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#BXNCV# \*\*\*\*\* 3-DIGIT 908  
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • NOVEMBER 21, 1998

## 'Unigram' Takes Shape, But Details Unresolved

A Billboard staff report.

NEW YORK—While the proposed master plan to consolidate PolyGram and the Universal Music Group (UMG) into one company has been revealed via press reports in advance of official word, the thousands of details needed to make the scheme work are still being sorted out, according to executives at both companies.

The broad strokes may have been painted, but none of the lines has been filled in yet, says one executive involved in the consolidation process. In fact, some of the senior label executives who are upset by how their new roles are being defined in the consolidated company are said to be lobbying to overturn some of the decisions—which reportedly are not yet written in stone.

The switch has not been finalized, says a senior PolyGram executive, but "it has essentially been agreed." Paul McGuinness of Dublin-based Principle Management says, "We do not know as of now where certain players are going to end up. This is by no means done and dusted."



through" in December (Billboard, Nov. 14). "No final decisions have been made," says Universal Music spokesman Bob Bernstein, who declines further comment.

Rank and file employees, who have been anxious since the deal was first announced in mid-May to see how the two companies will be fitted together

(Continued on page 87)

Similarly, major artists may also be unhappy with the fallout of the pending changes. For instance, industry sources say U2 is planning to leave Island Records for the Interscope Music Group, once the new corporate alignments are settled.

when he produced their album "Under a Blood Red Sky." He also produced 1988's "Rattle And Hum."

Edgar Bronfman Jr., president/CEO of Universal parent Seagram, told Billboard he "won't comment on PolyGram until our deal goes

### NEWS ANALYSIS

## DVD Making Big Strides

BY SETH GOLDSTEIN  
 NEW YORK—DVD looks like it's riding the crest of a fourth-quarter wave that should bring home more than 1 million players by the end of the holiday season.

software companies should add fuel. Meanwhile, the limited-play alternative known as Divx, short on players and storefronts, treads water.



The DVD Video Group (DVG) now crowds about the delivery of the 1 millionth unit this year to retail, which has sold through an estimated

(Continued on page 91)

### INSIDE THIS WEEK'S BILLBOARD

Jive Expanding Into Electronica With 'Electro' Label ... P5



EMI Publishing Taps Lamberg For New Nat'l Post ... P10



## HMV's Expansion Continues With Huge Scottish Site

This story was prepared by Tom Ferguson, managing editor of Music & Media.

EDINBURGH, Scotland—HMV's \$4 million investment in a new store here—its 108th, opened Nov. 3—is the latest step in an ongoing expansion program in the U.K., the chain's flagship market. The 17,000-square-foot outlet is the largest record store



(Continued on page 94)

Madonna Joins Billboard Music Awards Lineup ... P14



## Manson, 'N Sync Lead Billboard Music Vid Awards

BY CARLA HAY  
 LOS ANGELES—In a study of contrasts, shock rock band Marilyn Manson and pop vocal group 'N Sync received the most awards (two each) at the 1998 Billboard Music Video Awards, held Nov. 6 at the Sheraton Universal in Universal City, Calif.

Nothing/Interscope's Marilyn Manson was honored for its clip "The Dope Show." The video, in which lead singer Marilyn Manson appears as an androgynous alien, won the Maximum Vision Award (given to the video that best advances an artist's career) and the award for best hard rock/metal clip.

RCA's 'N Sync swept the

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SOUND OF THE CITIES  
**MINNEAPOLIS**  
 A BILLBOARD SPOTLIGHT: PAGE 19

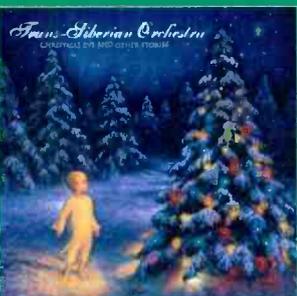
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 A BILLBOARD SPOTLIGHT: PAGE 51

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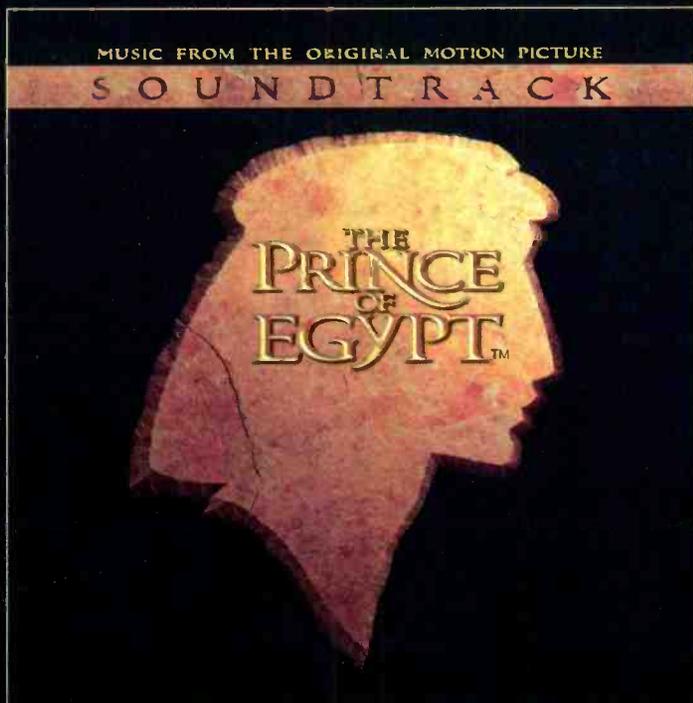
ALBUMS IN STORES NOVEMBER 17TH

FILM OPENS DECEMBER 18TH

ONE HOUR NBC SPECIAL FEATURING MUSIC & PERFORMANCES BY ARTISTS  
FROM ALL THREE SOUNDTRACK ALBUMS AIRS ON DECEMBER 13TH

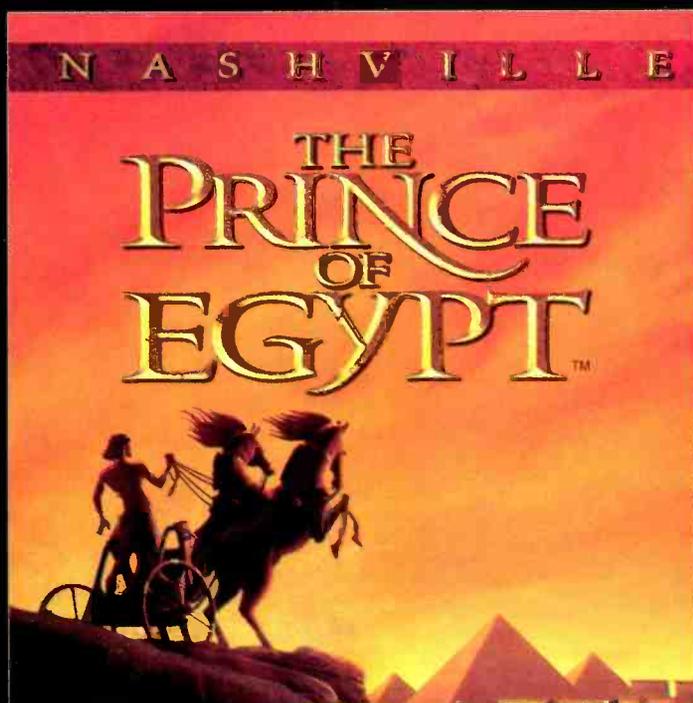


[www.dreamworksrec.com](http://www.dreamworksrec.com) [www.prince-of-egypt.com](http://www.prince-of-egypt.com)  
Soundtrack Executive Producers: Michael Ostin, Lenny Waronker and Jheryl Busby  
Nashville Executive Producer: James Stroud  
Inspirational Executive Producers: Buster and Shavoni  
Motion Picture Artwork, Photos: ™DreamWorks L.L.C., © 1998 DreamWorks L.L.C. © 1998 SKG Music L.L.C.



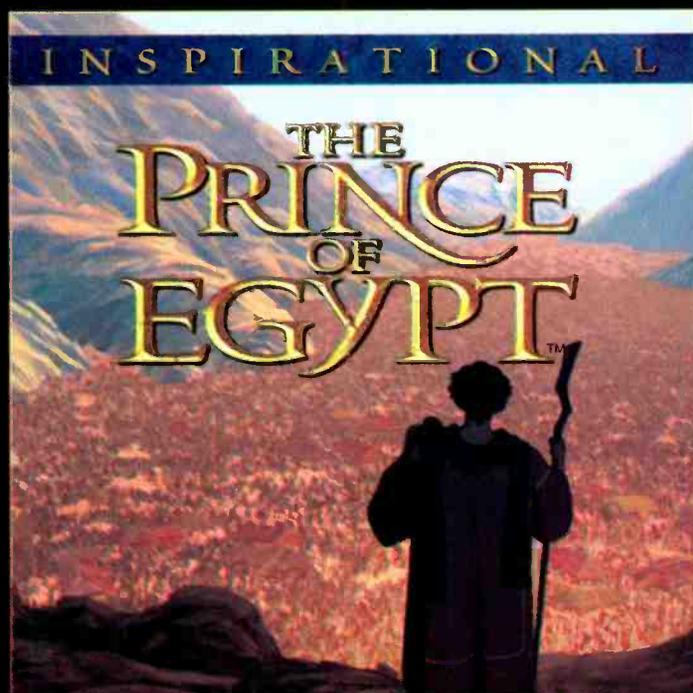
*Featuring Songs Performed by:*  
 WHITNEY HOUSTON AND MARIAH CAREY  
 BOYZ II MEN  
 K-CI & JOJO  
 AMY GRANT  
 OFRA HAZA  
 OFRA HAZA AND EDEN RIEGEL  
 AMICK BYRAM AND LINDA DEE SHAYNE  
 BRIAN STOKES MITCHELL  
 STEVE MARTIN AND MARTIN SHORT  
 RALPH FIENNES AND AMICK BYRAM  
 MICHELLE PFEIFFER AND SALLY DWORSKY

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 SCORE COMPOSED BY HANS ZIMMER  
 SCORE PRODUCED BY HANS ZIMMER AND ADAM SMALLEY



*Featuring New Songs From:*

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 CLINT BLACK  
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 GARY CHAPMAN  
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 CHARLIE DANIELS  
 VINCE GILL  
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 JARS OF CLAY  
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++NOVEMBER 15-20, 1998

<b>SN</b>		<b>SPANKIN' NEW MUSIC WEEK</b>
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# IT'S A BAD WEEK TO START A NEW BOOK.

++THE LINEUP:

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Sun. 8:00 ET/PT

**SPANKIN' NEW MUSIC WEEK KICK-OFF SPECIAL**

**Mon.**



Mon. 4:30 ET/PT

**MARIAH TV**

**Tue.**



Tue. 4:30 ET/PT

**JEWEL TV**

**Wed.**



Wed. 4:30 ET/PT

**METALLICA TV**

**Thu.**



Thurs. 4:30 ET/PT

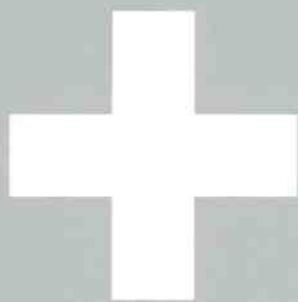
**WHITNEY TV**

**Fri.**



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Still not enough? Every day during Total Request Live at 3:30 pm ET, we're delivering **WORLD PREMIERE VIDEOS**. Here's just a few of the artists you'll see:



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# Jive Imprint Slides Into Electronica

BY CARRIE BELL

LOS ANGELES—With the creation of its new imprint Jive Electro, the parent label hopes to make a splash in the electronica genre.

"Many people view us as an urban label, but we do other things and have proven successful at them," says Jive president Barry Weiss, noting the label's past successes with A Flock Of Seagulls and Samantha Fox and currently with the Backstreet Boys. "We look to release viable music forms that have international appeal. Electronica is one of those genres."

The new label, which will be headed by former ffr/London Records A&R executive Neil Harris and former Concrete Marketing executive Jennifer Ryan, has been setting up and scouting artists quietly since March. But Jive has had the moniker since the mid-'80s. "The name was used on a few early techno albums like one by Willesden



DUBTRIBE SOUND SYSTEM

Dodgers," says Weiss. "We thought it was the perfect name for the new venture, so we reincarnated it and added an outlook for the millennium. We are hoping to find the next Prodigy or Chemical Brothers."

Harris agrees that the label hopes to be successful on a mainstream level. "Jive knows how to sell records, and they put muscle behind their artists. That's one of the qualities that sold me on this endeavor," he says. "But they're also willing to let Jen

and I do our thing and take time to sign the right artists and spread the word. We want artists that people copy, not ones who follow trends. Ones with a distinct sound and a desire to make numerous records."

Harris believes they've found two groups that fit the bill already in San Francisco's Dubtribe Sound System and the U.K.'s Hardknox. Dubtribe's "Bryant Street," which hits racks Feb. 23, 1999, is the label's first release. An as-yet-untitled album by Hardknox is scheduled for spring. "We are looking into a few other acts right now. In fact, we are always looking, but we are picky bastards," Harris says. "But both signed bands have been around, playing at raves and making records in their houses. In the next year, we hope to turn the large live fan base into a record-buying group."

