo, Texas-based Hastings Entertainment, which sells both music and books, says, "It's worrisome for book retailers and wholesalers."

Bill Teitelbaum, president of Carnegie, Pa.-based National Record Mart, says, "It's brilliant for Barnes & Noble and Bertelsmann. It brings a major source of money into Barnes & Noble, and it gives Bertelsmann great access to Barnes & Noble, one of their main accounts."

On the other hand, if the site starts selling music, "I wouldn't like that," says Teitelbaum in reference to the idea of a supplier in bed with a competing merchant.

Marcia Appel, senior VP of marketing and communications at the Minneapolis-based Musicland Group, says the company doesn't have a problem with one of its vendors

investing with a competitor. "It seems as people try to figure out the online world, they are partnering up. No one goes it alone," Appel says. "I think we will see that model continue to develop."

Middelhoff says that retailer concerns are unwarranted. "The E-commerce business is not competition for retail stores," he says. "I think it will affect the direct-mail business much more than it will retail. Retailers already accept that we run a book club. This is the next logical step in the digitized business."

In doing the deal, Bertelsmann "will fold" BooksOnline, the online book retail site it is building, into barnesandnoble.com in the U.S., Middelhoff says. In Europe, it will move forward with plans to launch BooksOnline.

The two online services will be interconnected, according to Middelhoff. "If a subscriber of barnesandnoble.com wants a book in Span-

ish or German, he can go to our sites over there and buy the product there," he says.

In addition to paying \$200 million for its ownership stake, Bertelsmann will contribute \$100 million of capital to the joint venture, as will Barnes & Noble. The deal is expected to close in six weeks. Barnes & Noble was unavailable for comment.

With the announcement of this deal, Barnes & Noble postponed an initial public offering for its online business.

Barnesandnoble.com has been in operation since May 1997 and had sales of \$22 million in the first six months of its current fiscal year. It is trailing behind Amazon.com in the battle for online book sales. In the first six months of its fiscal year, Amazon.com had sales of \$200.4 million.

"We will have a global business," which will distinguish the site competitively from Amazon," says Middelhoff. ED CHRISTMAN

THE U.K. FINALLY LISTENS TO THE CORRS' 'TALK'

(Continued from preceding page)

release, and "Talk" was not making the same headway as it was in other territories. "They had a unique blend, and they were ahead of their time," says Murray, "but they were seen as too pop for the folk market and too folky for the pop market."

Their change in fortunes came at the start of this year, when Rob Dickins, chairman of Warner Music U.K., took direct control of the Corrs' British label, EastWest, after the departure of managing director Max Hole for Universal Music International.

Dickins says he identified the Corrs as one of the acts on the roster that could raise the label's profile. However, to sell the band to the media, the Corrs "needed a little shift to the left, not in terms of their music or their substance, but in

terms of their credibility."

The U.K. media, notoriously difficult to convince, "needed a billboard to direct them toward the act."

Dickins sought out Todd Terry mixes of the single "Dreams" that had been done by Atlantic and shelved. At this point, Atlantic had not released the album.

"I found the mixes and said, 'I think this could be the move we need,'" says Dickins. "It needed to be more modern for the U.K. market. We were just taking what they did and making it more accessible."

It worked: The remixed "Dreams" peaked at No. 3 and propelled the album into the top 10.

The formula was repeated with the second single, "What Can I Do," in August, remixed by U.K. dance outfit Tin Tin Out, which was visible

at the time with its own hit, a cover of the Sundays' "That's Where The Story Ends."

Dickins put together a marketing budget for the album, spending more than 100,000 pounds on TV and radio ads. "A&R is also about believing in the spend," says Dickins.

In November, "Runaway," a track from the first album, will be rereleased in the U.K., this time with a remix from Welsh dance outfit K-Klass.

"There have been no negative feelings," says Dickins about the remixing.

"The result isn't a million miles away from the original. The instrumentation, the vocals are all the same, just the image is different."

Assistance in preparing this story was provided by Alexandra Nwlich in Kuala Lumpur, Malaysia.

Assistance in preparing this story was provided by Larry LeBlanc in Toronto and Alexandra Nwlich in Kuala Lumpur, Malaysia.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 364 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top 50 songs including 'IRIS' by Goo Goo Dolls, 'I Don't Want to Miss a Thing' by Aerosmith, and 'The First Night' by Monica.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with recurrent airplay, including 'Semi-Charmed Life' by Third Eye Blind and 'Push' by Matchbox 20.

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

Hot 100 Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top 50 songs including 'The First Night' by Monica, 'How Deep Is Your Love' by Dr. Dre, and 'I Don't Want to Miss a Thing' by Aerosmith.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs 51-100, including 'Remember When' by Sade and 'The Rockafeller Skank' by Polygram/EMI Robbins.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

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

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

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

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

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

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IMBRUGLIA LEADS BILLBOARD MUSIC VID NOMINATIONS

(Continued from page 5)