Ryan and Harris acknowledge the obstacles that lie ahead when dealing with the  
*(Continued on page 88)*



**Forces Of Hope.** Hanging out backstage during the One Night of Wonders City of Hope concert Nov. 4 at Santa Monica, Calif.'s Barker Hangar are many of the artists whose renditions of "one-hit wonders" from the Hot 100 capped the Spirit of Life Award dinner honoring Billboard president and publisher Howard Lander and editor in chief Timothy White. Gathered outside the green room, from left, are John Mellencamp, Anita Cochran, Deana Carter, Anoushka Shankar, James Taylor, Angélique Kidjo, Tracy Bonham, Shawn Colvin, Sheryl Crow, and host Bill Murray. Also performing at the gala were Don Henley, Stevie Nicks, BR5-49, and an all-star band led by musical directors Steve Jordan (on drums) and Danny Kortchmar (on guitar), the lineup of which included Clifford Carter (keyboards), Luis Conte (percussion), Steve "Boltz" Bolton (guitar), Pino Palladino (bass), Johnny Britt and Arnold McCuller (vocals), and the Memphis Horns featuring Jim Horn, Jack Hale, Jim Spake, and Scott Tomson. A photo spread and backstage report on the entire event, which raised more than \$2.5 million for the City of Hope hospital and research center, will appear in the next issue of Billboard. (Photo: Chuck Pulin)

## LETTERS

**'MERGER OF EQUALS'**

I must call attention to several factual inaccuracies regarding the announced merger between N2K and CDnow, as reported in your recent article "What's Next For Web Retail?" (Billboard, Nov. 7).

The article states, for instance, that the transaction "calls for CDnow to purchase N2K." In reality, the transaction is a "merger of equals" in which a new entity, initially to be called CDnow/N2K Inc., will exchange shares of common stock for the stock of both companies.

The most serious error occurred in a quote from an unnamed "traditional retailer," who implied that N2K's management "pocketed some money from [previous] stock sales" and further that "CDnow is going to give them \$111 million worth of stock that they can sell." A review of available public documents would clearly show that no mem-

ber of N2K's senior management sold any holdings of the company's common stock, either in the October 1997 initial public offering or in our follow-up offering in April 1998. Additionally, the shares of CDnow/N2K Inc. to be issued in connection with the merger will be distributed to all shareholders of record, whereas the implication of the quote is that the new shares are going to company insiders for resale. I am disturbed that the officers of N2K did not have the opportunity to respond to this comment, which represents serious charges about the integrity of management.

I have the greatest respect for Billboard magazine and its editorial staff, and I appreciate the opportunity to clarify these issues.

Jon Diamond  
 Vice Chairman, N2K Inc.  
 New York

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

## BMG Ready To Launch Online Store

BY DON JEFFREY

NEW YORK—Before the end of the month, BMG expects to launch an Internet music store linked to its online genre sites. The store will sell music from other labels as well as its own (*Billboard Bulletin*, Nov. 11).

Executives say that GetMusic.com, the new service, is an extension of BMG's genre-based World Wide Web sites, which now number three but are expected to increase to six by year's end.

"It will seamlessly allow consumers to move from the genre sites to purchase music," says Elizabeth Schimel, who will be overseeing GetMusic as VP/GM of BMG Online.

BMG has been the most aggressive of all the major record companies in the use of the Internet to both promote and sell music. It was the first to roll out genre Web sites and advertise them heavily. In September it announced the formation of BMG Online, a division supervised by Kevin Conroy, senior VP of worldwide marketing for BMG Entertainment, and Schimel.

Last month, BMG's parent, Bertelsmann AG, acquired 50% of Barnesandnoble.com, the Internet arm of bookseller Barnes & Noble, for \$600 million. A few weeks later, Barnesandnoble.com announced that it was going to start selling music online in the first quarter of next year. But BMG executives say GetMusic will have nothing to do with Barnes & Noble.

GetMusic will be the music store for the BMG Web sites Bug Juice, for alternative rock; Peeps Republic, for R&B and hip-hop; and Twang This, for country. The genre sites that will soon be launched will be for Latin music; adult contemporary and classical; and classic and hard rock.

Visitors to a genre site will be directed to specific areas of GetMusic. For  
*(Continued on page 95)*

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HOT SINGLES

HOT SINGLES

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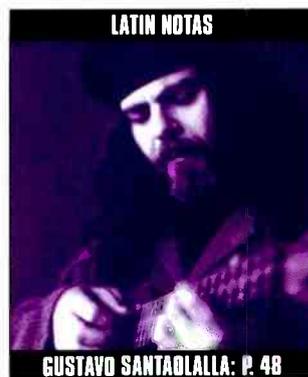
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CLASSICAL/KEEPING SCORE

SVIATOSLAV RICHTER: P. 45

**Changes Follow Kingfisher's VCI Purchase In U.K.**

BY SAM ANDREWS

LONDON—British retail group Kingfisher—owner of the U.K.'s largest music and video retailer, Woolworths—has announced that following its 46.8 million pound (\$78.2 million) acquisition of U.K. independent video and music distributor VCI, the company will become a division of Kingfisher's specialist entertainment arm, Entertainment U.K. (EUK).

As a result, VCI, which comprises VCI Video Publishing, MCI Music Publishing, book publisher Andre Deutsch, and Disc Distribution, now has a new managing director in Richard Green, until recently commercial director of EUK, which acts as a distributor to Kingfisher's 800 Woolworths outlets.

The move comes in the wake of an announcement of the government's Department of Trade and Industry giving the green light to the acquisition, which was achieved following a bidding

war with media company Scottish Media Group. Kingfisher achieved victory with a share offer of 120 pence (\$2.02).

VCI chairman Michael Grade, formerly chief executive of terrestrial TV station Channel 4, has resigned in the wake of the Kingfisher buyout, to be replaced by EUK chairman Roger Jones.

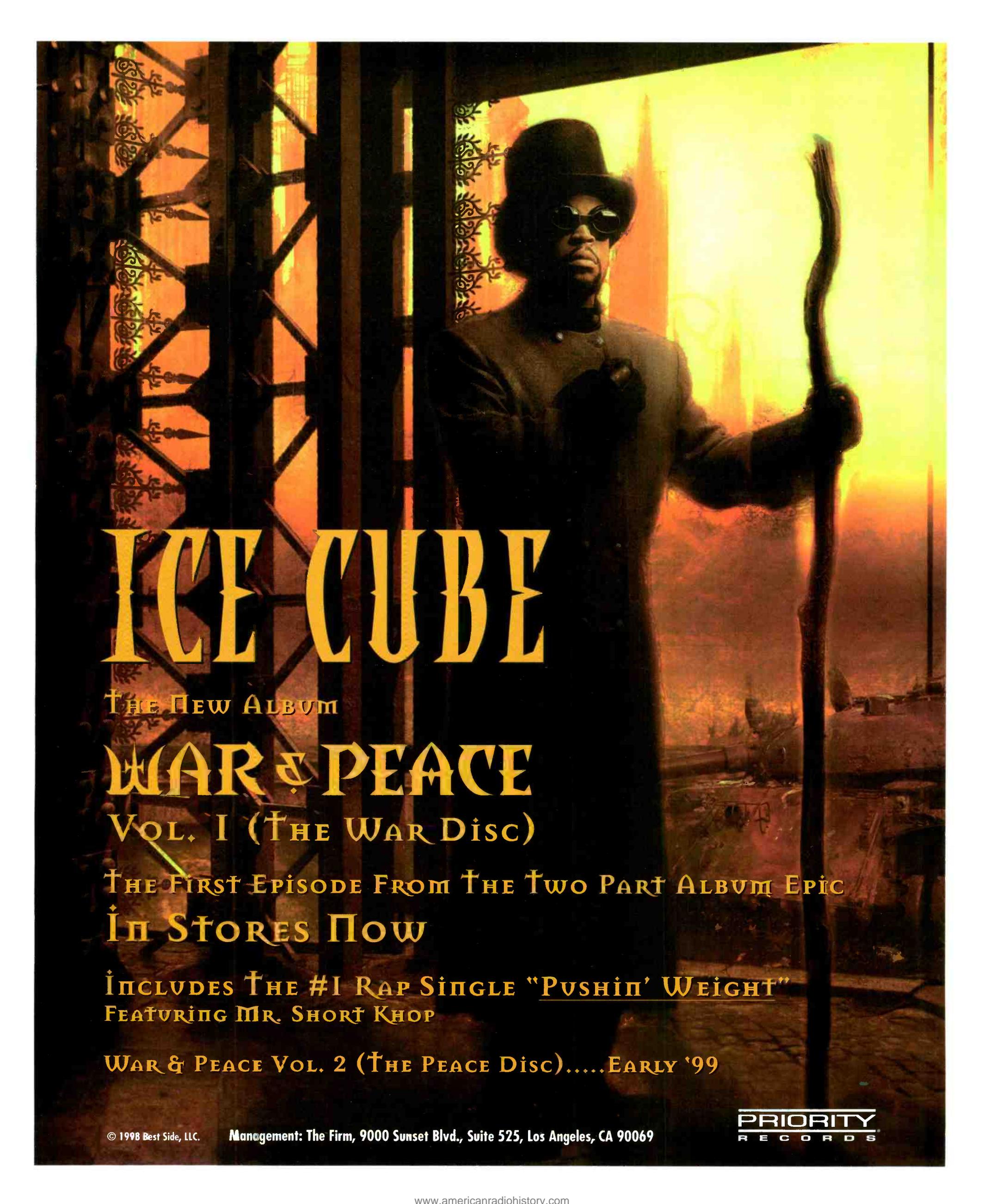
As yet, the roles of chief executive Steve Ayres and managing director Ivan Dunleavy within the company are still uncertain. Green reveals that while neither now has any executive control, they both remain on the board. "We are still assessing what role they might have in the future," says Green.

However, Peter Stack, managing director of the MCI music division, will continue in his post, says Green, who adds that he does not foresee many management changes for the immediate future. "One of the reasons for the pur-

chase was that EUK didn't have all the skills sets available within VCI," he says.

"It really is business as usual for the moment in the run-up to Christmas," he adds. He confirms that VCI is set to release a wide-ranging selection of product in the coming months, including videos from popular TV soaps "Coronation Street" and "Emmerdale," resulting from its output deal with Granada Media Group. MCI will concentrate on promotional activity for its budget music range, and Andre Deutsch is to release biographies of actor John Thaw and U.K. music legend Sir Cliff Richard.

Green also discounts rumors that distribution operation Disc will be shut down. "Disc remains as it is," he says. "It very much complements rather than clashes with EUK. EUK is a secondary distributor, while Disc, as a primary distributor into the marketplace, performs a function EUK does not."



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**PRIORITY**  
RECORDS

# U.K. Indie Group Formed

**Assn. Has Diverse Goals, Will Work With BPI**

BY JEFF CLARK-MEADS

LONDON—The U.K.'s major and indie labels are working out to what extent they are dancing to the same tune.

The indie sector is setting up its first viable representative body in a decade, the Assn. of Independent Music (AIM). Unlike its '80s predecessor, Umbrella, AIM is planning to do business with the major-dominated body, the British Phonographic Industry (BPI).

Indeed, new AIM chief executive

Alison Wenham says that her organization and the BPI will focus together on issues of mutual concern, such as piracy and political lobbying. But all other aspects of the relationship between AIM and the BPI remain to be resolved.

Leaders of the indie sector have been discussing the concept of having their own body for 18 months. The existence of those negotiations was first revealed by Billboard in the summer (Billboard, July 18).

Now it has been announced that AIM will be operational by Jan. 1, according to Wenham. She is recruiting the four staff members the organization requires and is seeking offices in west London.

Wenham, as founder and longtime managing director of the classical label Conifer Records, is regarded as an ideal candidate for the position of chief executive. With her history in the classical sector, she is seen as politically neutral by the pop and rock labels, and her standing in the record business makes her acceptable to the corporations. She also has

(Continued on page 86)

## Warner Reshapes Euro Management

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media.

LONDON—Warner Music International (WMI) is refining its management structure in Europe and elevating two of its senior executives to newly created regional positions.

Warner Music Italy/Greece president Gerolamo Caccia is appointed president, southern Europe; he will be responsible for France, Spain, and Portugal in addition to the two countries he already oversees. Simultaneously, central European

(Continued on page 95)

## Industry Decries Philips CD-RW Ads

BY JEFF CLARK-MEADS and ROBERT TILLI

LONDON—Advertising for the first generation of rewritable CDs (CD-RW) has infuriated labels and publishers. Organizations representing both sides of the music industry say they are considering legal action over what they see as an incitement to infringe copyright. At the core of the issue is electronics company Philips, which is in the process of leaving the music industry through the sale of its record arm, PolyGram. Philips' advertising for its CD-RW machines touts the fact that the system can dig-

(Continued on page 86)

## Venture Connects Radio, Net Retail

BY DON JEFFREY

NEW YORK—A film entrepreneur and a radio promoter have devised a way to link radio, retail, and the Internet in a new venture.

Music Magic, a limited partner-



ship based in Los Angeles, is setting up a chain of branded online music stores linked to individual radio stations nationwide (Billboard Bulletin, Nov. 12).

(Continued on page 86)

# Brits Show Raising Its Profile

BY DOMINIC PRIDE and MICHAEL PAOLETTA

LONDON—The Brit Awards 1999 will receive a late-night slot on ABC-TV in the U.S. next year, as the show starts to build an international presence. It is hoped that this will pave the way for a prime-time slot in the U.S. in 2000, a long-sought-after goal of the British music industry.

According to David Saltz, executive producer for music for ABC-television (and the executive producer of the U.S. program), final details are still being finalized.

"We expect the show to pre-empt what [local affiliates] run in their markets," Saltz says of the scheduled 11:30 p.m. airing on March 6. "With our 225 affiliates, there will be high clearance for this program, somewhere in the range of 90%-95%. And it won't be a case of whether or not an affiliate will program it, but at what time of the day."

Calling it "one of the best live music specials," Saltz says he appreciates the award show's deft intertwining of concert, party, event, and celebration. "It's a very special evening, with music at its core. It's

like a very private affair that we've all been invited to."

The show will also be promoted in the U.S. by the Brit organizers. The nominations for the awards, due in January, will also be officially announced in the U.S. Eagle Rock Entertainment, which is selling the



TV rights for the third year, says it has got the show back on German TV

after a three-year gap, striking a deal with cable pay-TV station Premiere.

Rights have also been sold to broadcasters in other key territories, including cable station M6 in France, Fuji-TV in Japan, Stream/RAI3 in Italy, and MuchMusic in Canada. So far, the show has been sold to more than 100 territories, says Eagle

Rock, mostly to key terrestrial networks or pay-TV channels.