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

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

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

ALTERNATIVE/MODERN ROCK

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

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

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

CONTEMPORARY CHRISTIAN

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

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

COUNTRY

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

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

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

DANCE

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

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

HARD ROCK/METAL

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

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

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

JAZZ/AC

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

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

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

POP

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

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

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

R&B/URBAN

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

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

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

RAP

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

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

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

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

BUBBLING UNDER HOT 100 SINGLES

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

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

OCTOBER 17, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	2	3	3	ONE WEEK S. ROGERS, D. LEONARD, BARENAKED LADIES (E. ROBERTSON)	*** No. 1 *** ◆ BARENAKED LADIES (C) (D) (V) REPRISE 17174	1
2	1	1	10	THE FIRST NIGHT J. DUPRI (J. DUPRI, T. SAVAGE, M. MCLEOD, P. SAWYER)	◆ MONICA (C) (D) (T) (X) ARISTA 13522	1
3	3	2	7	I DON'T WANT TO MISS A THING M. SERLETIC (D. WARREN)	◆ AEROSMITH (C) (D) (V) COLUMBIA 78952	1
4	6	—	2	HOW DEEP IS YOUR LOVE DUTCH/NOVO (T. SHAW, E. SERMON, R. SIMMONS, K. WALKER, J. B. MOORE, S. GLASSMAN, J. BRALOWER)	◆ DRU HILL FEATURING REDMAN (C) (D) (T) ISLAND/DEF JAM 572424/MERCURY	4
5	4	4	16	CRUSH A. GOLDMARK, J. BRALOWER (A. GOLDMARK, M. MUELLER, B. COSGROVE, K. CLARK)	◆ JENNIFER PAIGE (C) (D) EDEL AMERICA 164024/HOLLYWOOD	3
6	5	5	4	I'LL BE M. SERLETIC (E. MCCAIN)	◆ EDWIN MCCAIN (D) (V) LAVA 84191/ATLANTIC	5
7	7	12	31	THIS KISS B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	7
8	19	26	3	BECAUSE OF YOU BAG, BLOODSHY, ARNOR (A. BAGGE, A. BIRGISSON, C. KARLSSON, P. TUCKER)	◆ 98 DEGREES (C) (D) MOTOWN 860830	8
9	17	22	11	TOUCH IT J. KNIGHT (J. KNIGHT, SCREWFACE, T. STAHL, J. GULDBERG)	◆ MONIFAH (C) (D) (T) UPTOWN 56207/UNIVERSAL	9
10	9	7	9	TIME AFTER TIME C. ROANE (C. LAUPER, R. HYMAN)	◆ INOJ (C) (D) SO SO DEF 79016/COLUMBIA	6
11	8	6	18	MY WAY J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24323/ARISTA	2
12	16	16	13	NEVER EVER C. MCVEY, M. FIENNES (R. JAZAYERI, S. MATHER, S. LEWIS)	◆ ALL SAINTS (C) (D) (T) (V) LONDON 570178/ISLAND	4
13	15	20	6	LATELY J. HOWCOTT, D. PARKS (W. BAKER, C. KELLY)	◆ DIVINE (C) (D) PENDULUM 15316/RED ANT	13
14	21	21	3	WESTSIDE M. MOSLEY, F. QJUNDE (T. QUINTAS, M. MOSLEY, F. QJUNDE, J. SAMPLE, R. FORD, JR., R. SIMMONS, J. MOORE, K. WALKER)	◆ TQ (C) (D) (T) (X) COCKWORK 79222/EPIC	14
15	14	14	11	I STILL LOVE YOU KAYCEE, D. LIGHTY (R. L. HUGGAR, R. BROWN, T. TOLBERT, A. CLOWERS, D. LIGHTY, C. LIGHTY, D. BRISTOLL, K. EDMONDS)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	14
16	10	10	20	WHEN THE LIGHTS GO OUT E. KENNEDY, T. LEVER, M. PERCY (E. KENNEDY, T. LEVER, M. PERCY, J. MCCLAUHLIN, FIVE)	◆ FIVE (C) (D) (T) (X) ARISTA 13495	10
17	13	11	36	TOO CLOSE KAYCEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
18	11	8	21	THE BOY IS MINE R. JERKINS, D. AUSTIN, BRANDY (R. JERKINS, BRANDY, L. DANIELS, F. JERKINS III, J. TEJEDA)	◆ BRANDY & MONICA (C) (D) (T) (X) ATLANTIC 84089	1
19	12	9	11	DAYDREAMIN' R. JERKINS (R. JERKINS, L. DANIELS, F. JERKINS, P. PANKEL, S. HAMILTON, D. FAGEN, W. BECKER)	◆ TATYANA ALI (C) (D) (T) MJJ 78855/WORK	6
20	23	15	7	THINKIN' BOUT IT DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON, G. LEVERT)	◆ GERALD LEVERT (C) (D) (T) (X) EASTWEST 64091/EEG	12
21	18	13	36	YOU'RE STILL THE ONE R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) (X) MERCURY (NASHVILLE) 568452	2
22	20	—	2	JUST THE TWO OF US SAUCE (W. SMITH, B. WITHERS, W. SALTER, R. MACDONALD)	◆ WILL SMITH (M) (T) (X) COLUMBIA 79038*	20
23	22	17	10	I CAN DO THAT T. BISHOP (M. JORDAN, T. BISHOP)	◆ MONTELL JORDAN (C) (D) (T) DEF JAM 566106/MERCURY	14
24	NEW	1	1	Hot Shot Debut THE POWER OF GOOD-BYE MADONNA, W. ORBIT, P. LEONARD (MADONNA, R. NOWELS)	◆ MADONNA (C) (D) (V) MAVERICK 17160/WARNER BROS.	24
25	25	19	21	ADIA P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13497	3
26	24	18	13	LOOKIN' AT ME C. HUGO, P. WILLIAMS (M. BETHA, C. HUGO, P. WILLIAMS, S. COMBS)	◆ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	8
27	26	25	46	TRULY MADLY DEEPLY C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
28	27	23	7	STILL A G THANG M. WELLS (C. BROADUS, C. WOMACK, M. WELLS)	◆ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	19
29	35	52	3	Greatest Gainer/Sales NOBODY'S SUPPOSED TO BE HERE A. CRAWFORD, M. JORDAN (S. CRAWFORD, M. JORDAN)	◆ DEBORAH COX (C) (D) (T) (X) ARISTA 13550	29
30	28	30	7	SPLACKAVELLIE J. CARN (D. JONES, J. CARN)	◆ PRESSHA (C) (D) (T) (X) TONY MERCEDES/LAFACE 24302/ARISTA	27
31	31	31	14	SO INTO YOU TIM & BOB (T. KELLEY, B. ROBINSON, TAMIA, L. RICHIE, R. LAPREAD)	◆ TAMIA (C) (D) (V) QWEST 17194/WARNER BROS.	30
32	29	28	30	ALL MY LIFE J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
33	32	29	14	FRIEND OF MINE J. DUBS, DENT, STEVIE J. (K. PRICE, S. JORDAN, J. WALKER, A. DENT, SEALS, CROFTS)	◆ KELLY PRICE (C) (D) (T) (X) T-NECK 572330/ISLAND	12
34	34	35	11	MOVIN' ON D. PEARSON (D. PEARSON, M. ANDREWS, M. HARRISON)	◆ MYA FEATURING SILKK THE SHOCKER (T) UNIVERSITY 95032/INTERSCOPE	34
35	30	27	17	MAKE IT HOT TIMBALAND (M. ELIOTT)	◆ NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) THE GOLD MIND/EASTWEST 64110/EEG	5
36	39	40	6	SUPERTHUG (WHAT WHAT) THE NEPTUNES (V. SANTIAGO, P. WILLIAMS, C. HUGO, D. HARRY, C. STEIN)	◆ NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	36
37	NEW	1	1	Hot Shot Debut ALL THE PLACES (I WILL KISS YOU) M. SEAL (A. HALL III, M. SEAL)	◆ AARON HALL (C) (D) (T) (X) SILAS 55473/MCA	37
38	33	24	14	CRUEL SUMMER CUTFATHER, JOE (S. DALLIN, S. FAHEY, K. WOODWARD, A. SWAIN, S. JOLLEY)	◆ ACE OF BASE (C) (D) (T) (X) ARISTA 13505	10
39	40	37	19	STILL NOT A PLAYER KNOBODY (C. RIOS, J. FOSTER, M. WILLIAMS, R. JERKINS, J. TEJEDA, J. THOMAS, J. SKINNER)	◆ BIG PUNISHER FEATURING JOE (T) LOUD 65478/RCA	24
40	36	32	29	SAY IT S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	10
41	37	33	17	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) W. JEAN, P. MICHEAL (P. MICHAEL, W. JEAN, R. JONES, B. GIBB, M. GIBB, R. GIBB, J. BROWN, B. BYRD)	◆ PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA (T) INTERSCOPE 95021*	15
42	41	36	9	NOBODY ELSE JAKE (T. GIBSON, J. CARTER, T. JOB, K. SCOTT, J. R. SAYLES)	◆ TYRESE (C) (D) (T) RCA 65538	36
43	38	34	12	INTERGALACTIC BEASTIE BOYS, M. CALDATO, JR. (BEASTIE BOYS, M. CALDATO, JR.)	◆ BEASTIE BOYS (T) (V) GRAND ROYAL 58705*/CAPITOL	28
44	44	50	4	I HAD NO RIGHT P. M. DAWN (A. CORDES, C. ANDERSON)	◆ P. M. DAWN (C) (D) GEE STREET 33535/V2	44
45	42	41	51	I DON'T WANT TO WAIT P. COLE (P. COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
46	46	44	46	HOW'S IT GOING TO BE S. JENKINS, E. VALENTINE, R. KLYCE (S. JENKINS, K. CADOGAN)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64130/EEG	9
47	50	45	44	TOGETHER AGAIN J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	1
48	43	38	10	GOODYBYE TO MY HOMIES C. STEPHENS (MASTER P, SILKK THE SHOCKER, SONS OF FUNK, MO B. DICK, C. PERREN, C. PERREN)	◆ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	27
49	52	43	15	RAY OF LIGHT MADONNA, W. ORBIT (MADONNA, W. ORBIT, C. MALDONO, D. CURTIS, C. LEACH)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17206/WARNER BROS.	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	49	49	28	SEX AND CANDY J. WOZNAK (J. WOZNAK)	◆ MARCY PLAYGROUND (C) (D) (V) CAPITOL 58695	8
51	47	42	6	SHIMMER S. HAIGLER (C. BELL)	◆ FUEL (D) 55D MUSIC 79D19	42
52	53	—	2	EVERYTHING'S GONNA BE ALRIGHT GEO (GEO MAN, HARRIS, J. S. BACH)	◆ SWEETBOX (T) RCA 65596*	52
53	51	51	4	INVASION OF THE FLAT BOOTY B***** E. SERMON (T. SHAW, E. SERMON, R. SIMMONS, K. WALKER, J. B. MOORE, S. GLASSMAN, J. BRALOWER)	◆ TOO SHORT (C) (D) (T) SHORT 42543/JIVE	51
54	48	39	17	COME WITH ME S. COMBS (J. PAGE, R. PLANT, J. BONHAM, S. COMBS, M. CURRY)	◆ PUFF DADDY FEATURING JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	4
55	57	67	12	26 CENTS T. HASELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, W. WALLACE)	◆ THE WILKINSONS (C) (D) (V) GIANT (NASHVILLE) 17197/REPRISE (NASHVILLE)	55
56	55	53	16	OOH LA LA R. STEWART (R. WOOD, R. LANE)	◆ ROD STEWART (C) (D) (V) WARNER BROS. 17195	39
57	63	—	2	NO FOOL NO MORE BIG BABY, SUGAR MIKE (D. WARREN)	◆ EN VOGUE (C) (D) WARNER SUNSET/EASTWEST 64082/EEG	57
58	62	66	8	IF YOU COULD READ MY MIND THE BERMAN BROTHERS (G. LIGHTFOOT)	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ (C) (D) (T) (X) TOMMY BOY 7497	58
59	NEW	1	1	Hot Shot Debut WHEREVER YOU GO D. BOTTOMS, M. MCCARY, J. JONES (D. BOTTOMS, M. MCCARY, N. R. HARRIS)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341075/RED ANT	59
60	65	82	3	Greatest Gainer/Airplay CAN I GET A... I. GOTTLI, LIL' ROB (S. CARTER, I. LORENZO, J. ATKINS, R. MAYS)	◆ JAY-Z FEATURING AMIL (OF MAJOR COINZ) AND JA (T) DEF JAM 567683*/MERCURY	60
61	61	63	16	CAN'T WE TRY A. MARANO (D. HILL, B. CHAPIN-HILL)	◆ ROCKELL (DUET WITH COLLEGE) (C) (D) (T) (V) (X) ROBBINS 72025	59
62	56	60	5	YESTERDAY V. BENFORD (V. BENFORD, D. MORGAN)	◆ DEBELAH MORGAN (C) (D) VAZ 86080/MOTOWN	56
63	68	78	3	LOST IN LOVE M. C. MAGIC (M. CARDENAS, T. CELAYA)	◆ NASTYBOY KLICK (C) (D) NASTYBOY 0137/UPSTAIRS	63
64	59	59	6	TOUCH ME R. SAAIQ (R. SAAIQ, R. ANDERSON, D. CHAVIS, E. MACK, D. STOKES)	◆ SOLO (C) (D) PERSPECTIVE 587600/A&M	59
65	NEW	1	1	Hot Shot Debut BETTER DAYS W. C. CRAZY TOONES (W. CALHOUN, M. THOMPSON, J. WILLIAMS, F. BEVERLY)	◆ WC FROM WESTSIDE CONNECTION FEATURING JON B. (C) (D) (T) PAYDAY/LONDON 570258/ISLAND	65
66	58	58	14	LANDSLIDE L. BUCKINGHAM, E. SCHEINER (S. NICKS)	◆ FLEETWOOD MAC (T) (X) REPRIS 44540*	51
67	54	54	3	JACKIE'S STRENGTH T. AMOS (T. AMOS)	◆ TORI AMOS (C) (D) ATLANTIC 84163	54
68	60	56	16	MONEY AIN'T A THANG J. DUPRI (J. DUPRI, JAY-Z, S. ARRINGTON, C. C. CARTER, B. HANK, R. PARKER)	◆ JD FEATURING JAY-Z (T) SO SO DEF 78864*/COLUMBIA	52
69	64	55	14	HORSE & CARRIAGE POKE & TONE (C. GILES, S. BARNES, J. C. OLIVIER)	◆ CAM'RON FEATURING MASE (T) UNTERTAINMENT 78938*/EPIC	41
70	69	69	19	YOU ONLY HAVE TO SAY YOU LOVE ME ALMIGHTY ASSOCIATES (B. MITCHELL, P. RADFORD)	◆ HANNAH JONES (C) (D) (T) (X) ARIOLA DANCE 54443/BMG LATIN	65
71	84	—	2	MUSIC SOUNDS BETTER WITH YOU STARDUST (T. BANGALTER, B. COHEN, A. QUEME)	◆ STARDUST (C) (X) ROULE 38651*/VIRGIN	71
72	67	62	16	CLEOPATRA'S THEME D. MENDIS (C. HIGGINS, Z. HIGGINS, Y. HIGGINS, T. SCRAFTON, K. HAYES)	◆ CLEOPATRA (C) (D) (T) (X) MAVERICK 17229/WARNER BROS.	26
73	66	64	12	WHAT U SEE IS WHAT U GET J. WEST (A. JOINER, J. WEST)	◆ XZIBIT (C) (D) (T) LOUD 65507/RCA	50
74	76	—	2	FOR YOU I WILL P. MCMACKIN, A. TIPPIN (T. MARTIN, M. NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	74
75	75	80	9	HERE WE GO W. JEAN, FUNKMASTER FLEX (W. JEAN, K. BASS, D. MCRAE, M. MOORE-HOUGH)	◆ FUNKMASTER FLEX PRESENTS KHADEJIA FEAT. PRODUCT (T) LOUD 65542*/RCA	72
76	70	57	10	GOTTA BE J. DUPRI (J. DUPRI, B. CASEY, B. CASEY, M. SEAL)	◆ JAGGED EDGE (C) (D) SO SO DEF 79010/COLUMBIA	23
77	71	65	15	NOBODY DOES IT BETTER WARREN G (NATE DOGG, WARREN G, H. JOHNSON)	◆ NATE DOGG FEATURING WARREN G (C) (D) (T) DOGG FOUNDATION/EPIC 4000/BREAKAWAY	18
78	74	61	3	ONLY WHEN I LOSE MYSELF T. SIMENON (M. GORE)	◆ DEPECHE MODE (X) MUTE 44546*/REPRISE	61
79	78	70	5	TEQUILA SUNRISE MUGGS (L. MUGGERUD, L. FREESE, S. REYES)	◆ CYPRESS HILL (T) (X) RUFFHOUSE 79024*/COLUMBIA	70
80	72	74	4	HOW'S IT GOIN' DOWN PK (E. SERMON, A. FIELDS)	◆ DMX (FEATURING FAITH EVANS) (T) RUFF RYDERS/DEF JAM 566243*/MERCURY	72
81	80	73	14	WOOF WOOF K. MILLS (V. BRYANT)	◆ THE 69 BOYZ (C) (D) (T) QUADRASOUND/BIG BEAT 84123/ATLANTIC	31
82	81	81	20	YOU WON'T FORGET ME FMP (F. REUTHER, L. MCCRAY, P. BISCHOF-FALLENSTEIN)	◆ LA BOUCHE (C) (D) (T) (X) RCA 65428	48
83	RE-ENTRY	9	9	THE ROCKAFELLER SKANK F. SLIM (F. SLIM, J. BARRY)	◆ FATBOY SLIM (C) (D) (T) (X) SKINT 66242/ASTRALWERKS	83
84	82	72	7	I SHOULD CHEAT ON YOU R. JERKINS, I. PHILLIPS (R. JERKINS, F. JERKINS III, I. DANIELS, T. TURMAN, T. HALE)	◆ J'SON (C) (D) HOLLYWOOD 164021	72
85	79	75	18	STOP ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	◆ SPICE GIRLS (C) (D) (X) VIRGIN 38642	16
86	88	85	16	AVA ADORE B. CORGAN (B. CORGAN)	◆ THE SMASHING PUMPKINS (C) (D) VIRGIN 38647	42
87	73	71	9	DEFINITION DJ HI-TEK (D. SMITH, T. K. GREENE, T. COTRELL)	◆ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	60
88	77	83	11	IT'S ALRIGHT D. DASH, M. HOGAN (S. CARTER, D. DASH, J. LEEPER, D. BYRNE, B. ENO, C. FRANZ, M. WEYMOUTH, J. HARRISON)	◆ MEMPHIS BLEEK (& JAY-Z) (C) (D) (T) ROC-A-FELLA/DEF JAM 56621/MERCURY	61
89	NEW	1	1	Hot Shot Debut IF I LOST YOU B. J. WALKER, JR., T. TRITT (T. TRITT, S. HARRIS)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. (NASHVILLE) 17152	89
90	83	87	7	WIDE OPEN SPACES P. WORLEY, B. CHANCEY (S. GIBSON)	◆ DIXIE CHICKS (C) (D) MONUMENT 79003	81
91	89	—	2	A LITTLE PAST LITTLE ROCK M. WRIGHT (J. BROWN, T. LANE, B. JONES)	◆ LEE ANN WOMACK (C) (D) (V) DECCA 72068/MCA NASHVILLE	89
92	93	—	2	DEADLY ZONE M. MYRICK (R. PRICE, N. MYRICK, T. PERRY, K. MUCHITA, A. JOHNSON)	◆ BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD (C) (D) (T) TVT SOUNDTRAX 8215/TVT	92
93	94	90	12	WHAT I DIDN'T KNOW G. MACKILLOP (M. KANG, ATHENAUEM)	◆ ATHENAUEM (C) (D) ATLANTIC 84144	58
94	86	95	6	FIND A WAY THE UMMAH (K. FAREED, M. TAYLOR, A. SHAHEED MUHAMMAD, J. YANCEY, T. TEJ, B. GILBERTO)	◆ A TRIBE CALLED QUEST (T) JIVE 42534*	71
95	NEW	1	1	Hot Shot Debut IF I HAD THE CHANCE T. MORAN (T. MORAN, A. TRIPOLI, M. LORELLO)	◆ CYNTHIA (C) (D) (T) (X) TIMBER! 7746/TOMMY BOY	95
96	87	79	11	DELICIOUS P. LORIMER, R. VISSION (P. LORIMER, R. VISSION, J. JOHNSON, KIBBLE, M. BRADFORD)	◆ PURE SUGAR (C) (D) (T) (X) GEFEN 19422	66
97	92	92	13	REMEMBER WHEN L. BIANCANIELLO (S. WATTERS, M. CALDERON, K. THORNTON, B. ABRAMS, L. BIANCANIELLO)	◆ COLOR ME BADD (C) (D) (T) EPIC 78924	48
98	90	77	10	PAPER P. MICHAEL, J. DUPLESSIS (D. OWENS, P. MICHAEL, N. WHITFIELD, B.		

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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 17, 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	NEW		1	JAY-Z ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98) 1 week at No. 1	VOL. 2... HARD KNOCK LIFE	1
2	NEW		1	OUTKAST LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
3	NEW		1	A TRIBE CALLED QUEST JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
4	1	2	6	LAURYN HILL ▲ ² RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
5	NEW		1	SHERYL CROW A&M 540959 (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
6	2	5	28	'N SYNC ▲ RCA 67613 (10.98/16.98)	'N SYNC	2
7	NEW		1	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
8	10	12	48	SHANIA TWAIN ▲ ² MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
9	NEW		1	VARIOUS ARTISTS NO LIMIT 53505*/PRIORITY (10.98/16.98)	MEAN GREEN — MAJOR PLAYERS COMPILATION	9
10	9	6	13	BARNAKED LADIES ▲ REPRIS 46963/WARNER BROS. (10.98/16.98)	STUNT	3
11	8	7	3	SOUNDTRACK DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	7
12	6	—	2	KEITH SWEAT ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	6
13	11	8	60	BACKSTREET BOYS ▲ ⁶ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
14	7	3	12	BEASTIE BOYS ▲ ³ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
15	5	1	3	MARILYN MANSON NOTHING 90273/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
16	14	9	15	THE BRIAN SETZER ORCHESTRA INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
17	18	27	36	DIXIE CHICKS ▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	17
18	16	14	16	SOUNDTRACK ▲ BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
19	13	11	15	SOUNDTRACK ▲ ² COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
20	17	—	2	GOO GOO DOLLS WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	17
21	12	4	3	HOOTIE & THE BLOWFISH ATLANTIC 83136/AG (10.98/16.98)	MUSICAL CHAIRS	4
22	19	21	27	SOUNDTRACK ▲ ³ WARNER SUNSET/REPRIS 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
23	24	19	7	KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/16.98)	FOLLOW THE LEADER	1
24	22	10	4	HOLE DGC 25164/GEFFEN (10.98/16.98)	CELEBRITY SKIN	9
25	26	20	20	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
26	25	17	6	ROB ZOMBIE ● GEFFEN 25212* (10.98/16.98)	HELLBILLY DELUXE	5
27	21	18	5	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
28	23	16	9	SNOOP DOGG NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
29	20	13	6	SOUNDTRACK ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC	2
30	27	24	17	BRANDY ▲ ² ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
31	15	—	2	FLIPMODE SQUAD FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	15
32	4	—	2	DC TALK FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
33	68	108	18	REBA MCENTIRE ● MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
34	33	33	8	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	15
35	3	—	2	KISS MERCURY 558992 (11.98 EQ/19.98)	PSYCHO-CIRCUS	3
36	29	26	83	MATCHBOX 20 ▲ ⁷ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
37	31	30	53	CREED ▲ ² WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
38	28	23	45	WILL SMITH ▲ ⁴ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
39	30	25	6	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMES VOL. 4	20
40	38	32	31	MADONNA ▲ ⁸ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
41	35	34	46	CELINE DION ▲ ⁸ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
42	34	31	6	ALABAMA ▲ RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
43	39	49	24	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
44	37	29	11	JERMAINE DUPRI ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	3
45	40	38	24	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
46	NEW		1	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	46
47	32	45	3	BETTE MIDLER WARNER BROS. 47078 (10.98/17.98)	BATHHOUSE BETTY	32
48	42	36	12	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
49	NEW		1	SOUL COUGHING SLASH 46800*/WARNER BROS. (10.98/16.98)	EL OSO	49
50	49	50	27	ALL SAINTS ● LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	49
51	45	43	17	EVE 6 ● RCA 67617 (10.98/16.98) HS	EVE 6	33
52	43	37	77	SAVAGE GARDEN ▲ ² COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3