Alex Fraser, television sales manager for Eagle Rock, says there is heightened demand for the show because of renewed interest in British music and because of the production standards of the show. "The Americans saw the show, and everyone was very interested," he says.

ABC took the 1998 awards show, but it was not shown simultaneously across the whole country.

For 2000, ABC has every intention of taking the program into prime time. "But it's just a little too early to confirm anything," says Saltz.

MasterCard, which struck a three-year sponsorship deal with the Brit Awards worth close to 2 million pounds (\$3.4 million) (Billboard, Nov. 7), may also be looking to gain more

(Continued on page 88)

## Argentine Biz Worries That '98 Gains Will Deflate In '99

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Despite indications that Argentina's record industry could register record-setting sales in 1998, several executives here are fearful that a nascent recession will deflate the market in 1999.

"The first months of the year were calm, and April showed a growth that brought enthusiasm to us all," says Roberto Piay, president of Argentine recording trade association CAPIF. "But a major slump in September showed that the country's economic deceleration may hit the record industry."

Piay is quick to add that the country is not in a recession, but he notes that the Southeast Asia-induced economic downturn in Brazil could adversely exports to that country—Argentina's main export market.

In addition, Piay suggests that the presidential election in 1999 may thwart economic growth as the country's business leaders await the out-

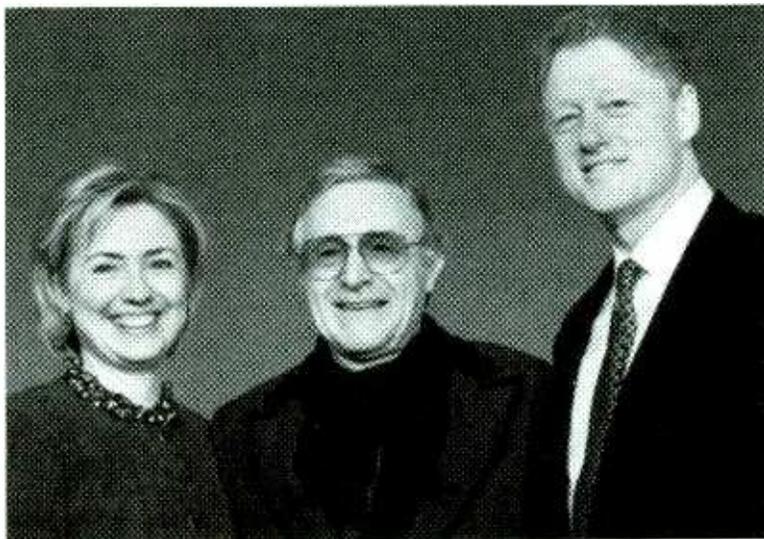
come of the election.

Piay points out, however, that "it is difficult to quantify" what effect the economy and the presidential election will have on the Argentine record industry.

For the moment, Piay says, in spite of the dropoff in sales in September and a potential slowdown in the economy, sales for CAPIF's member labels, which account for some 90% of the Argentine record industry, are on target to enter record territory.

The domestic record business gen-

(Continued on page 85)



Medal Of Honor. HighTone artist Ramblin' Jack Elliott was one of 12 recipients of the National Medal of Arts in a ceremony held Nov. 5 on the South Lawn of the White House sponsored by the National Endowment for the Arts. Elliott is flanked by President Clinton and first lady Hillary Rodham Clinton.

## After Streamlining, WH Smith Sees Record Profits

This story was prepared by Tom Ferguson, managing editor of Music & Media.

LONDON—Retail chain WH Smith increased its pretax profit to a record 142 million pounds (\$227 million) on overall sales of 2.1 billion pounds (\$3.3 billion) in the 12 months ending Aug. 31, according to preliminary results published Nov. 11.

Smith has changed the end of its fiscal year from May 31 to Aug. 31. This means that Nov. 11 saw two sets of preliminary results published; one covers the 15-month period ending Aug. 31 to comply with legal requirements under the Companies Act. Both results cover a period that saw Smith dispose of the music and video chains the Wall in the U.S. and Virgin Our Price in the U.K., along with the book-selling chain Waterstone's.

It also acquired the retail operations in the U.K. of its former direct competitor John Menzies. Pro forma figures for the 12 months ending Aug. 31 include an exceptional operating cost of 10 million pounds (\$16 million) relating to the reorganization of John Menzies Retail, some 4 million pounds (\$6.4 million) of which is accounted for by "staff rationalization costs." The Menzies stores were fully integrated into Smith's retail operations Sept. 1. Smith has secured annual administration savings of 7 million pounds (\$11.2 million) as a result.

"Following the successful sale of non-core operations," said chief executive Richard Handover in a statement, "we have reorganized our activities and are focusing on building the WH Smith businesses and brand."

In the U.K., Smith operates 558 High Street stores, 158 under the

John Menzies banner. It also has 409 outlets in the U.S. Its WH Smith brand in the U.K. has more than 400 music and video departments. In the 12-month period, Smith's overall profit before tax and exceptional items rose 10% to 142 million pounds (\$227.2 million), compared with the 12 months ended Aug. 31, 1997.

Sales from Smith's retailing operations rose 8% to 1.16 billion pounds (\$1.86 billion), generating an operating profit of 66 million pounds (\$105.6 million), up 14% compared with the previous 12 months.

"In the High Street business," said Handover, "we continue to rebuild the product offerings and the key disciplines critical to the business in the future."

The 15-month results show total sales across the group of 2.6 billion

(Continued on page 94)

## Kingsmen Prevail In Contract Suit

BY BILL HOLLAND

WASHINGTON, D.C.—The '60s rock band the Kingsmen won a five-year court battle Nov. 9 when the Supreme Court declined to hear an appeal of a decision that grants the group 30 years of back royalties for its hit version of the Richard Berry song "Louie Louie" (Billboard Bulletin, Nov. 10).

The song, which remains popular to this day, reached No. 2 in the Hot 100 in 1963. The appeal of the Kingsmen case would have been on a narrow jurisdictional issue about whether the case should be dismissed because the lawsuit was heard in California.

The suit was based on existing California and New York law that states that a party may unilaterally rescind a contract if there have been "breaches of the contract so material and substantial a nature that they affect the very essence of the contract and serve to defeat the object of the parties."

(Continued on page 87)

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# EMI Taps Lamberg

## Pub. Picks 1st National Creative Exec

BY MELINDA NEWMAN

Marking the first time EMI Music Publishing has designated a nationwide creative post, Evan Lamberg has been promoted to executive VP of creative, North America. Previously, Lamberg was senior VP of creative, East Coast.



Martin Bandier, chairman/CEO of EMI Music Publishing, left, congratulates Evan Lamberg on his new role as executive VP of creative, North America.

While EMI Music Publishing chairman/CEO Martin Bandier says that the promotion "codifies the way I've operated in the past

number of years in terms of relying on Evan for guidance and advice on the signings we make," Lamberg's new position portends a mightier role for him in the future.

"This is a huge baby step toward a bigger picture that's coming," says Lamberg. "Marty said to me, 'I'm grooming you for further things. I want to make a statement to the people out there that you're going to be that close to me in making the upper-level decisions at the company.'"

Lamberg, who is widely considered one of the most artist-friendly publishing execs in the country, has signed a number of top artists to the publishing company, including Hootie & the Blowfish, matchbox 20, Sean "Puffy" Combs, Edwin McCain, and Shawn Mullins.

"I always look at Evan as the 'go to' guy," says Bandier. "I ask him, 'Is this a deal you think makes sense, is this a deal you believe in?' This move doesn't change in a dramatic way his day-to-day duties;

(Continued on page 85)

# Universal Expands Home Vid Structure

BY SETH GOLDSTEIN and EILEEN FITZPATRICK

NEW YORK—Universal Studios Home Video has put the finishing touches on a newer, bigger structure designed to navigate vendors through tougher marketing waters. The revamped unit, however, appears to be marching to the beat of a different drummer, as other studios are peeling off management layers or retaining the status quo.

"I think we're responding" to the fact that "there is more product than distribution channels can handle," says executive VP Bruce Pfander. Adding manpower, he says, is a "way of differentiating ourselves. The whole purpose of this is to ferret out every corner of distribution potential and give each the attention it needs."

Pfander now has staff in place under senior VP of strategic marketing Charlie Katz to address areas like brand management and retail merchandising aimed at more narrowly targeted audiences. Mass consumer campaigns, he says, will count for less.

"The trick is how you manage a more fragmented audience," Pfander says.

Many vendors aren't paying attention, in his view. Studios, he says,

keep "piling on" product even while retailers have begun to "very tightly" manage their inventories. Thus, the catalog branding programs that have been Hollywood's meat and potatoes for years no longer "get you the leverage they used to."

His unit—in particular Jane Miller, the new senior VP of retail



marketing—is working hand in glove with Universal Music and Video Distribution

(UMVD). The distributor itself has just put the finishing touches to its management expansion plan, says executive VP/GM Craig Kornblau.

He joined Universal from Disney's Buena Vista Home Entertainment. So have several of Kornblau's latest hires, including Dick Longwell, the new senior VP of sales and distribution, and Brad Reinke, VP of sales overseeing distributor relations.

Longwell, who had spent the last three years with MGM Home Entertainment, is "the pre-eminent sales person in the video industry," Kornblau maintains. He adds that, along with Ann Daly, who left Disney for DreamWorks, "we were the ones who started the whole business."

UMVD's goals are at least as ambitious.

"We're a little different from our friends," Kornblau says. "It's the only company set up to leverage music and video. Retailers want us to maximize both businesses. It's what they've been asking for." Kmart, for example, has reorganized its stores so that music and video are adjacent, and even intermixed, departments, although each has a separate buyer.

"We're poised to take advantage of the 1999 slate," Kornblau says.

But if Universal Studios and UMVD are bulking up, several key suppliers are cutting back. Chief among them is Buena Vista, which has taken advantage of departures to UMVD and elsewhere to eliminate an entire level of VPs. Their duties have been reassigned, and the holes left by executives Kelley Avery, Dennis Rice, Pam Kunick-Cohen, and Kornblau have not been filled, according to a source.

Warner Home Video reportedly has decided not to replace marketer Brian Moreno, now Playboy's executive VP of worldwide home video. Meanwhile, Columbia TriStar Home Video, 20th Century Fox Home

(Continued on page 85)

# Ardent Takes Back Some Functions From ForeFront In Shift To Autonomy

BY DEBORAH EVANS PRICE

NASHVILLE—In a step toward becoming a full-service label, Ardent has entered into a new agreement with ForeFront Records that shifts the marketing and promotion functions of select acts back to the Memphis-based indie label.

ForeFront will continue to provide sales and distribution functions for Ardent through Chordant Distribution. (ForeFront is distributed to the Christian retail market via EMI Christian Music Group's Chordant Distribution and to the general market through EMI Music Distribution.) ForeFront will continue to work upcoming releases from Smalltown Poets, Skillet, and Satellite Soul under the original 1995 agreement with Ardent, which

included marketing and promotion, as well as sales and distribution.

Ardent began handling marketing and promotion functions with Clear's self-titled debut, issued Nov. 3. Ardent will also handle Big Tent



Revival's spring 1999 release, as well as two new acts slated for release next

year—All Together Separate and Brother's Keeper.

ForeFront president/CEO Dan Brock says this is an amicable transition. "We have an agreement that is ongoing," he says. "We won't bring new artists into that agreement, but there are [Ardent] artists we'll continue to work with, like

Smalltown Poets, Skillet, and Satellite Soul. Big Tent had committed to do three records under that agreement, so they'll be moving to Ardent with the next album. Now Ardent will not only produce the music, they'll also market and promote it."

Brock says the label entered into the agreement in 1995 when ForeFront was looking for additional A&R sources. Working with the Memphis-based company to take the music Ardent was producing to the marketplace worked well for both companies.

Ardent president Pat Scholes says his label has been thrilled with its involvement with ForeFront and is glad to "still be tied to them." He

(Continued on page 17)

## Time Life Sees Retail Success With 'Songs 4 Life' Series

BY GORDON ELY

Time Life Music—long acknowledged as the industry's king of direct-response compilation albums—is making retail strides with its latest series, which focuses on the Christian marketplace.

"Songs 4 Life," a collection of the best of 25 years of contemporary Christian music (CCM), is planned as an ongoing multi-volume set, with titles released sequentially at five-week intervals. Now in its fifth volume, the series already ranks among the label's most notable direct-response sellers.

Individual titles in the "Songs 4

Life" series are also being carried at key retail outlets, including Wal-Mart, Kmart, and Target stores. This marks a shift for Time Life, which hasn't made significant retail outreach before, although some of its projects have been sold in stores.

For an avenue into the mainstream, Time Life turned to Madacy Entertainment Group for distribution, hoping to couple its own brand-name recognition and reputation with Madacy's expertise and knowledge of the retail market.

"The strength and theme of 'Songs 4 Life' and the Time Life name have really been drawing people to this series," says Harris Sterling, Madacy's VP of strategic marketing. "Sales have been

(Continued on page 85)



## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** RCA Records in New York promotes **David Bendeth** to senior VP of A&R. He was VP of A&R.

**Tom "Grover" Biery** is promoted to senior VP of promotion at Warner Bros. Records in Los Angeles. He was VP of alternative promotion.

**John Boulos** is named senior VP of promotion, East Coast, at Warner Bros. Records in New York. He was senior VP of promotion at Epic Records.

Rhino Records in Los Angeles promotes **Quincy Newell** to director of product management and **Eric Kayser** to director of promotion. They were, respectively, senior product manager and associate director of promotion.



BENDETH



BIERY



BOULOS



NEWELL



FOREMAN



PAYNE



KNOX



ADLER

**Aaron Foreman** is promoted to director of new media at Epic Records Group in Santa Monica, Calif. He was manager of new media.

MCA Nashville promotes **Pat Payne** to promotion manager and **Tatum Hauck** to promotion coordinator. They were, respectively, promotion coordinator and promotion

assistant.

DMG Records in Los Angeles names **Ann-Riley Caldwell** VP. She was an associate at the law firm of Parker, Milliken, Clark, O'Hara & Samuelian.

**Kim Kaiman** is appointed director of marketing at Jive Records in New York. She was director of mar-

keting at Columbia Records.

**PUBLISHERS.** **Michael Knox** is promoted to VP of productions and artist/writer development at Warner/Chappell Music Inc. in Nashville. He was VP of artist/writer development.

**Lori Adler** is promoted to VP of contract administration at EMI Mu-

sic Publishing in New York. She was senior director of contract administration.

**RELATED FIELDS.** Freedman & Smith Entertainment in New York, formerly Peter Freedman Entertainment, promotes **Steve Smith** to partner. He was managing director.

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BRITS-UK - Issue Date: Feb. 6 • Ad Close: Jan. 12

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# Artists & Music

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## Anglo Breakout Seen For Polydor's Zuccherò

BY MARK DEZZANI

MILAN—A duet with Sinéad O'Connor and live U.K. and U.S. dates next year are among the tools Polydor is using to reintroduce Zuccherò "Sugar" Fornaciari to Anglo audiences.

Zuccherò's new album, "Bluesugar" (Polydor), released here Nov. 5, marks a new direction in the Italian singer/songwriter's music. It's his ninth album in a

15-year recording career, with more than 10 million albums sold worldwide. Zuccherò says "Bluesugar" has a more international sound, with British rock influences.

However, in the U.K., Polydor U.K. will concentrate first on releasing a customized version of "The Best Of Zuccherò" in March 1999, tying in with several live U.K. dates. A new recording of

Zuccherò's 1997 Continental hit, a version of Giuseppe Verdi's operatic aria "Va Pensiero," will be released in the U.K. in February as a duet with O'Connor.



ZUCCHERO

"England is a very specific market, which makes it difficult for Continental artists to break there. It's difficult even for American artists," acknowledges Zuccherò, adding that he has experienced

success there. "Senza Una Donna" (Without A Woman) with Paul Young went to No. 2 on the U.K. singles chart in 1991, while "Miserere," with operatic tenor Luciano Pavarotti and U2's Bono, charted in the U.K. two years afterward.

George McManus, marketing executive at Polydor U.K., says he

(Continued on page 77)

## U.K.-Asian Acts Aim For Indian Appeal

BY NYAY BHUSHAN

NEW DELHI, India—After seducing the British public with their unique cultural blends, many British-Asian artists are trying their hands at selling their music in the vast and complex Indian market.

After the initial breakthrough of artists like Apache Indian and Bally Sagoo in the early '90s, the new breed of British-Asian acts such as Talvin Singh and Cornershop is still on the fringes of music in India, despite mainstream U.K. acceptance. On the other hand, *bhangra*/reggae outfit Stereo Nation has extended its presence here (see story, page 91).

"Artists have to come to India regularly," says Vijay Lazarus, managing director of PolyGram India, which saw the first British-Asian crossover success with Apache Indian. "And these days, if international talent like Ricky Martin and Peter Andre are willing to take this market seriously, why not the British Asians? Of course, there is great potential here, as our experience with Apache's 'No Reservations' proved—[it] went on to sell half a million units."

Apache Indian's success reinforced the importance of an artist's personal effort to promote a product. The

Birmingham, England-based "bhangramuffin" artist capitalized on the album's Indian launch with a major tour at the time—guaranteeing heavy airplay and media exposure.

PolyGram now faces a challenge with Talvin Singh's recently released debut album, "OK" (Island).

"We are in touch with Island," says Lazarus, "but at this time we have no



BALLY SAGOO

concrete promo plans, though he may perform at the Channel V Awards in Delhi in late November." Singh's "OK" bowed in India on Nov. 7 with a shipment of 10,000 units, a modest figure compared with domestic products but respectable enough for an international artist. PolyGram's first Singh release was the single "Jaan" (My Love) off the compilation album "Anokha: Soundz Of The Asian Underground." Its sales, according to Lazarus, were "just OK—and though the video was on rotation for a while, there was little else we could do."

Sony Music India has been instrumental in introducing British-Asian

talent thanks to Bally Sagoo's breakthrough, "Bollywood Flashback," and his "Rising From The East," which initially came out on the major's then licensee, Pan Music.

Sagoo parted ways with Columbia U.K. last year; his first album since then has been "Aaja Nach Le" (Come Dance With Me) on Oriental Star Agencies, which has been licensed to Sony Music India. Since its September launch, the bhangra album featuring some of India's leading Punjabi singers has sold 200,000 units, says Sony India.

Sagoo says that beyond commercial considerations, the chemistry between the U.K. scene and the subcontinent also needs a creative spinoff.

"My focus is to promote new talent, since there is massive potential in India, where I have recorded some vocal tracks on past albums," he says. "As a result, I am launching my own label, Ishq Records, which will break new artists. It's sort of an Asian answer to the likes of LaFace Records."

Sagoo says majors are interested in Ishq (Urdu for "love")—given his short-lived two-album association with Columbia U.K.—but a concrete

(Continued on page 91)

## Sacred Steel And More Adorn Arhoolie's Eclectic '99 Slate

BY CHRIS MORRIS

LOS ANGELES—El Cerrito, Calif.-based Arhoolie Records will continue its eclectic documentation of a wide range of American and world folk traditions in a slate of fresh releases through the spring of 1999.

On Tuesday (17), Arhoolie will issue "May I Kiss Your Hand," the debut album by Csókolom, a group of Dutch, Belgian, and German musicians who perform Hungarian and Gypsy fiddle songs.

Next spring, the label will release "Sacred Steel Vol. 5: Live At The House Of God Church, Rush, N.Y.," the newest volume in its important series devoted to the lap steel and pedal steel guitar music played in African-American Holiness churches. Arhoolie is also completing a video documentary about sacred steel music.

Feb. 16 will see the release of label owner Chris Strachwitz's long-planned compilation of Cuban *danzon* (dance) band music; reissue compilations devoted to Louisiana Creole accordionist Lawrence "Black" Ardoin and Mexican *norteño* accordion maestro Flaco Jimenez; and a new compilation of '30s recordings by a longtime Strachwitz favorite, "Queen of Tejano music" Lydia Mendoza.

Arhoolie, which is distributed by

Port Washington, N.Y.-based Koch International, was founded in 1960, when Polish-born folklorist Strachwitz issued the first album by Texas songster Mance Lipscomb. Since then, the company has distinguished itself by introducing such master musicians as bluesman Mississippi Fred McDowell and Louisiana zydeco great Clifton Chenier to a wider audience and by documenting a breadth of folk music traditions, including Cajun, klezmer, Tex-Mex, and calypso. The locales explored by Arhoolie range from the Caribbean to the Ukraine.

Strachwitz says, "I just fall in love with these regional traditions, and I find them so vibrant and so powerful, and I really get into them—not scholarly studies [of] them, but I guess what I really enjoy in life is to learn about them and to dig into their backgrounds."

Most recently, Strachwitz unearthed Csókolom at the Folk Alliance conference held this past February in Memphis. Strachwitz, who attended the group's show because

an Arhoolie act, sacred steel band the Campbell Brothers, was on the bill, says he was skeptical at first.

"I said, 'Oh, shit, here comes some pseudo-European group trying to copy Gypsy music,'" he recalls. "[But] I was captivated by it. I felt this energy and this totally unique sound. I've [always] been looking for Balkan sounds, in a way."

The trio—which is fronted by vio-



CAMPBELL



linist/vocalist Anti von Klewitz, a classically trained performer who has also studied jazz styles with John Coltrane bassist Reggie Workman—was quickly whisked into Memphis' Sun Studios, where Sam Phillips recorded Elvis Presley and other rockabilly greats in the '50s.

"I dragged these three characters from Europe who were totally exhausted [to the studio], and I cracked the whip," Strachwitz says. "I said, 'That's the way to record! I don't care if you're tired! It's got to come from the soul!' They said, 'That's a very cruel way to record!' But we drank a

bottle of wine, and they went to it."

Arhoolie's biggest release of next year will undoubtedly be the fifth "Sacred Steel" set. The series was kicked off in April 1997, when "Sacred Steel," a collection of live and studio recordings produced by folklorist Bob Stone for the Florida Department of State, which issued it on cassette, was released on CD by the label (Billboard, May 3, 1997). Individual titles by the Campbell Brothers, Sonny Treadway, and Aubrey Ghent followed (Billboard, Nov. 1, 1997).

The albums trace the development of steel guitar work in the services of the Keith and Jewell Dominions, sects of a long-established African-American Holiness-Pentecostal church. "It comes from the Hawaiian tradition, which came to this country in the 1910s," Strachwitz explains. "Elmore James had it in the blues field, and these guys carried it into the churches."

Pedal steel player Chuck Campbell of the Campbell Brothers says, "Our churches were poor churches, so rather than buying a piano or some-

thing of that nature, the lap steel was an instrument that didn't cost that much. You could use it in praise service, and all you needed was a steel and an amplifier, and you could go to town."

To make his steel "sing," the virtuosic Campbell has adopted a battery of modern technology—including an E-bow and wah-wah and fuzz pedals—for use with his instrument.

Campbell says, "I saw [the E-bow] in a store one time. It made a guitar sound like a violin. I said, 'Man, that oughta make a steel sing,' because the only limiter for me was always sustain. Our whole thing is to get that one note sounding just like a voice... Using distortion for me was to try to get more sustain so that I could make it sound more like a voice. Using a wah-wah pedal for me was to change the tone, not for a wah-wah sound, because the pedal steel didn't have a tone control on it."

"Sacred Steel Live" will feature the Campbells; Chuck Campbell's mentor's Calvin Cooke and Maurice "Ted" Beard; and the younger, New Jersey-based steel player Brother Robert Randolph.

Campbell says of the latter, "He's in his 20s, and there's some other younger guys that are lightning-fast.

(Continued on page 95)

# Finn Forges A Hard-Edged 'Steel'

## New Zealander's Stage Score Employs Guitar Rock Sound

BY JIM BESSMAN

NEW YORK—Tim Finn's solo career has been sidetracked by collaborations, including his 1995 regrouping with his brother and Crowded House mate Neil Finn as the Finn Brothers. Now it's composing the music for "Steel City," Dein Perry's new tap dance extravaganza that's kept him away from his own projects—though not for long.



FINN

The celebrated New Zealander, who originally came to international fame in the early '80s in the band Split Enz, is finally preparing to follow up his fifth solo album, "Before & After," which Capitol released in 1993. Meanwhile, "Steel City," Australian director/choreographer Perry's industrial-strength follow-up to his globe-trotting dance spectacular "Tap Dogs," is set to play Jan. 26-30 at New York's Radio

City Music Hall in the first stop on a 40-city U.S. tour.

"It kind of whetted my appetite again for the musical theater," says Finn of the "Steel City" experience. "When Split Enz first started [in 1972], we played in old proscenium-arched theaters, and since the music was full of surprises and twists and turns, it lent itself to more of a theatrical presentation. And I always had this romantic notion of the Hollywood musical, where the director and the producer and composer would be sitting in the dark, smoking cigarettes, while everybody else in the production got ready to perform. So, Dein's show placed me in the humble role of composer, and I enjoyed for once being behind the scenes and letting him take the responsibility."

But writing the music for "Steel City," which like "Tap Dogs" bears a heavy industrial imprint recalling Perry's Newcastle hometown (nicknamed "Steel City," where he worked as a fitter and turner at a steel plant), proved a challenge in its own right.

"It's a convoluted piece of music because there's a lot of time changes and weird time signatures," says Finn. "We wanted a conservative sound—guitar rock, with riffs and things—that was danceable but with a lot of twists and turns. But it's also traditional in that there's no tapes or sequencing: It's all done live and very raw, with a lot of rock'n'roll jamming by a real rock'n'roll band—the opposite of Andrew Lloyd Webber."

(Continued on page 16)



**A Day With Bryan.** Bryan Adams, left, chills with producer/director Eric Kline after a taping of "Boxtalk," which will air on the Box from late November through the middle of December. Adams is trekking across the U.S. in promotion of his latest A&M opus, "On A Day Like Today." He'll do a short series of gigs in December before embarking on a full tour in early 1999.

# ASCAP Highlights An 'Ear' Full Of New Songwriters With Sampler

BY LARRY FLICK

NEW YORK—With the industry-wide circulation of "The ASCAP Ear, Volume One," the performing rights organization is issuing a firm reminder of the fact that it does far more than collect royalties.

Assembled by ASCAP membership VP John Alexander, the 22-cut project is a sampling of the artists and songwriters who have been featured in ASCAP workshops and showcases around the U.S. over the past year. The material covers a broad stylistic range, including acoustic pop, R&B, electronica, and modern rock. The disc is being sent to A&R executives and entertainment attorneys throughout the industry.

"We've been making a concerted effort to draw and develop young talent for many years now," Alexander says. "This disc is intended to reflect our ongoing efforts—and maybe help some talented artists make progress in their careers."

The artists featured on the promo-only disc are in various stages of development. Many have already gone on to major-label deals, including Citizen King (Warner Bros.), Toni Estes (MCA), Ozomatli (Almo Sounds), Martin Sexton (Atlantic), and Jude (Maverick). A number of the artists have gotten their deals as a result of ASCAP's assistance.

"We don't offer a formal shopping service, but we will help artists bring their music in front of the right people if we feel strongly about what they're doing," Alexander says.

Among the disc's key unsigned acts are Washington, D.C.-based R&B belter Terrence Mac and New York-rooted jangle-pop act Cardinal Woosley. "The ASCAP Ear" also showcases the music of budding film composers Jon Kull, Keith Arem, and Mike Shapiro.