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53	NEW		1	MOS DEF & TALIB KWELI ARE BLACK STAR RAWKUS 1158* (10.98/16.98)	BLACK STAR	53
54	NEW		1	PJ HARVEY ISLAND 524563 (10.98 EQ/16.98)	IS THIS DESIRE?	54
55	52	40	34	CHERRY POPPIN' DADDIES ▲ MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	17
56	67	79	44	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
57	41	—	2	CHRIS ISAAK REPRIS 46849/WARNER BROS. (10.98/16.98)	SPEAK OF THE DEVIL	41
58	46	35	43	SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
59	NEW		1	BRAND NUBIAN ARISTA 19024 (10.98/16.98)	FOUNDATION	59
60	59	—	2	JERRY SEINFELD UNIVERSAL 53175 (11.98/17.98)	I'M TELLING YOU FOR THE LAST TIME	59
61	50	44	20	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
62	36	15	3	MAGIC TRU/NO LIMIT 50017*/PRIORITY (10.98/16.98)	SKY'S THE LIMIT	15
63	53	46	19	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
64	54	90	70	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	2
65	58	54	78	THIRD EYE BLIND ▲ ² ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
66	48	41	8	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
67	69	70	9	EAGLE-EYE CHERRY WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	67
68	44	28	5	FAT JOE MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	DON CARTAGENA	7
69	66	60	64	SARAH MCLACHLAN ▲ ³ ARISTA 18970 (10.98/16.98)	SURFACING	2
70	61	51	55	USHER ▲ ⁴ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
71	72	64	7	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	57
72	51	39	8	SOUNDTRACK ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	8
73	60	62	35	SOUNDTRACK ▲ ² MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
74	56	53	11	SOUNDTRACK MAVERICK 46848/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
75	NEW		1	JONI MITCHELL REPRIS 46451/WARNER BROS. (10.98/16.98)	TAMING THE TIGER	75
76	62	48	23	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
77	57	42	30	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
78	NEW		1	ELVIS COSTELLO WITH BURT BACHARACH MERCURY 538002 (11.98 EQ/17.98)	PAINTED FROM MEMORY	78
79	47	22	4	CANIBUS UNIVERSAL 53136* (10.98/16.98) HS	CAN-I-BUS	2
80	73	93	18	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
81	65	55	48	SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
82	71	59	17	RAMMSTEIN ● MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) HS	SEHNSUCHT	45
83	70	63	52	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
84	78	77	52	EVERCLEAR ▲ CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
85	76	61	11	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
86	74	78	14	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	74
87	75	69	21	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
88	64	—	2	ENRIQUE IGLESIAS FONOVISA 080002 (10.98 EQ/16.98)	COSAS DEL AMOR	64
89	55	—	2	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	55
90	79	68	8	LUTHER VANDROSS VIRGIN 46089 (11.98/17.98)	I KNOW	26
91	83	89	45	GARTH BROOKS ▲ ⁶ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
92	77	65	13	NOREAGA ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	3
93	87	75	42	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	37
94	81	101	12	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	33
95	80	72	87	SPICE GIRLS ▲ ⁶ VIRGIN 42174* (10.98/16.98)	SPICE	1
96	82	52	32	BIG BAD VOODOO DADDY ● COOLSVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VOODOO DADDY	47
97	98	95	21	LENNY KRAVITZ VIRGIN 45605 (10.98/16.98)		5 36
98	100	97	16	MONSTER MAGNET A&M 540908 (10.98 EQ/16.98) HS	POWERTRIP	97
99	85	73	9	POINT OF GRACE WORD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
100	103	136	24	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
101	94	85	33	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
102	89	91	22	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
103	97	92	28	SEMISONIC ● MCA 11733 (10.98/16.98) HS	FEELING STRANGELY FINE	43
104	88	66	21	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
105	96	83	18	THE SMASHING PUMPKINS ▲ VIRGIN 45879* (11.98/17.98)	ADORE	2
106	107	105	29	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
107	NEW		1	UNKLE MO WAX/LONDON 540970*/ISLAND (10.98 EQ/16.98) HS	PSYENCE FICTION	107