ALEXANDER

In seeking young artists to develop, ASCAP has a large A&R team sprinkled throughout the U.S. The organization has offices in New York, Los Angeles, Chicago, Miami, and Atlanta. Alexander also works with six college reps based in San Francisco; Seattle; Boston; Gainesville, Fla.; Athens, Ga.; and Austin, Texas.

Within the new crop of talent ASCAP is nurturing, Jude is proving to be a particular point of pride for Alexander. The artist spent much of 1997 performing in various ASCAP showcases. In fact, the organization's film and TV department took Jude under its wing to perform at its Sun-

(Continued on page 16)

# Gersh, Silva To Form Entertainment Firm; Madonna Joins Billboard Music Awards Bill

**WINNING TWOSOME:** Look for former Capitol Records head Gary Gersh and Gold Mountain Management exec John Silva to form their own entertainment entity at the start of the year. The venture will include a management company, record label, publishing arm, and Internet component. The pair is lining up financial backing for the new concern, with a number of labels, multimedia companies, and Wall Street investors all looking to lend their support. Both Silva and Gersh declined comment.

**BLOND AMBITION:** Madonna has been added to the list of performers appearing at the 1998 Billboard Music Awards, which will air live Dec. 7 from Las Vegas' MGM Grand Hotel. Madonna will sing "The Power Of Good-bye" from her triple-platinum album "Ray Of Light." "I'm very excited to be a part of this fantastic evening. Viva Las Vegas!" says Madonna. Other performers include Hole, Bette Midler with the Royal Crown Revue, Natalie Imbruglia, Lauryn Hill, Shania Twain, and the Backstreet Boys.



by Melinda Newman

**ANOTHER DAY IN PARADISE:** Phil Collins is being saluted by a number of R&B artists on a tribute record slated for release by Atlantic Records in the first half of 1999. Among the artists contributing tracks are Wyclef Jean, Montell Jordan, SWV's Coko, Warren G, Eternal, Joe, Kelly Price, Jermaine Dupri, and British singer Shola Ama.

Jordan, who cut "Against All Odds" for the set, and also produced a sassy reworking of "Easy Lover" for Coko, says that Collins' music "represents a time when music crossed color lines. Not because there weren't urban stations, but for me, I was colorblind. Duran Duran was one of my favorite groups because I'd hear them on the radio beside Michael Jackson."

Collins, while flattered by the project, is taking a hands-off approach, says Jordan, who talked to the singer about the tribute at a Los Angeles Lakers game. "He was happy about it, but he told me he wanted to stay away from it. He wanted to hear how others interpreted his music. I assured him he'd be pleased because there were a lot of urban artists out there with a lot of respect for his music."

The project is being helmed by Hit & Run Music, Collins' publishing company. "It was Michelle DeVries' idea from Hit & Run Publishing in London. I thought it was a great idea, and I hated her for having it before me," quips Suzan Koç of Hit & Run's L.A. office. Koç is coordinating many of the U.S. performances.

**HONKY-TONK MAN:** Dwight Yoakam is set to di-

rect his first feature, "South Of Heaven, West Of Hell," as soon as he finishes lining up financing. In addition to the singer, the film, described as a "gothic western," will star Vince Vaughn, Billy Bob Thornton, Peter Fonda, and Vincent Gallo.

Yoakam, who has appeared in a number of films, including "Slingblade," says his experiences working on his music videos prepared him for this next step. "[Warner Bros. senior VP of film and video production and marketing] John Beug is who handed the keys to the editing room over to me in 1990 and let me begin to edit," he says. "That did more in teaching me to tell a story through imagery than anything . . . Three or four years ago, I realized I was de facto directing my own clips [by editing them], and that became very fulfilling."

"[Directing videos] has served as an invaluable education for me," he continues. "If I'm able to do this film, it will be due in great part to the work I've done as a video editor and director, which I would say possibly eclipses, if not parallels, the experience I've gotten as an actor."

**ROSS DEPARTS:** Tom Ross, head of Creative Artists Agency's music department and agent extraordinaire, shocked the industry when he resigned suddenly Nov. 6. However, he says, the move had been coming. "The truth is that Nov. 4 was my 30th anniversary in the business, and really for the last year and a half I haven't been having much fun," he says. "I was starting to get jaded, and I swore that I would never look at the business that I loved in that kind of eye." While he says SFX's takeover of the concert industry—a development Ross has taken great issue with—was not the reason for his departure, he admits that "I really got a little frustrated that an agent isn't necessary anymore." He adds that he plans to take some time off before re-entering the music business in some capacity other than as a booking agent, noting, "I hope there will be an alternative to [SFX]. Maybe I'll be one."

**STUFF:** Rick James is recovering from a stroke he suffered Nov. 9. As of press time, the singer was unable to walk, although his recognition and comprehension skills were fine . . . Metallica guitarist Kirk Hammett had an emergency appendectomy Nov. 6 in London while on a press tour for the band's new album, "Garage Inc." . . . On Nov. 24, TVT Soundtrax will release "I'm Still Here . . . Damn It!," a recording of Sandra Bernhard's one-woman show that opened on Broadway Nov. 5 . . . Fred Lawrence, senior VP and head of International Creative Management's AC music department, has resigned his post to pursue other activities.

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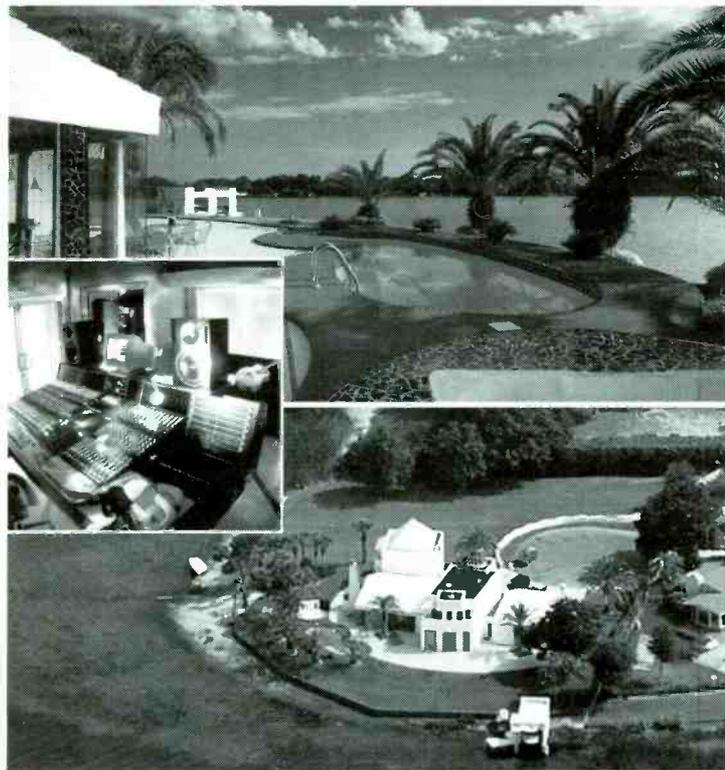
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# Artists & Music

## FINN FORGES A HARD-EDGED 'STEEL'

(Continued from page 14)

Finn notes that his composing followed such instructions from Perry as "We need a piece for a forklift." Hence the song "Forklifts," and sure enough, the stage production involves the use of forklifts, as well as jackhammers and other heavy machinery.

"It really brought me back in touch with the physicality of music—which can be cerebral," continues Finn.

"['Steel City'] is very physical, which was good for me because it got me pumping. I'd never written guitar riffs except in Split Enz, and even they were buried. Dein and I both admired Australian bands like Midnight Oil, though Split Enz wasn't as rock, and he wondered if I could write a raw-enough score—even though there's still a lot of melody there."

Luckily, Finn had former You Am I guitarist Greg Hitchcock to build his four-piece stage band around. "He's the embodiment of rock'n'roll," says Finn of Hitchcock, who has played guitar ever since pulling in a Fender Telecaster while lobster fishing in western Australia. "He's pale, emaciated, and was living in a garage. Everybody was scared of him!"

Finn, who has contributed mu-

sic to various film and TV productions, thinks that the musical genre can attract younger audiences because "in the age of the Internet, there could be an appeal in seeing real people singing

*'I was writing a lot, listening to artists like Wilco, Son Volt, and Ben Harper'*

songs." But with his first musical production now complete, he's shifted his focus to his next solo album.

"I've been writing a lot, listening to artists like Wilco, Son Volt, and Ben Harper," notes Finn, who's also done a few live gigs since his son, Harper, was born

eight months ago. "And I became a demographic overnight." Now living in Sydney, Finn has also spent some time of late in New York and Los Angeles, as well as in Nashville, where he is collaborating with Iodine's Jay Joyce. He says that forthcoming material won't be like "Before & After" but that it won't be "a million miles away" from that album's triple-A-oriented track "Persuasion" either.

"I'm going toward a 'classical' position, where I can repeat myself until I die," he says, citing Bob Dylan and Van Morrison as role models. "You can get too restless in pop music, where there's this neurotic quest for what is new. Let's take a rest and reflect on what we do lovingly and creatively rather than looking for what's new. That's what I say. Not stop—but have a rest."

## amusement

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BOXSCORE  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL	Marine Midland Arena Buffalo, N.Y.	Nov. 4	\$649,341 \$39.50	16,439 sellout	Delsener/Slater Enterprises
RICKY MARTIN	Madison Square Garden New York	Oct. 31	\$632,180 \$75/\$65/\$50/\$40	11,672 12,772	Cardenas/Fernandez & Associates
BILLY JOEL	Bryce Jordan Center, Penn State University University Park, Pa.	Nov. 1	\$625,158 \$41	15,436 sellout	Delsener/Slater Enterprises
AEROSMITH SEVEN MARY THREE	Target Center Minneapolis	Nov. 5	\$499,280 \$40/\$30/\$20	14,591 sellout	Jam Prods.
MICHAEL CRAWFORD GRAY BARTLETT GRAEME WARDROP	WestpacTrust Centre Christchurch, New Zealand	Oct. 24-25	\$487,150 (\$925,260 New Zealand) \$57.92/\$44.75/ \$39.49/\$23.69	13,701 15,034, two shows	Pacific Entertainment
DAVE MATTHEWS BAND MAKTUB	Tacoma Dome Tacoma, Wash.	Nov. 4	\$404,460 \$30	13,482 13,971	Universal Concerts
PHISH	Kohl Center Arena, University of Wisconsin-Madison Madison, Wis.	Nov. 6	\$363,889 \$21.50	16,906 sellout	Jam Prods. Last Coast Prods.
AEROSMITH SEVEN MARY THREE	Omaha Civic Auditorium Omaha, Neb.	Nov. 9	\$323,070 \$30	10,769 sellout	Jam Prods.
SHANIA TWAIN LEAHY	Arena, Bismarck Civic Center Bismarck, N.D.	Oct. 12	\$270,039 \$33	8,346 sellout	Frank Prods. Cellar Door
ALAN JACKSON WILKINSONS CLINT DANIELS	General Motors Place Vancouver	Nov. 5	\$208,965 (\$317,963 Canadian) \$24.65	8,479 15,139	Universal Concerts Canada

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## ASCAP

(Continued from page 14)

dance Festival breakfast, which was a catalyst to the placement of the track "I Know" on the soundtrack to "City Of Angels."

Jude issued his full-length debut, "No One Is Really Beautiful," in early October.

"ASCAP was really supportive of Jude early on," says Scott Welch, the artist's manager. "He played several ASCAP events around the country, and those appearances gave him key exposure to the industry."

Another example of ASCAP's ability to nurture talent is songwriter Gordon Chambers. At the age of 17, he sent a demo of his material to the East Coast Black Workshop, which ASCAP sponsors. That tape caught the ear of several label executives, leading to several high-profile album placements—most notably "If You Love Me" with Brownstone and "I Apologize" with Anita Baker.

"ASCAP changed my life in that early stage," Chambers says. "It was my first affirmation that I was actually onto something as a songwriter."

Chambers has been working to return the favor of support and inspiration to other young writers and artists by participating in several ASCAP-sponsored R&B writer-development programs and successfully enlisting the organization to run a song clinic at the Boys & Girls Harbor in the Harlem section of New York.

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# Profile Rises For Projekt's Black Tape

BY DAVID RICHARDS

SILVER SPRING, Md.—With the Dec. 21 release of "As One Aflame Laid Bare By Desire," venerable Projekt Records act Black Tape For A Blue Girl is poised to benefit from the pop mainstream's growing interest in the goth-pop movement.

The Chicago-based band started as a result of Projekt founder Sam Rosenthal's interest in English electronic pop pioneers like Orchestral Manoeuvres In The Dark and Brian Eno. The group's sound, however, is more closely associated with the style of such '80s-era acts as Dead Can Dance and This Mortal Coil. Projekt is distributed in the U.S. by the Alternative Distribution Alliance (ADA).

"My interest in that music stems back to when I started a fanzine about OMD and Tangerine Dream a long time ago," Rosenthal recalls. "After forming Black Tape, we started to gravitate toward darker and more ambient sounds."

The act also shares a kinship with This Mortal Coil in that Rosenthal has incorporated a wide variety of musicians and vocalists over the band's seven albums. Only he and vocalist Oscar Herrera have appeared on each album. "As One Aflame" finds sometime members Lisa Feuer (flute), Juliana Towns (vocals and guitar), and Vicki Richards (violin) contributing as well. Rosenthal writes most of the songs himself, and the other musicians help flesh out his songs once they are in the studio. Seirenen Music (BMI) is his in-house publisher.

"As One Aflame" is classic Black Tape, with lush instrumentation comprising synthesizers, live symphonic strings, and acoustic guitars, coupled with ethereal vocals. The

band's sound is almost new age but much darker and edgier.

"The new age element comes from the fact that we connect with the deep spiritual nature of the goth movement," says Rosenthal.

He issued the group's first album, "The Rope," in 1986. Projekt, which started as a cassette-only label, began as a means for Rosenthal to re-



BLACK TAPE FOR A BLUE GIRL

lease Black Tape albums. It was only later that he began to issue albums by other artists (Love Spirals Downward, Lycia, and Steve Roach are some of the more successful). All of the band's albums are now in print, although there are plans to reissue "The Rope" and the group's second album, "Mesmerized By Sirens," possibly as enhanced CDs, early next year.

Over the years, Black Tape For A Blue Girl has become Projekt's best-selling artist. Eric Musial of the Exclusive Co., a 10-store chain in Wisconsin, says that local goth fans are avidly looking forward to the band's new album. He notes that Exclusive usually sells out its initial order in the first week. "We don't have a lot of 'dark children' [goth fans] up here, but the stuff still sells well," he says.

Although the label plans to reach the group's core following, it is also

trying to reach a broader audience. Projekt is positioning the band at major accounts, such as Borders, and in national consumer magazines, such as Details and Spin.

The label does not have worldwide distribution, except for Poland, where Black Flame releases cassette versions of Projekt records. "Poland has a big goth scene," notes Rosenthal. In the past, Projekt has mainly gone through independent distributors in Europe, where there is a healthy goth scene as well. The label is looking for distribution in the U.K., Germany, and Italy.

The band did not tour for its first 11 years, existing solely as a studio project. However, in 1996 Rosenthal organized the Projekt Festival in Chicago. This two-day event featured Black Tape and similar artists (including many acts from the Projekt label). The festival was a huge success, leading to another festival in 1997 and, in '98, a three-city festival in Chicago, New York, and Philadelphia. Since its first show in '96, Black Tape has played about 70 live dates. It plans to tour the West Coast in January and the South in February. It is booked by Chapin Hemphill at ACA/Bunnyloon Inc.

"In the beginning," Rosenthal comments, "the core of Black Tape's support came from the underground goth scene. Fans knew of Black Tape, but they had a hard time finding our releases, because of the lack of availability in the stores."

Now that the label is handled by the ADA, Rosenthal sees a broader audience discovering the band. "The last album, 'Remnants Of A Deeper Purity,' is still selling respectably 2½ years after its release. I don't think it is just the goth community who are buying it these days."

## ARDENT TAKES BACK SOME FUNCTIONS FROM FOREFRONT

(Continued from page 17)

ards, however, that the plan "from day one" was for Ardent to evolve into a full-fledged label.

"We needed help getting started," he says. "We didn't know anything about the Christian marketplace. It was a great match with ForeFront. We got to use their expertise, and we knew we needed to walk before we could run. It was a matter of growing. This is a good time to take on those additional responsibilities."

Scholes says that eventually all Ardent/ForeFront acts will revert back to Ardent for marketing and promotion. "This is a passing of the baton so we don't get overloaded," he says. "We want it to be a smooth transition."

Ardent Studios has been a part of the Memphis music scene since 1966. Sam & Dave, Booker T. & the MG's, Al Green, the Staple Singers, ZZ Top, R.E.M., B.B. King, Stevie Ray Vaughan, and numerous others have recorded

at the famed facilities. Over the years, the company expanded to include music publishing, producer management, and interactive media production.

Ardent Records started in 1995. Ardent founder/CEO John Fry is the majority owner of the label, along with co-owners Scholes, John Hampton, and Dana Key (of the legendary Christian rock band DeGarmo & Key; his partner Eddie DeGarmo is ForeFront's VP of A&R). The label began with a production deal with Steve Wiggins, who recorded an album for Sparrow before becoming lead vocalist for Big Tent Revival, the first act that Ardent took to ForeFront.

Ardent's staff includes Scholes; Key, VP of A&R; and Christine Mundi, director of promotion and production. The label currently employs independent promoters Donna Del Sesto and Scott Mills and publicity firm McCain & Co.

According to Scholes, Ardent is looking for an in-house marketing person in Memphis. There are also plans to open an office in Nashville in the coming year.

# SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFIELD OLSON

**DELTA'S DAWN:** Maya Angelou's film directorial debut, "Down In The Delta," is the story of a woman who rediscovers her roots and steps off a path of self-destruction. Its soundtrack reveals the power of a woman who inspired an "A" list of R&B artists to write new music to complement her movie.

Virgin Records' soundtrack, due Dec. 8, is a gorgeous homage to the poet/novelist featuring artists ranging from Janet Jackson, D'Angelo, and Stevie Wonder to Luther Vandross, Sounds Of Blackness, and Sunday, the choral group being shepherded by Whitney Houston.

Some of the acts—Ashford & Simpson and Sweet Honey In The Rock among them—are present because Angelou specifically requested them. She also pegged Stanley Clarke to do the score early on. "She heard all the music, and she blessed all the artists that are on the soundtrack, and was involved in all the broad strokes," says Gemma Corfield, director of A&R at Virgin.

Corfield adds that when Angelou—who sang her spirituals and hymns over the phone during their initial conversations—talked about getting selected artists for the album, Corfield was nervous about being able to deliver. "We thought it would be difficult to get them, but ironically it was the opposite. The mention of her name made people want to be involved." Jackson, whose relationship with Angelou dates back to their

work on 1993's "Poetic Justice," was the first one on board, and the others quickly followed suit.



The first single is the Leverts' "Where Would I Be," a poignant melody that shipped Oct. 27 to adult R&B and R&B outlets and has a video in rotation on BET. Chaka Khan's "Don't Talk 2 Strangers," the second single, will not be released to radio until January but will have a video ready for BET by mid-November to help keep the album's profile

high throughout the holiday season, according to Brenda Walker, senior director of marketing and artist development at Virgin.

Although the album is packed with new material from head-turning acts, the big challenge facing Virgin is getting its target audience of 35-plus adults out of the office and into the record store. "We recognize this soundtrack is geared toward adults, and it is not often you get them actively in record stores," Walker says.

The label is setting up ticket giveaways at such nontraditional venues as upscale restaurants and beauty salons in African-American communities across the country, and the marketing team will have a presence outside theaters showing such films as "Beloved," as well as family-oriented fare, in key markets. "We see this movie as having an African-American core audience, but it is also a great family picture," she says.

Advertising will appear in such targeted magazines as Essence, Elle, Ebony, and Jet. An "Oprah" special to feature Angelou and several of the soundtrack's artists is slated for late November, and a book about the movie featuring a foreword by Angelou will also keep the movie name in front of consumers' eyes.

**FIRST 'FROST':** Mercury Records is taking an all-in-the-family approach with the soundtrack to Warner Bros.' "Jack Frost," due Nov. 28, by targeting preteens and teens, as well as their parents.

The album contains songs by Hanson, Lisa Loeb, Lucinda Williams, Jars Of Clay, and Steve Poltz, and a score by former Yes man Trevor Rabin. "This is really a picture about family and bridging the gap between parents and their kids, and we are trying to reach both audiences," says Marty Maidenberg, senior VP of marketing at the label.

The younger demo will more than likely be hooked by Hanson's cover of "Gimme Some Lovin'," which not so coincidentally is the first single from the group's new live album, "Live From Albertane." Mercury is shipping the single to top 40 radio first, with plans to segue to modern AC, hot AC, and AC. Hanson will perform the single on "Late Show With David Letterman," "The Rosie O'Donnell Show," "The Tonight Show With Jay Leno," and at the Billboard Music Awards in conjunction with the release of its own album. "We want to marry the two projects whenever possible so that the awareness of Hanson translates to awareness of the soundtrack," Maidenberg says.

Mercury's attempt to draw two audiences is reflected in its TV advertising campaign, which begins in earnest Thanksgiving and runs through Christmas. The label is targeting cable outlets ranging from Nick at Nite and MTV to the Fox Family Channel and network shows as diverse as "Caroline In The City" and "Sabrina The Teenage Witch."

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	2	2	<b>DIVINE</b> PENDULUM 12325/RED ANT (10.98/16.98)	<b>FAIRY TALES</b>
2	1	2	<b>OLGA TANON</b> WEA LATINA 25098 (9.98/15.98)	<b>TE ACORDARAS DE MI</b>
3	7	7	<b>SHAKIRA</b> SONY DISCOS 82746 (10.98 EQ/15.98)	<b>DONDE ESTAN LOS LADRONES?</b>
4	4	17	<b>FIVE</b> ARISTA 19003 (10.98/16.98)	<b>FIVE</b>
5	5	13	<b>JENNIFER PAIGE</b> EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	<b>JENNIFER PAIGE</b>
6	12	11	<b>THE FLYS</b> DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	<b>HOLIDAY MAN</b>
7	13	19	<b>CLEOPATRA</b> MAVERICK 46926/WARNER BROS. (10.98/16.98)	<b>COMIN' ATCHA!</b>
8	6	3	<b>FATBOY SLIM</b> SKINT 66247*/ASTRALWERKS (10.98/16.98)	<b>YOU'VE COME A LONG WAY, BABY</b>
9	10	6	<b>TYRESE</b> RCA 66901* (9.98/13.98)	<b>TYRESE</b>
10	<b>NEW</b>		<b>BOUNTY KILLER</b> BLUNT 6370*/TVT (10.98/16.98)	<b>NEXT MILLENNIUM</b>
11	8	17	<b>TRIN-I-TEE 5:7</b> B-RITE 90094/INTERSCOPE (10.98/15.98)	<b>TRIN-I-TEE 5:7</b>
12	9	7	<b>LEE ANN WOMACK</b> DECCA 70040/MCA NASHVILLE (10.98/16.98)	<b>SOME THINGS I KNOW</b>
13	14	3	<b>REBECCA ST. JAMES</b> FOREFRONT 25189 (10.98/15.98)	<b>PRAY</b>
14	<b>NEW</b>		<b>FIVE IRON FRENZY</b> 5 MINUTE WALK 25216/FORE FRONT	<b>QUANTITY IS JOB 1 (EP)</b>
15	15	38	<b>JAGGED EDGE</b> SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	<b>A JAGGED ERA</b>
16	22	3	<b>NEW RADICALS</b> MCA 11858 (8.98/12.98)	<b>MAYBE YOU'VE BEEN BRAINWASHED TOO.</b>
17	19	13	<b>THE WILKINSONS</b> GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	<b>NOTHING BUT LOVE</b>
18	<b>NEW</b>		<b>ALL CITY ARMEE</b> 11829*/MCA (10.98/16.98)	<b>METROPOLIS GOLD</b>
19	16	11	<b>TATYANA ALI</b> MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	<b>KISS THE SKY</b>
20	17	18	<b>EVERYTHING</b> BLACKBIRD 38003/SIRE (10.98/14.98)	<b>SUPER NATURAL</b>
21	11	3	<b>GHETTO MAFIA</b> RAP ARTIST 2061/FULLY LOADED (10.98/15.98)	<b>ON DA GRIND</b>
22	18	6	<b>WILL DOWNING &amp; GERALD ALBRIGHT</b> VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	<b>PLEASURES OF THE NIGHT</b>
23	<b>RE-ENTRY</b>		<b>HEATHER NOVA</b> BIG CAT/WORK 67953/EPIC (10.98 EQ/16.98)	<b>SIREN</b>
24	3	2	<b>ROBERT EARL KEEN</b> ARISTA 18876/ARISTA NASHVILLE (10.98/16.98)	<b>WALKING DISTANCE</b>
25	27	16	<b>LINK</b> RELATIVITY 1645 (10.98/15.98)	<b>SEX DOWN</b>

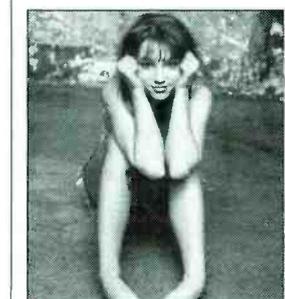
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers 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	32	30	<b>ELVIS CRESPO</b> ● SONY DISCOS 82634 (8.98 EQ/14.98)	<b>SUALEMENTE</b>
27	20	11	<b>KEB' MO'</b> OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	<b>SLOW DOWN</b>
28	<b>NEW</b>		<b>PLACEBO</b> HUT 46531/VIRGIN (11.98/16.98)	<b>WITHOUT YOU I'M NOTHING</b>
29	25	7	<b>TRICK DADDY</b> SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	<b>WWW.THUG.COM</b>
30	31	3	<b>BURLAP TO CASHMERE</b> SQUINT 541013/A&M (8.98 EQ/12.98)	<b>ANYBODY OUT THERE?</b>
31	24	19	<b>RICH MULLINS AND A RAGAMUFFIN BAND</b> MYRRH/WORD 69309/EPIC (13.98 EQ/19.98)	<b>THE JESUS RECORD</b>
32	26	4	<b>KATHY TROCCOLI</b> REUNION 10007/JIVE (10.98/16.98)	<b>CORNER OF EDEN</b>
33	21	19	<b>BLACK EYED PEAS</b> INTERSCOPE 90152* (10.98/16.98)	<b>BEHIND THE FRONT</b>
34	43	2	<b>RAY BOLTZ</b> WORD 69543/EPIC (10.98 EQ/16.98)	<b>HONOR AND GLORY</b>
35	33	45	<b>SEVENDUST</b> TVT 5730 (10.98/15.98)	<b>SEVENDUST</b>
36	39	5	<b>TRAPP</b> DEFF TRAPP 5671/K-TEL (11.98/16.98)	<b>YOU NEVER HEARD</b>
37	36	8	<b>CHRIS RICE</b> ROCKETOWN/WORD 69613/EPIC (10.98 EQ/16.98)	<b>PAST THE EDGES</b>
38	42	3	<b>GODSMACK</b> REPUBLIC 53190/UNIVERSAL (8.98/12.98)	<b>GODSMACK</b>
39	23	3	<b>THE JON SPENCER BLUES EXPLOSION</b> MATADOR 95566/CAPITOL (16.98 CD)	<b>ACME</b>
40	40	9	<b>SUSAN TEDESCHI</b> TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	<b>JUST WON'T BURN</b>
41	<b>NEW</b>		<b>CHAYANNE</b> SONY DISCOS 82869 (8.98 EQ/13.98)	<b>ATADO A TU AMOR</b>
42	<b>NEW</b>		<b>BILL GAITHER &amp; THE GAITHER VOCAL BAND</b> SPRING HILL 25458 (10.98/15.98)	<b>STILL THE GREATEST STORY EVER TOLD</b>
43	28	6	<b>UNKLE</b> MO WAX/LONDON 540970*/ISLAND (10.98 EQ/16.98)	<b>PSYENCE FICTION</b>
44	37	3	<b>EELS</b> DREAMWORKS 50052/GEFFEN (16.98 CD)	<b>ELECTRO-SHOCK BLUES</b>
45	46	2	<b>SARA EVANS</b> RCA (NASHVILLE) 67653/RLG (10.98/16.98)	<b>NO PLACE THAT FAR</b>
46	47	15	<b>THE W'S</b> FIVE MINUTE WALK 25204/SARABELLUM (10.98/16.98)	<b>FOURTH FROM THE LAST</b>
47	<b>RE-ENTRY</b>		<b>ORGY</b> ELEMENTREE/REPRISE 46923/WARNER BROS. (7.98/11.98)	<b>CANDYASS</b>
48	30	8	<b>YOLANDA ADAMS</b> VERITY 43123 (10.98/16.98)	<b>SONGS FROM THE HEART</b>
49	<b>RE-ENTRY</b>		<b>AVALON</b> SPARROW 51639 (10.98/15.98)	<b>A MAZE OF GRACE</b>
50	<b>NEW</b>		<b>DJ DMD AND THE INNER SOUL CLIQUE</b> INNER SOUL 6622 (11.98/14.98)	<b>TWENTY TWO: PA. WORLD WIDE</b>