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
108	91	81	23	BIG PUNISHER ▲	LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT 5
109	133	142	3	SHAWN MULLINS	SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE 109
110	93	84	68	K-CI & JOJO ▲	MCA 11613* (10.98/16.98)	LOVE ALWAYS 6
111	86	57	8	VARIOUS ARTISTS	FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER	4
112	90	56	5	BIG ED	NO LIMIT 50729*/PRIORITY (10.98/16.98)	THE ASSASSIN 16
113	108	87	54	JON B. ▲	YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX 33
114	106	109	20	NATALIE MERCHANT ▲	ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA 8
115	110	88	22	VONDA SHEPARD ▲	550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) 7
116	NEW ►		1	DEBORAH COX	ARISTA 19022 (10.98/16.98) HS	ONE WISH 116
117	99	74	24	SOUNDTRACK	INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK 10
118	136	138	3	VARIOUS ARTISTS	TIME LIFE 80401/MADACY (17.98/19.98)	SONGS 4 LIFE — FEEL THE POWER! 118
119	115	102	58	MASTER P ▲	NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D 1
120	104	76	9	SQUIRREL NUT ZIPPERS	MAMMOTH 980169* (10.98 EQ/16.98)	PERENNIAL FAVORITES 18
121	102	82	6	NICOLE	THE GOLD MIND/EASTWEST 62209/EEG (10.98/16.98)	MAKE IT HOT 42
122	126	113	27	EDWIN MCCAIN	LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES 73
123	109	149	10	CLEOPATRA	MAVERICK 46926/WARNER BROS. (10.98/16.98) HS	COMIN' ATCHA! 109
124	92	67	7	SOUNDTRACK	TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE 36
125	114	103	22	GARTH BROOKS	CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES 1
126	111	80	14	MAXWELL	COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA 3
127	112	86	54	BRIAN MCKNIGHT	MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME 13
128	101	58	3	SHAQUILLE O'NEAL	T.W.I.S.M. 540947/A&M (10.98 EQ/16.98)	RESPECT 58
129	84	47	4	SKULL DUGGERY	NO LIMIT/PENALTY 3082/TOMMY BOY (10.98/16.98) HS	THESE WICKED STREETS 21
130	116	110	10	DIAMOND RIO	ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE 70
131	NEW ►		1	VARIOUS ARTISTS	TIME LIFE 80402/MADACY (17.98/19.98)	SONGS 4 LIFE — LIFT YOUR SPIRIT! 131
132	158	160	4	VARIOUS ARTISTS	BEAST 5653/SIMITAR (10.98/16.98)	NEXT GENERATION SWING 132
133	113	111	4	VARIOUS ARTISTS	ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED 111
134	118	96	49	MASE ▲	BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD 1
135	95	—	2	THE CHEMICAL BROTHERS	FREESTYLE DUST/ASTRALWERKS 6243/CAROLINE (11.98/16.98)	BROTHER'S GONNA WORK IT OUT: A DJ MIX ALBUM 95
136	141	—	2	LEE ANN WOMACK	DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW 136
137	121	100	30	FASTBALL ▲	HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY 29
138	125	116	22	VARIOUS ARTISTS	POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK 51
139	120	112	17	VARIOUS ARTISTS	RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK 112
140	119	98	51	GREEN DAY ▲	REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD. 10
141	NEW ►		1	SHAKIRA	SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES? 141
142	63	—	2	RAS KASS	PATCHWERK 50739*/PRIORITY (10.98/16.98) HS	RASASSINATION 63
143	127	114	46	METALLICA ▲	ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD 1
144	172	184	8	FIVE	ARISTA 19003 (10.98/16.98) HS	FIVE 144
145	145	143	6	MONIFAH	UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY 136
146	148	131	58	INSANE CLOWN POSSE	ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO 63
147	128	104	18	HARVEY DANGER	SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98) HS	WHERE HAVE ALL THE MERRYMAKERS GONE? 70
148	129	107	10	MARY J. BLIGE	MCA 11848 (10.98/17.98)	THE TOUR 21
149	134	117	50	BARENAKED LADIES ▲	REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE 86
150	NEW ►		1	SOUNDTRACK	DREAMWORKS 50033/GEFFEN (17.98 CD)	A NIGHT AT THE ROXBURY 150
151	142	155	55	BROOKS & DUNN ▲	ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION 4
152	117	94	8	SOUNDTRACK	EPIC 68905 (11.98 EQ/17.98)	DANCE WITH ME 54
153	143	120	7	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ●	ATLANTIC 83110/AG (14.98/19.98)	THE 3 TENORS: PARIS 1998 83
154	135	135	19	MO THUGS FAMILY ●	MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION 25
155	153	139	11	TRIN-I-TEE 5:7	B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7 139

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Lee Ann Womack 136
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Trisha Yearwood 94
Rob Zombie 26

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	NEW ►		1	VARIOUS ARTISTS	ALICE RADIO 32/RYKODISC (16.98 CD)	THIS IS ALICE MUSIC VOLUME 2 156
157	124	106	8	E-40 ●	SICK WID' IT 41645/JIVE (19.98/24.98)	THE ELEMENT OF SURPRISE 13
158	161	153	29	LIMP BIZKIT	FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL 100
159	140	129	22	TAMIA	QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA 67
160	151	—	15	STEVE WARINER	CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN 41
161	190	—	9	VARIOUS ARTISTS	WALT DISNEY 60625 (5.98/9.98)	★★★ PACESETTER ★★★ HALLOWEEN SONGS & SOUNDS 73
162	149	146	8	JENNIFER PAIGE	EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98) HS	JENNIFER PAIGE 139
163	150	145	52	KENNY WAYNE SHEPHERD BAND ●	REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS... 74
164	139	130	33	JAGGED EDGE	SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA 104
165	105	—	2	BIG TYMERS	CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2 105
166	123	—	2	SOLO	PERSPECTIVE 54904/A&M (10.98 EQ/16.98)	4 BRUTHAS & A BASS 123
167	122	71	4	SOUNDTRACK	WARNER SUNSET/EASTWEST 62265/EEG (11.98/17.98)	WHY DO FOOLS FALL IN LOVE 55
168	144	121	6	TATYANA ALI	MJJ/WORK 68656/EPIC (10.98 EQ/16.98) HS	KISS THE SKY 106
169	NEW ►		1	WILL DOWNING & GERALD ALBRIGHT	VERVE FORECAST 557613/VERVE (10.98 EQ/16.98) HS	PLEASURES OF THE NIGHT 169
170	130	99	6	SOUNDTRACK	TOMMY BOY 1294 (12.98/17.98)	54 — VOL. 2 74
171	131	115	5	TRACY LAWRENCE	ATLANTIC (NASHVILLE) 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE 92
172	157	127	6	KEB' MO'	OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98) HS	SLOW DOWN 109
173	NEW ►		1	EVERLAST	TOMMY BOY 1236 (9.98/12.98) HS	WHITEY FORD SINGS THE BLUES 173
174	152	128	59	FLEETWOOD MAC ▲	REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE 1
175	171	177	25	ANDREA BOCELLI	PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM 59
176	137	122	5	WILLIE NELSON	ISLAND 524548 (10.98 EQ/16.98)	TEATRO 104
177	147	134	12	VARIOUS ARTISTS	ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY 83
178	156	124	8	LIZ PHAIR	MATADOR 53554*/CAPITOL (10.98/16.98)	WHITECHOCOLATESPACEEGG 35
179	168	147	14	LUCINDA WILLIAMS	MERCURY 558338 (10.98 EQ/16.98)	CAR WHEELS ON A GRAVEL ROAD 65
180	155	141	27	FUEL	550 MUSIC 68554*/EPIC (10.98 EQ/16.98) HS	SUNBURN 77
181	160	144	63	PUFF DADDY & THE FAMILY ▲	BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT 1
182	NEW ►		1	BAD AZZ	PRIORITY 50741* (10.98/16.98) HS	WORD ON THA STREET 182
183	165	156	43	THE CRYSTAL METHOD ●	CITY OF ANGELS/OUTPOST 30003*/GEFFEN (10.98/16.98)	VEGAS 92
184	164	126	13	KANE & ABEL	NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER 5
185	NEW ►		1	SOUNDTRACK	TVT SOUNDTRAX 8270/TVT (10.98/17.98)	DEE SNIDER'S STRANGELAND 185
186	159	150	17	CLAY WALKER	GIANT (NASHVILLE) 24700/WARNER BROS. (NASHVILLE) (10.98/16.98)	GREATEST HITS 41
187	176	—	51	MARTINA MCBRIDE ▲	RCA (NASHVILLE) 67516/RIG (10.98/16.98)	EVOLUTION 24
188	138	161	8	THE WILKINSONS	GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98) HS	NOTHING BUT LOVE 133
189	154	123	20	SOUNDTRACK ▲	EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM 2
190	163	132	11	MAC	NO LIMIT 50727*/PRIORITY (10.98/16.98)	SHELL SHOCKED 11
191	173	137	67	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲	RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS 16
192	NEW ►		1	BLACKHAWK	ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT 192
193	183	166	11	2PAC	MECCA 8807 (11.98/16.98)	IN HIS OWN WORDS 112
194	NEW ►		1	BOB CARLISLE	BENSON/DIADEM 82312/JIVE (10.98/16.98)	STORIES FROM THE HEART 194
195	NEW ►		1	VARIOUS ARTISTS	POLYGRAM TV/POLYDOR 565357/A&M (10.98 EQ/17.98)	PURE DISCO 3 195
196	192	173	7	EVERYTHING	BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL 173
197	197	183	24	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA	NEMO STUDIO 56511/ANGEL (9.98/16.98) HS	TIME TO SAY GOODBYE 71
198	200	172	53	LOREENA MCKENNITT ▲	QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS 17
199	146	169	14	NEWSBOYS	STAR SONG 45917/VIRGIN (10.98/16.98)	STEP UP TO THE MICROPHONE 61
200	180	158	35	PEARL JAM ▲	EPIC 68164* (10.98 EQ/16.98)	YIELD 2

IFPI 1ST-HALF STATS UNDERSCORE INT'L TURMOIL

(Continued from page 1)

IFPI has extrapolated the production data to calculate that the market during the first half of the year put on 6% in volume and 4% in value to \$2.8 billion at retail prices. However, sources in Japan suggest that the economic slowdown there means labels are holding large volumes of unsold and returned stock. Such stock has been added to market totals because it was in the production figures but has brought no benefit to labels because they can find no one to buy it.