## POPULAR UPRIISINGS

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

**YOUNG MCS:** Borrowing a page from the pop world, R&B labels are looking to mine the youth market with baby bands—emphasis on



**Air Raid.** Top 40 radio darling Britney Spears is off and running with "... Baby One More Time," the debut single from her self-titled album, which is due Jan. 12, 1999, on Jive (Billboard, Oct. 24). The song, which picked up 2,789 spins at mainstream top 40 radio for the week ending Nov. 8, according to Broadcast Data Systems, was produced by Max Martin of Backstreet Boys and Robyn fame. Spears plays Thursday (19) at the Sundome in Tampa, Fla.

the word "baby." In addition to new signings already covered in this column—such as 12-year-old

Bad Boy Entertainment singer **Jerome Childers** and Biv 10 Records' assembly of youthful talent (**the Pee-Wee All-Stars**), Yab Yum/Elektra is entering the field with **3rd Storee**, a new quartet whose debut album bows next March (see story, page 30).

"Now is the perfect time for this, with the **Spice Girls** and **Backstreet Boys**, of course, and the various other groups that are just coming out in the R&B genre, such as **Imagin**, **Jerome**, and the Biv 10 kids," says Elektra director of marketing **Lydia Andrews**. "We're jumping on the bandwagon with 3rd Storee, and they're the perfect group for us to go out with."

Andrews says that while the challenge of marketing a new act remains, the youth angle opens up a wide area of opportunity not available for more mature acts.

The label is discussing plans to launch a tour of high schools and is producing promotional items aimed at students. In the meantime, Elektra and Yab Yum are hosting showcases the next



**Roundup.** Decca recording artist **Danni Leigh** will perform Dec. 4-5 at rodeo finals in Las Vegas. Leigh's first single, "If The Jukebox Took Tardrops," is in rotation on CMT. Meanwhile, she recently shot a video for her second single, "29 Nights," which will be serviced to country radio stations in January.

few weeks in major markets such as New York, Chicago, and Atlanta. 3rd Storee plays the Conga Room in Los Angeles Thursday (19).

**THEY'RE AN AMERICAN BAND:** In the words of **Citizens' Utilities** bassist **Bill Herzog**, "We're a really American-sounding band, and we're proud of that. That's the one thing we really wanted to do with this record, not be afraid to show our childhood influences."

In the case of the Seattle-based act, that meant going back to old **Night Ranger** and **Bad Company** albums. They even perform a cover of **America's** "Sandman" single.

What has resulted is "Sunbreak," the act's excellent third album and **My Own Planet** debut.

Though "Sunbreak" bows nationally on Tuesday (17), an indie distributor, the Northwest Alliance of Independent Labels, has been seeding the market with early placement in select mom-and-pop stores.

"The last album was more individual stylistically, while

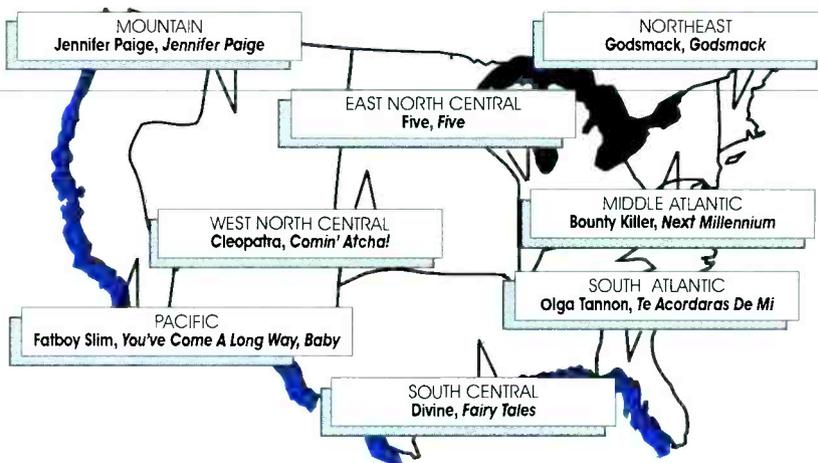
this one gels more but also nods its head more [to our influences]," says Herzog, comparing the latest work to the band's last effort on Mute. "We're a guitar band, for God's sake."



**Payoff.** Kinetic Records' **Paul Oakenfold** has remixed acts like the Rolling Stones and toured with U2, but the British artist is just beginning to make inroads in the U.S. with his debut effort, "Tranceport," released Nov. 3. The album, which sold more than 1,200 units its first week of release, according to SoundScan, was fueled by major-market appearances in the U.S. and strong word-of-mouth. Back home, Oakenfold was voted the No. 1 artist in a readers' poll by the U.K. publication **DJ Magazine**.

The act, which is booked by CIA in Philadelphia, plays Seattle's Sit & Spin Dec. 17.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Jennifer Paige Jennifer Paige	1. Godsmack Godsmack
2. The Flys Holiday Man	2. Bounty Killer Next Millennium
3. Cleopatra Comin' Atcha!	3. Susan Tedeschi Just Won't Burn
4. Fatboy Slim You've Come A Long Way, Baby	4. All City Metropolis Gold
5. Divine Fairy Tales	5. Five Five
6. Lee Ann Womack Some Things I Know	6. Divine Fairy Tales
7. The Wilkinsons Nothing But Love	7. Jennifer Paige Jennifer Paige
8. Five Five	8. Trapp You Never Heard
9. Keb' Mo' Slow Down	9. The Flys Holiday Man
10. New Radicals Maybe You've Been Brainwashed Too.	10. Audra McDonald Audra McDonald

# MINNEAPOLIS



T H E B I L L B O A R D S P O T L I G H T

## TWIN CITIES ARE THE Land of 10,000 GROOVES

BY JON BREAM

**T**he Twin Cities are, of course, a tale of two cities, Minneapolis and St. Paul. The Twin Cities music scene is also the tale of two scenes, the music-making and the music business.

For nearly 40 years, the hits have kept on coming from the twin towns, from the Trashmen's "Surfin' Bird" (a No. 4 hit in 1963) and Lipps Inc.'s "Funkytown" (No. 1 in 1980) to Prince's piles of smashes and Jimmy Jam & Terry Lewis' tons of triumphs to Semisonic's "Closing Time" and Next's "Too Close" in 1998. For more than 40 years, the area has been a music-business center, from a record-distribution hub with the now-defunct Heilicher Bros. and Lieberman Enterprises to the current retail capital and the headquarters for such giants as Best Buy, Musicland/Sam Goody and Target, as well as Navarre and K-Tel.

"It's the old rivertown theory," says Owen Husney, who was Prince's first manager and, in the '90s, has served as a consultant to K-Tel, Musicland and Best Buy and knows the power of the mighty Mississippi River that literally separates Minneapolis and St. Paul. "Plus, Minneapolis is midway between the coasts. "Now we're the Island of the

North, not affected by either coast and not even Nashville. We just draw on elements of all of them."

### TRASHMEN VS. FENDERMEN

Some Minnesotans, including Bob Dylan, Broadway star Linda Eder and New Ager Yanni, had to head to one coast or the other because they couldn't pursue their dreams in this Land of 10,000 Grooves. But, before them, hits were being recorded in Minneapolis, including Bobby Vee's "Suzie Baby," the Fendermen's "Mule Skinner Blues" (No. 5/1960) and Dave Dudley's "Six Days On The Road," (No. 32/1963) and being marketed via Heilicher Bros. Amos Heilicher started his own indie label, Soma (Amos backwards), putting out such top-10 triumphs as the Trashmen's "Surfin' Bird" and the Castaways' "Liar Liar" and such regional winners as "Turn On Your Love Light" by the High Spirits, Husney's group. (A compilation of Minnesota '60s garage bands called "Big Hits Of Mid-America: The Soma Records Story 1963-67" was released in October by Simitar Entertainment.)

Along the way, the Twin Cities developed a music-biz

*Continued on page 20*



Jonny Lang

# MINNEAPOLIS

## Local Noise

### Five New Twin-City Acts

BY VICKIE GILMER

#### Woody McBride

Woody McBride, international DJ, recording artist, label owner and promoter, cites an unlikely band as an inspiration. "I saw Sonic Youth on my 21st birthday, and soon after I started using my student-loan money to buy records," he says. The Minneapolis dance scene was in its infancy, but McBride took a "leap of faith" and dropped out of art school, working with Kevin Cole in the early '90s. "I bought some cool analog gear, Pink Floyd synthesizers, and started making really ballistic techno music," McBride says. "I was one of the first [DJs] on the international circuit, mainly because I was recording. Once I established myself, I started a record label." McBride's Communique Records, launched in '94, is an umbrella company for three imprints: Communique (techno); Sounds (house) and Head in

helplessness. A lot [of "Turnstiles"] is modeled on the sound of a natural voice," he says. Bellwether's spare studio effort differs from its stage show, which has an ever-growing following of fans. The band's infectious sound has landed "Turnstiles" on such Minneapolis radio-station playlists as Radio K, Cities 97, KFAI and Zone 105, and the group has been prominently featured in local mainstream and alternative mags. Having sold more than half of its first pressing, Louma says that the band is ready to record again. "We have the songs, definitely, he says. "We're trying to record and remedy things ourselves."

#### Atmosphere

Minneapolis is known for its soul but not its hip-hop—until now. Atmosphere, and the larger Rhyme Sayers conglomerate, have worked long and hard to engender a thriv-

ings. "It's just kind of weird; I'm just one guy putting out this record." The response to his work exceeds phone calls and letters: At a recent show, he was surprised to look down and see young women in the front row weeping as he played. The 23-year-old Pittsburgh transplant was drawn to the Land Of Lakes because of its musical history. Jennings has made his way into the public's music consciousness, with notices in the local press and airplay on radio stations Radio K, Cities 97 and Zone 105. His eponymous CD swings gently with a loping folk/pop delicacy while he lyrically strolls through fear ("Honey, I'm afraid to sleep at night"), living out a pipedream in "California (Part II)" and lamenting his lot ("Baby, I still don't know about you"), never sounding less than honest. "I have enough material for another record," he says. "I'm looking for an old



From left: Woody McBride, Bellwether, Mason Jennings and Lunar 9

the Clouds (experimental). The label has released more than 100 records by McBride, Freddy Fresh, DJ Apollo, Gene Farris, Derrick Carter and others; McBride has also collaborated with Josh Wink, and in '97, he sold 13,000 copies of his "Basketball Heroes." His upcoming "Good Great Wonderful" will be out before year's end. McBride continues to crisscross the world as an in-demand DJ. "Dance music is a very complicated thing. A lot of it is just a matter of taste and raw skill," he says. "But I've always been very abstract-minded, reworking current themes and taking them in a new direction."

#### Bellwether

The No Depression phenomena has helped the burgeoning roots-rock movement, but few bands possess the same kind of shared vision and commitment that Bellwether does. "We're into the romantic idea of being a band," vocalist/singer/songwriter Eric Louma says. "Bands that we look up to and respect are Neil Young and Crazy Horse and The Band, bands that stayed together for years." Bellwether, which includes Louma, guitarist Jimmy Peterson, bassist Phil Tippin (Swingset) and drummer John Crist (Dashboard Saviors), released "Turnstiles," which Louma dubs a "Sunday afternoon record—for an afternoon filled with pining heartache and wistful hopefulness and

ing, rhyming scene. The group, which includes vocalist/lyricists Slug, Beyond and Spawn, and producer/DJ Ant, has built a national base with its Internet tape-trading, tours (Chicago, Dallas, St. Louis) and a following that turns out for shows at First Avenue and local coffee houses. "I've had opportunity to travel and realize that kids from other places can't do what we do here," Slug says in regard to Atmosphere's improv rhyming tactics. The group's debut, "Overcast," has sold 3,000 CD copies, is into its second vinyl pressing and continues to sell about a dozen copies a week more than a year after its release. The record also made its way onto playlists at Radio K, KMOJ and KFAI; Atmosphere is routinely applauded in the local press, including *The Source*. As a side project, the group recently released "Dynospectrum" and will record another Atmosphere release, due this spring. The busiest crew in town, Slug says that Atmosphere's approach is to keep it interesting. "It gives us the freedom to move in different directions so that it never gets tiring for us," he says.