The latest IFPI figures indicate that both regions where the organization has regularly identified potential, Asia and Latin America, suffered reverses during the first half. In addition to Brazil losing 15% in volume and 16% in dollar value to \$432.2 million at retail prices, Chile lost an estimated 7% of volume, and Bolivia and Colombia were down 1%.

The Brazilian figure is most significant, though, as its market is worth more than all the others south of Mexico combined. The Brazilian decrease was due to increased piracy, according to IFPI, though the country's economy has also been in recession.

LATIN STATS

The IFPI statement says the Latin region as a whole fell 3% in volume and 1% in dollar value. However, the organization notes 18% volume growth in Argentina and 2% in Mexico.

The Latin region also accounted for the first half's most spectacular figures. IFPI calculates that Uru-

INTERIM SALES		
Country	Unit Growth*	Value Growth*
USA	8%	12%
Japan	6%	4%
Germany	-7%	-6%
UK	6%	3%
France	-5%	-1%
Brazil	-15%	-16%
Canada	4%	9%
Spain	1%	4%
Australia	0%	1%
Netherlands	-10%	-10%

SOURCE: IFPI

* Jan.-June '98 as compared with Jan.-June 1997

§-Value growth calculated using US\$ values—used in instances of high inflation

guay grew by 75% in volume terms and 50% in dollar terms to finish the period with a market worth \$7.9 million at retail value. In contrast, the tiny Paraguayan market, plagued by piracy and poor local economics, lost 60% of volume.

Of the developed markets, Sweden was a spectacular success, with 18% unit growth. This compensated for other European decreases in Germany, France (down 5% in volume), and the Netherlands, which lost 10% in volume.

Of the Swedish success, Thomas Hedström, CEO of PolyGram Sweden, says, "CD sales were at a very low level last year, so this is partly an adjustment. But consumers are also more interested in spending their money.

"That's reflected in the middle-of-the-road repertoire like 'Titanic,' Andrea Bocelli, and Sarah Brightman. We have been able to reach a wider audience, and not just the kids, which is very positive for the business."

Indeed, IFPI now stresses the need to achieve greater penetration in established markets. In announcing annual world figures in the spring (Billboard, May 9), Sony Music Europe president Paul Russell, speaking on IFPI's behalf, said labels should provide a wider range of more accessible product to better target a broader audience in Europe and North America.

IRISH RISE

The only established market to grow faster than Sweden in the first half of this year was Ireland, where, IFPI says, volume rose 27% and value increased 36% to \$42.5 million."

Globally, IFPI says, the record market increased 5% in local currency value. The organization declines, though, to put a figure on market value at this interim stage.

The figures cover 45 of the 70 countries included in IFPI's annual survey. Those 45 countries account for approximately 95% of the world market. Adding together IFPI's estimation of the retail market value in each of those countries produces a total of \$15.8 billion.

Assistance in preparing this story was provided by Kai R. Loftus in Oslo and Ken Stewart in Dublin.

CDNOW, N2K IN POSSIBLE MERGER TALKS

(Continued from page 10)

which is expected to be the acquired company, rose 22.2% to \$5.50, giving it a market value of \$78.2 million. Shares of CDnow went up 2.3% to \$8.125, giving it a value of \$132.2 million. CDnow's stock had been as high as \$39 and N2K's \$34.625 before concerns about competition in the marketplace brought them down.

Analysts say they didn't think that the run-up in the stocks after the talks were disclosed signaled a bidding war for either of the companies.

"It makes no sense to further fragment the market," says Steven Horen, senior analyst with Nations-Bank Montgomery Securities.

The market activity followed reports in The New York Times and The Wall Street Journal about a possible merger.

"It makes enormous sense," says Horen of the possible deal. "I think that having one powerful destination music-buying source on the Web will make for a very strong opportunity." He added that a deal would be favorable "from a strategic and an operating-leverage point of view."

Executives at CDnow and N2K declined to comment beyond the news release.

Some analysts believed that the merger talks were precipitated by the June entry of Amazon.com into the online music business. A successful seller of books over the Internet, Amazon said it had attracted 3.1 million total customers so far.

"We're focusing our attention on

our customers, not our competitors," says Greg Hart, product manager for music at Amazon.com, of the possible pact.

But news of the potential CDnow-N2K merger was one of two blows delivered to Amazon.com Oct. 7 that made its stock plunge 13.7%. The other announcement was that Bertelsmann, one of the world's largest book publishers, was buying a 50% stake in Amazon's biggest competitor, Barnesandnoble.com, the online site of the Barnes & Noble chain (see story, page 10).

New players like Amazon.com, K-tel, and Platinum Entertainment have entered a fast-growing online music market. But CDnow and Music Boulevard—N2K's online store—have an estimated 45% of the market. Last year, according to the research firm Jupiter Communications, Internet music sales were \$36.6 million. Jupiter projects online sales will be \$87.8 million this year, but many observers believe they'll be higher.

For some time, industry observers have been predicting the consolidation of the online music market. In addition to the Internet companies, all the major bricks-and-mortar music retailers have either launched E-commerce sites or plan to. And the major record companies are also planning to sell their music online.

Because of competition from Amazon.com and other players, investment bank Bear Stearns said it lowered its rating on N2K's stock to "neutral" from "buy."

One published report said that CDnow's founders, Jason and Matthew Olim, would be taking over the combined company after the merger and that N2K's founder/chairman, Lawrence Rosen, would have some undefined role in the new concern.

A source who asked not to be identified said that N2K had approached at least one other company looking to merge or sell part of its business.

In addition to Music Boulevard, which has attracted 522,000 customers so far, New York-based N2K operates a label, N2K Encoded Music. Recently the company cut back on label operations and laid off 18-20 people. Phil Ramone, who had run the label, "will have a senior role in management involving music and technology," according to a spokeswoman. N2K has also created numerous genre- and artist-based Web sites with extensive editorial content.

CDnow's strengths include strong name recognition among consumers—largely due to TV advertising—and a custom-CD compilation business that it acquired.

A merger of the two companies wouldn't have much effect on the distribution of music to online customers. Both CDnow, based in Jenkintown, Pa., and Music Boulevard mostly use Valley Media of Woodland, Calif., for fulfilling U.S. orders.

Assistance in preparing this story was provided by Ed Christman.



by Geoff Mayfield

HIP-HOP HOORAY: Last issue, the 175,000 units that *A Tribe Called Quest* moved would have been big enough to make the rap group's purported swan song its second straight chart-topper on The Billboard 200. Instead, competition from two other new rap albums forces the Tribe to settle for third place, as the combined opening-week sales of *Jay-Z* and *OutKast* approach a half-million units. This marks the first time in the chart's history that rap albums debut in the top three slots.

Jay-Z's No. 1 crown emphasizes the growth of his audience, marking the largest sum the big chart has seen since *Lauryn Hill* debuted in the Sept. 12 issue with more than 422,000 units. In its first full week of sales (that pesky street-date-violations problem caused it to leak early, causing a debut at No. 87 on last issue's Top R&B Albums), Jay-Z's "Vol. 2... Hard Knock Life" starts with 352,000 units, more than double the 138,500 that last year's "In My Lifetime, Vol. 1" did when it bowed at No. 3. His first set, "Reasonable Doubt," peaked at No. 23.

OutKast's "Aquemini" rolled 227,000 pieces, just shy of the 230,000 that 1996's "ATLiens" did when it also opened at No. 2. Tribe's "The Love Movement," the group's third top 10 entry, moved 175,000 units, about 2,500 more than "Beats, Rhymes And Life" rang when it bowed at No. 1.

Keeping the above-mentioned trio of hip-hop albums company in the top 10 is a No Limit compilation, "Mean Green—Major Players," which enters at No. 9 with almost 90,000 units.

ALSO LARGE: In 1996, music critics decided that *Sheryl Crow*'s self-titled sophomore album would debut at No. 1. When it didn't, it was widely derided as a failure in the consumer press, despite a handsome first-week take of 80,000 units. Guess that's the price paid for the multiple Grammys and 32 weeks in the top 20 earned by her 1993 debut.

As that second album piled up a SoundScan tally in excess of 2 million units, some scribes persisted in knocking its sales performance, even as it logged 33 consecutive weeks in the top 50 and 52 straight weeks in the top 100. There is but one act in the current top 50, the No. 13 *Backstreet Boys* (60 weeks), that can claim as many consecutive weeks in the top 50, and only three—*Backstreet Boys*, No. 69 *Sarah McLachlan* (64 weeks), and No. 70 *Usher* (55 weeks)—have managed to remain in the top 100 for a full year.

Only now, with her third title getting off to an even faster start, are critics starting to acknowledge that the sales of "Sheryl Crow" were more substantial than had been reported and did not deserve to be branded with the "sophomore jinx" handle. Although her previous album started with a higher chart rank, No. 4, the new "The Globe Sessions" sold 54% more during its first week (No. 5, 123,000 units). My gut and my ears tell me that this one, like Crow's first two, will also enjoy a long shelf life.

Joining Crow and the rap pack in this issue's top 10 is another artist who caught the press' attention in '96, *Kirk Franklin*. The gospel artist broke through that year when "Whatcha Lookin' 4" entered The Billboard 200 at No. 23 and peaked at No. 3 on Top R&B Albums. The last album to feature Franklin, last year's debut by *God's Property Featuring Kirk Franklin's Nu Nation*, earned the highest rank by a gospel act in Billboard 200 history when it bowed at No. 3 with 119,500 units.

This time, Franklin falls a little shy of the opening week that "God's Property" saw, entering at No. 7 with 105,000 units, but still manages to carve out another piece of history, as "The Nu Nation Project" had initial shipments of 800,000 units, believed to be the largest ever registered by a Christian act.

Unlike "God's Property," which did not garner enough play at contemporary Christian radio to qualify for the Top Contemporary Christian list, this one does. In addition to entering that chart and Top Gospel Albums at No. 1, it makes a 76-5 jump on Top R&B Albums, where those darn street-date violations also resulted in an early bow last issue.

FIRST: The six new entries in the top 10 are historic, the most that part of the chart has seen in the history of The Billboard 200. This, however, is the fourth time since the chart switched to SoundScan data in 1991 that three new titles have occupied Nos. 1-3.

BACKGROUND, FOREGROUND: Idyllic scenes of a romantic setting, interspersed with shots of an attractive couple gazing intently at each other, accompanied by a compelling rendition of "Con Te Partiro," the song known in English as "Time To Say Goodbye." Will this TV commercial sell hotel reservations for Bellagio, *Steve Wynn*'s new luxury resort in Las Vegas? Without asking a travel agent, I believe the answer is yes, because this spot is sure selling lots of copies of *Andrea Bocelli*'s "Romanza." Three weeks ago, it jumped 103-79 with a 31% gain, followed by a jump to No. 67 with a 25% gain, and this issue's leap to No. 56 with a 20% gain.

AUSTRALIAN BIZ ASSESSES IMPACT OF ELECTIONS

(Continued from page 10)

entertainment industry.

Late polls had indicated a win for the Australian Labour Party (ALP), which had promised to immediately ban parallel imports and had offered a policy more sympathetic to contemporary rock music. However, Prime Minister John Howard's government was returned, albeit with a smaller parliamentary majority.

Some sectors of the music industry had campaigned against the government, and more than 150 acts, including Midnight Oil, Regurgitator, and Kate Ceberano, played shows under the theme "Howard's End." Fifteen associations representing musicians, composers, publishers, and managers ran full-page advertisements in major newspapers, condemning Arts Minister Sen. Richard Alston for his "betrayal of Australian musicians, songwriters, composers, and culture."

Concerning parallel imports, the industry has been waiting to see which major retailer, if any, will break ranks and bring in merchandise from abroad.

"Now we'll see the real wash come out," says Charles Caldas, CEO of the independent Shock group, which has label, distribution, and export interests. "A lot of people were hedging their bets until now in case the ALP got back in." It's expected that nonspecialist discount chains will take the lead with parallel imports, forcing music retailers to follow.

So far, the government's promise of lower album prices, as a result of copyright law changes, hasn't materialized. The falling Australian dollar has meant that only imports from Southeast Asia are cheaper. Major retailers have remained loyal to their suppliers, the major record compa-

nies. A handful of independent stores that have bought imports have lost direct accounts with major labels.

Meanwhile, the Music Industry Piracy Investigations unit announced that piracy had doubled since July (Billboard, Oct. 3).

Warner Music Australia chairman Brian Harris believes major retailers won't change tack on imports.

"Our trading partners have stayed with us," he says, "because, let's face it, we drive the business, and we give them excellent trading terms. That's an element [in the relationship] that the government never considered."

Other label heads are cheered by speculation of a post-election Cabinet shuffle that would see Alston promoted out of his arts and communications portfolio. His refusal to negotiate and his vendetta-like approach strained relations with the music industry to the breaking point.

"In the last few months," says Jeremy Fabinyi, managing director of Festival Records, "it has been obvious that the result of changes to the Copyright Act were that CD prices did not fall by \$7," as had been asserted by the change's proponents.

Also, he says, there has been an inflow of pirate merchandise from Indonesia. "Hopefully, a cooler head will prevail [in the future]."

Fabinyi is quietly optimistic that continued debate with the government will see a reversal of the Copyright Act changes.

"Many people within the Liberal and Nationals thought this was a stupid idea to start with," he says. "But Alston always was an efficient politician, and he managed to get it through the Parliament."

In figures made available Oct. 6, the International Federation of the Phonographic Industry reported that trade shipments in Australia for the first six months of this year were essentially flat in units and value (see story, page 1). Emmanuel Candi, executive director of the Australian Record Industry Assn. (ARIA), was on vacation at press time and unavailable for comment.

Although ARIA initially declared its intention to campaign against the government, it turned in a low-key performance during the campaign—and it was not among the organizations that took out newspaper ads to

oppose the Howard administration.

Warner's Harris is adamant that old hostilities need to be put away, because issues like parallel imports, increased radio quotas for Australian music, and digital transmission rights must be addressed.

"We have to deal with government regardless which party's in power, and they have to deal with us," he says. "Let's get on with our business."

Executives at major labels have projected that they'll lose 30% of sales in the first year of unrestricted Asian imports. Reduced A&R activity and cuts in marketing and employees are possibilities, they add. Shock has axed half of its local roster, citing pressure on retail floor space from Asian discs.

"Imports and price will be major issues," predicts Shock's Caldas.

The government is also determined to rush through the 10% GST, which would replace the current 22% sales tax on albums. However, suppliers say that merchants will use the tax difference to improve their margins and that retail prices won't change appreciably. Harris predicts a GST will "have no visible effect

whatsoever" on sales volume.

The Australian Music Retailers Assn. is compiling a report on the GST's effects on retail, particularly on smaller outlets.

"It'll make it more of a level playing field," says the group's chief executive, Rob Walker, "in that by gaining 12 [percentage] points, you get to compete with sales of CDs through the Internet. But what stores save might be absorbed in rises in the new tax on administration, equipment, and rental." He adds, "If a GST was going to result in cheaper CDs, why go through the whole rigmarole of changing the Copyright Act in July?"

Michael McMartin, co-chairman of the Australian branch of the International Managers' Forum, points out, "Young bands will have to pay new taxes for agents, commissions, and instruments. We don't expect an exemption from the GST, heaven forbid. But we do ask for special considerations in grants. This is, after all, an industry that makes \$230 million [\$135.7 million] in exports each year."

The humiliating defeat of right-winger Pauline Hanson's anti-Asian immigration One Nation party prompted sighs of relief.

"She certainly was an embarrassment to us," says Shock's Caldas.

"Our partners realized she represented a very small minority," adds Darren Clarke, director of international product services for Ocean Records, which provides Asian pop. "But if she'd returned this time, it would have affected business relations."

CONGRESS EXTENDS COPYRIGHT TERM; WIPO PASSAGE SEEN

(Continued from page 5)

tections, while giving consumer electronics manufacturers some leeway.

They also address the limits of infringement liability for online providers and telephone companies serving as data and information conduits, and they detail fair-use limits of copyrighted material by libraries and universities. Another provision guarantees authorized access to sound recordings for online Webcasters and establishes a Webcaster compulsory licensing structure.

At first glance, the provisions seem straightforward, but each one was fought over, sometimes phrase by phrase and word by word, as the many competing interests, creators, and users sought to protect and enhance themselves by projecting "what if?" possibilities about the still-murky digital future into the crafting of the document. It will serve as the U.S. blueprint for intellectual property protection and rights for decades to come (Billboard, Aug. 15).

The Sonny Bono Copyright Term Extension Act increases the U.S. copyright term to the international standard of life of the author plus 70 years. The current term provision in the U.S. Copyright Act is life plus 50 years. But it comes as a hollow victory to the U.S. performing right societies, because it contains an amendment put forward by the National Restaurant Assn. (NRA) that demands exemptions from music-licensing fees for restaurateurs and retail establishments that play background music.

The performing right societies fought the NRA's music-licensing exemption legislation tooth and nail as a stand-alone bill for two years to prevent its passage, saying such exemptions would deplete general licensing income. Three years ago, its Hill supporters basically took the copyright-term-extension bill hostage, declaring that it would not be passed unless the other was also

passed. This proved to be the case.

ASCAP and BMI lobbyists were able to chip away at some of the demands, but not the music-licensing-exemption amendment. Early on, a provision that would have also given licensing exemptions to religious broadcasters was defeated.

The final amendment gives bar owners and restaurateurs who employ small background music systems only slight gains. Bars and restaurants of less than 3,700 gross square feet will be exempted from paying royalty fees. Under the original bill put forward in the House by Rep. James Sensenbrenner, R-Wis., restaurateurs having establishments of 3,500 net square feet—which amounts to 7,000 gross square feet—would have been given an exemption.

The performing right societies were also able to defeat a measure in the bill that would have required local arbitration of fee disputes. Instead, a compromise plan was adopted that gives restaurateurs a less expensive alternative than taking their complaints only to the U.S. Southern District Court of New York, as required under current law, but stops short of local arbitration.

In the compromise language, grievances can be scheduled to be heard in 12 courts nationwide, but all will operate under the jurisdiction of the court that handles disputes under the current ASCAP/BMI Justice Department consent decrees.

Further, the societies also were able to defeat a provision that would have jettisoned a provision on "vicarious infringement liability" of those who allow unlicensed music to be played by third parties in establishments, such as conventions.

However, what has enraged officials at ASCAP and BMI—and makes passage of the bill a bitter pill—is the inclusion of language added in the spring that granted retail operations of less than 2,000

square feet, such as mall clothing stores, a music-licensing exemption for background music.

Ed Murphy, president/CEO of the National Music Publishers' Assn., says that he and the NMPA's 600 member companies are "pleased" by the copyright-term extension but "disheartened" by the provisions that "give commercial users of American music privileges that will erode the income of songwriters and music."

ASCAP and BMI, however, issued a joint statement that all but ignored the upside of passage.

ASCAP president/board chairman Marilyn Bergman and BMI president/CEO Frances Preston, both expressed deep disappointment.

"In one sweeping legislative action," said Bergman, "the House and Senate have passed copyright-term extension with one hand yet severely curtailed copyright protection with the other."

"It is a sad day for all creators of music in America and intellectual property rights owners," said Preston.

"We are committed," they added, "to working together with music creators everywhere to reverse the effects of this unfair and damaging music-licensing exemption."

SESAC president/CEO Bill Velez called the term-extension passage "wonderful" but found the licensing amendment "regrettable."

This Week's
Billboard
online
<http://www.billboard.com>

Exclusive Album Reviews

Chaka Khan
"Come 2 My House"
(NPG)

Lucky Strikes
"Song And Dance"
(Lazy SOB)

Barbara Manning
"In New Zealand"
(Communion)

UNKLE
"Psyence Fiction"
(Mo Wax/London)

News Updates Twice Daily
Hot Product Previews
Every Monday

A new **Billboard Challenge** begins every Thursday. This week's champ is Craig Brass of Newark, Del.

News contact: Julie Taraska
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Producer In Long-Term Deal For Billboard Music Awards

Veteran producer Bob Bain has signed a deal with Billboard parent company BPI Communications to executive produce the Billboard Music Awards through the year 2003. Bain executive produced the 1996 and 1997 awards shows, and will again be working his magic for the 1998 show on Dec. 7 in Las Vegas.

As head of Bob Bain Productions, Inc., Bain has executive produced television specials for Fox Broadcasting Corp. including the 1996 Clio Awards, "USA vs. The World Gymnastics," "Sinbad's Dynamite New Year's Eve," and "Surviving the Moment of Impact 2." Bain's credits also



BAIN

include "The 1998 Skate TV Championships and Explosion!" for ABC and "Contestants Tell All... Secrets of Beauty Pageants Exposed!" for UPN.

A former vice president in charge of specials for Fox, Bain was responsible for the creation, acquisition, development and production of all primetime specials for the network. While at Fox, he acquired and produced over 100 specials including three Emmy Awards, four Billboard Music Awards, three Fox's "Rock & Roll Skating Championships" as well as numerous comedy, variety, documentary and animation specials.

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PERSONNEL DIRECTIONS

Jodie LeVitus-Francisco has been named the western advertising director for Billboard and Musician magazines. LeVitus-Francisco has a long history with the Music Group, previously serving as a national advertising manager - video & interactive for Billboard and the



LEVITUS-FRANCISCO

western advertising director for Musician. Her industry experience also stems from time spent at WorldNow Online and Child's Play Video.

A graduate of the University of Illinois, LeVitus-Francisco is based in Billboard's Los Angeles office.

Billboard Music Awards
Las Vegas • Dec. 7, 1998

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Ladies Welcome Back Reprise To No. 1

BARENAKED LADIES rack up "One Week" at No. 1 on the Hot 100, the second Canadian act to top the chart in 1998 after Celine Dion, who had a two-week run at the end of February with "My Heart Will Go On."

It's the first year since 1994 that two Canadian acts have reached pole position in the same calendar year. "All For Love" by the triumvirate of Bryan Adams/Rod Stewart/Sting and "The Power Of Love" by Dion were the first two No. 1 titles that year. "One Week" is the first Canadian No. 1 since Dion's "Because You Loved Me" in 1996. Our friends from north of the border were shut out of the chart pinnacle last year, the first time since 1992.

"One Week" is the first single on Reprise to hit No. 1 on the Hot 100 in the '90s. The last chart-topping hit on the Burbank, Calif.-based label was Chicago's "Look Away" in December 1988. Before that, you'd have to go back to John Sebastian's "Welcome Back" in May 1976 to find a Reprise single sitting on top of the chart.

"One Week" is the label's ninth No. 1; the very first Reprise title to reach the summit was Dean Martin's "Everybody Loves Somebody" in August 1964.

"One Week" is the 12th single to advance to No. 1 this calendar year. It's only October, and that is already more No. 1 titles than we've had in any year since 1993. You'd have to go back to 1992 to find 12 No. 1 titles in a year, and 1998 is sure to surpass that. It's impossible, however, to top the

27 No. 1's we had in the pre-SoundScan year of 1991.

HELLO 'GOOD-BYE': The third single from Madonna's "Ray Of Light" set enters the Hot 100 at No. 24. "The Power Of Good-Bye" (Maverick) is the 16th Madonna single to debut in the top 40 and is her 38th top 40 hit out of 41 chart entries. It's the seventh-highest debut of her career and the fifth consecutive title to debut in the top 30.

If "Good-Bye" has the power to reach the top 10, it will be Madonna's 33rd single to do so, and if it can go all the way, it will be her 12th No. 1 and her first since "Take A Bow" in

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by Fred Bronson

1995.

BACH TO BASICS: No question who the most senior songwriter is on the Hot 100. Earning a credit on "Everything's Gonna Be Alright" by Sweetbox (RCA) is one J.S. Bach. That's because the song is partially based on Bach's composition "Air."

BACHARACH TO BASICS: Elvis Costello's Mercury label debut lands him on The Billboard 200, along with special guest Burt Bacharach. "Painted From Memory" opens at No. 78. That gives Costello a chart span of 20 years, 10 months, dating back to "My Aim Is True" in December 1977. Bacharach's chart span is a decade longer, going back to his A&M classic "Reach Out," which bowed in October 1967.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	547,839,000	574,107,000 (UP 4.8%)
ALBUMS	444,463,000	484,054,000 (UP 8.9%)
SINGLES	103,376,000	90,052,000 (DN 12.9%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	338,658,000	388,436,000 (UP 14.7%)
CASSETTE	104,738,000	94,408,000 (DN 9.9%)
OTHER	1,067,000	1,210,000 (UP 13.4%)

OVERALL UNIT SALES THIS WEEK

14,041,000

LAST WEEK

13,059,000

CHANGE

UP 7.5%

THIS WEEK 1997

14,832,000

CHANGE

DOWN 5.3%

ALBUM SALES THIS WEEK

12,389,000

LAST WEEK

11,449,000

CHANGE

UP 8.2%

THIS WEEK 1997

11,287,000

CHANGE

UP 9.8%

SINGLES SALES THIS WEEK

1,652,000

LAST WEEK

1,610,000

CHANGE

UP 2.6%

THIS WEEK 1997

3,545,000

CHANGE

DOWN 53.4%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1997	CHANGE
CD	9,981,000	9,225,000	UP 8.2%	8,674,000	UP 15.1%
CASSETTE	2,369,000	2,188,000	UP 8.3%	2,587,000	DN 8.4%
OTHER	39,000	36,000	UP 8.3%	26,000	UP 50%

ROUNDED FIGURES

FOR WEEK ENDING 10/3/98

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



THE NEW ARTIST BREAKTHROUGH STORY OF THE YEAR!



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