#### Mason Jennings

There's something irresistible about Mason Jennings—quite simply, it's his songs. "I've had people write me letters that said, 'You can't stop writing music, it means so much to me,'" says singer/songwriter Jen-

nings. "It's just kind of weird; I'm just one guy putting out this record." The response to his work exceeds phone calls and letters: At a recent show, he was surprised to look down and see young women in the front row weeping as he played. The 23-year-old Pittsburgh transplant was drawn to the Land Of Lakes because of its musical history. Jennings has made his way into the public's music consciousness, with notices in the local press and airplay on radio stations Radio K, Cities 97 and Zone 105. His eponymous CD swings gently with a loping folk/pop delicacy while he lyrically strolls through fear ("Honey, I'm afraid to sleep at night"), living out a pipedream in "California (Part II)" and lamenting his lot ("Baby, I still don't know about you"), never sounding less than honest. "I have enough material for another record," he says. "I'm looking for an old

#### Lunar 9

The long, bitter winters of Minnesota are enough to make anyone want to see a few bright rays of sunlight. Since no one can control the climate, bands like Lunar 9 create a wash of color with a multi-hued mass of fuzzy pop/rock. Songwriter/vocalist Jon Hunt joined forces with guitarist Rob Robello, drummer Terry Haanan Jr., keyboardist/vocalist Renatta Hunt (Jon's wife), bassist Chris Hill and programmer Jason Ducklinsky—like-minded peers who had all done stints in locally based bands. "In Shatterproof [singled to Fort Apache], I was just the side guy," Jon Hunt says. "I had a pile of 15 songs just collecting dust on my tape machine. We like noise, things that are psychedelic, dance grooves and melodic pop music." Working in the studio with Polara's Ed Ackerson (who's reviving his Susstones label), the group is preparing a series of singles soon to be released; in the interim, they've become darlings of the collegiate and hipster rock set with kinetic performances. Helped by radio rotation on Radio K, Lunar 9 has hatched something of a scene. Jon says, "I think we had a hand in bringing people together. I think we may be the most accessible aspect of that scene—our songs are catchy." ■

#### 10,000 GROOVES

Continued from page 19

infrastructure, from entertainment lawyers to world-class studios (including Pachyderm in bucolic Cannon Falls) to a CD manufacturer (Zomax), so homies could make hits in their own state.

Nowadays, the Twin Cities are home to more than two-dozen diverse acts with major-label contracts, including blues wunderkind Jonny Lang, acoustic guitar god Leo Kottke, St. Paul Chamber Orchestra creative chair Bobby McFerrin, radio raconteur Garrison Keillor, R&B purists Mint Condition, slow-jam hitmakers Next, popsters Semisonic, 24-7 Web cam star/singer Ana Voog and veteran rockers Soul Asylum, the Jayhawks, Paul Westerberg and Golden Smog (plus half of Son Volt). Minneapolis-St. Paul is the only metro area with two fulltime orchestras, the Minnesota Orchestra under Eiji Oue and the St. Paul Chamber Orchestra under Hugh Wolff. Minneapolis also claims New Age piano princess/biz

who, for the past two years, has reported on 10 to 15 bands a week on the much-watched, nightly "Buzz!" segments on the 9PM and 10 PM news on UPN's KMSP.

- Choirs. No matter what denomination, Minnesota kids grow up singing in church and/or school, and many graduate into the music business. Look at the Grammy-winning Sounds Of Blackness, which started 27 years ago at Macalester College in St. Paul. With more than 30 vocalists, the Sounds have turned to church choirs to stock their ever-changing roster.

- Thriving arts scene. "There is so much live theater (about 30 companies) and so many art galleries," says Steve McClellan, longtime manager of First Avenue, the towns' most famous club. "There's enough culture for youth so you're exposed to it, and it's accessible, safe and affordable," says pop-instrumental pianist Steven Anderson, a former booker for the Fine Line Music Cafe who went on to sell more than 1 million nature-sound discs (as Steven C.) before



Semisonic



Robyne Robinson

wiz Lorie Line (the Ani DiFranco of New Age, who does \$4.5 million annually in CD and concert sales on her own), as well as such respected indie labels as acoustic-flavored Red House, the hot-wired AmRep, alt-oriented No Alternative, bluesy Mouthpiece, the Scando-centric North Side and acid-jazz upstarts Groove Garden. And then, of course, there's the Artist Formerly Known As Prince and his recent venture into independent distribution.

Whatever one thinks of Prince's eccentricities, his stay-at-home success and the long, consistent track record of superproducer-writers Jimmy Jam & Terry Lewis have been shining examples for locals.

"This is a fertile area, regardless what you want to do—classical, jazz, hip-hop, R&B, rock," says NARAS activist Ron McCurdy, a jazz trumpeter and head of jazz studies and Afro-American Studies at the University of Minnesota. "There's enough people here to serve as tremendous role models."

#### EVEN THE NEWS ANCHOR IS MUSICAL

Per capita, the Twin Cities, population 2.5 million, may boast more musicians and live venues than any other area except Austin, Texas. Why? There are several factors:

- The weather. "Like something out of an Ethan Fromme novel, you have piles of snow and don't see other people for days. So you did something to entertain yourself—you played your instrument," says Chicago-bred Robyne Robinson, a Twin Cities TV anchor

signing with American Gramophone.

- Institutional support of the arts. Walker Art Center, a prestigious modern-art museum, regularly presents local bands of all stripes, from the well-established, pop-leaning Americana of the Jayhawks to the jazzy Motion Poets.

#### AND NOW A WORD FROM OUR SPONSORS

Several of the towns' top multinational companies plug into the music community. Northwest Airlines sponsors local music festivals, a summer concert series at the Minnesota Zoo and the blues program on a community-radio station, as well as tours by the St. Paul Chamber Orchestra, B.B. King and others. General Mills has lent its cereal support to a current tour by Earth, Wind & Fire, the Isleys Brothers and O'Jays. This year, Best Buy has sponsored six concert tours, including Ozzfest and Page & Plant, and Target has done campaigns with many artists, including Amy Grant and LeAnn Rimes. Most importantly, the Dayton Hudson Artists Fund (Dayton's, Target, Mervyn's, Hudson's) offers loans up to \$5,000 so local musicians can record CDs or buy equipment.

- Numerous venues for live music and musical diversity. *City Pages*, the area's leading alternative weekly, lists 70 venues that feature live music.

"It's a smorgasbord," says club-hopper Robinson. "You can hear whatever you want on any given

Continued on page 24

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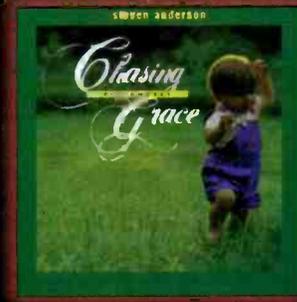
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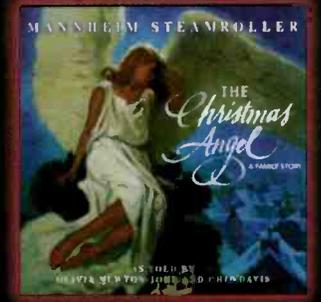
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**La' The Darkman ▶ Heist of the Century**  
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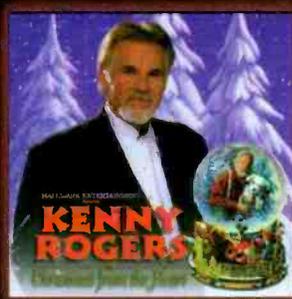
AMC 605

**Steven Anderson ▶ Chasing Grace**  
Twin Cities native Steven Anderson's "Chasing Grace" was produced by Michael Whalen and features inspired original pianoworks.



AMC 1998

**Mannheim Steamroller ▶ The Christmas Angel - A Family Story**  
A Christmas story as told by Olivia Newton-John and Chip Davis over music by Mannheim Steamroller.



008 001

**Kenny Rogers ▶ Hallmark Entertainment Presents Christmas from the Heart**  
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## Arenas

**Target Center**, 6001 Ave. N., Mpls., cap. 20,000. This large downtown arena has a handle on acoustics when putting on concerts by Rage Against The Machine or Garth Brooks.

**Metrodome**, 501 Chicago Ave. S., Mpls., cap. 63,000. Big-name acts (U2, Stones) play this cavernous downtown dome.

**Roy Wilkins Arena**, 143 W. 4th St., St. Paul, cap. 5,100. Wilkins puts on a number of noisy shows by Alice Cooper and Green Day.

## Theaters

**Ordway Music Theater**, 345 Washington St., St. Paul, cap. 1,800; adjoining McKnight Theatre, cap. 320. Seasonal series of opera and classical ensembles in a rich, beautiful setting.

Historic **State and Orpheum Theatres**, 805 Hennepin Ave. S., Mpls. (State) cap. 2,150 and 910 Hennepin Ave. S., Mpls. (Orpheum) cap. 2,650. Immaculately restored theatres that open their doors to Radiohead, Neil Young, Lyle Lovett and Tina Turner.

**Northrup Auditorium**. University of Minnesota, East Bank, Mpls., cap. 4,800. Has hosted performances by John Fogerty and Tori Amos.

**Cedar Cultural Centre**, 416 Cedar Ave. S., Mpls., cap. 450. Culturally diverse bookings (Gillian Welch, Robyn Hitchcock) in a venue marked by a subdued elegance.

**Fitzgerald Theater**, 10 E. Exchange St., St. Paul, cap. 1,000. Hosts shows by Emmylou Harris, Mike Scott.

**O'Shaughnessy Auditorium**, College of St. Catherine, 2004 Randolph Ave., St. Paul, cap. 1,742. Loads of folkie-oriented series with performances by Dar Williams, Shawn Colvin and Carrie Newcomer.

**Medina Entertainment Center and Rascals Bar & Restaurant**, 500 Hwy 55, Medina, cap. 1,600; 150 (Rascals). Medina's large ballroom books veteran acts, including Waylon Jennings, Johnny Winter and 38 Special. Rascals opens its stage to local bands.

## Clubs

**First Avenue/7th Street Entry**, 701 1st Ave. N., Mpls., cap. 1,400 (mainroom); cap. 250 (7th St. Entry). Minneapolis club where "Purple Rain" was filmed. Books a variety of music, including the Chemical Brothers, Massive Attack and the Jayhawks.

**400 Bar**, 400 Cedar Ave. S., Mpls. Shows by Elliot Smith, Brian Jonestown Massacre and Mark Eitzel.

**Turf Club**, 1601 University Ave. W.,

# MINNEAPOLIS

# Vital STATISTICS

the Quest is under new ownership and hosts a variety of local bands and national acts like Fishbone, DJ Spooky and KMFDM.

**Lee's Liquor Lounge**, 101 Glenwood Ave. N., Mpls., cap. 300. Lee's routinely books a variety of Americana and roots acts, including Kelly Willis, Dale Watson and Amy Rigby.



The FM dial in the Twin Cities area has undergone a number of changes in the last few years—changes that have left the musically eclectic populace frustrated, such as the buyout of cutting-edge **REV 105**. Taking its three slots on the dial (105.1, 105.3, 105.7) is **Zone 105**, a more mainstream version of REV. Adult-alternative rock reigns at the newly reformatted **KMJZ** (104.1), and **Cities 97** (KTCZ 97.1) which features an array of Americana, rock and local music. The most free-form playlist on the FM dial can be found at community-run **KFAI** (90.3 and 106.7), where everything from cajun and country to metal and trip-hop gets its due. The AM dial boasts the widest variety with **Radio K** (770 AM) taking top honors. The college station dishes out a diverse playlist, with an emphasis on local music and independent artists. **KLBB** (1440/1470 AM) woos its listeners with lounge, swing and jazz oldies while **Solid Gold Soul** (950 AM) spins soul hits from the '60s, '70s and '80s. Those needing Pink Floyd or newcomers like Jonny Lang can get help from **Hot Rock 100.1** (KBOB) or **KQ92** (KQRS 92.5). **KDWB** (101.3) doesn't stick to the top-40 pop charts; nor does **K102** (KEEY 102.1) adhere to the country charts.

St. Paul, cap. 330. Hole-in-the-wall hangout that books a variety of local and national bands, including Slobberbone and Guitar Wolf.

**Bunkers Music Bar & Grill**, 761 Washington Ave. N., Mpls. cap. 300. A blues lovers' paradise. Bunkers was the breeding ground for Jonny Lang.

**Fine Line Music Cafe**, 318 1st Ave. N., Mpls., cap. 850. Books a number of AAA and local acts.

**Dakota Bar & Grill**, 1021 E. Bandana Blvd., St. Paul, cap. 140. Twin Cities' busiest jazz club.

**Artist's Quarter**, 366 Jackson St., St. Paul, cap. 150. Hotspot for jazz lovers.

**Ground Zero**, 15 NE 4th St., Mpls., cap. 1,100. Up-and-coming venue that books a number of alternative acts like Tricky. The adjoining **Front** (cap. 200) is for local DJs and bands.

**The Whole**, University of Minnesota, East Bank, Mpls., cap. 300. An all-ages club that books local acts like Arcwelder and national indie-rock outfits like Modest Mouse. Housed in the same building is the **Great Hall** (cap. 1,300), hosting concerts by bands like Stereolab.

**Bryant-Lake Theater**, 810 W. Lake St., Mpls., cap. 92. The theater has great sound and holds shows by a number of local and national bands.

**O'Gara Bar and Grill**, 164 Snelling Ave. N., St. Paul, cap. 600. Books popular local and national acts such as Martin Zellar.

**The Quest Club**, 110 N. 5th St., Mpls., cap. 1,600. Created by Prince.



Just about any independently owned shop in town will let you set up and plug in (or not). Downtown boasts the tastefully eclectic **Let It Be Records** (1001 Nicollet Mall, Mpls.). Catering to

music lovers, **Let It Be** has a dance room for DJs seeking the latest vinyl releases. **Electric Fetus** (2010 4th Ave. S., Mpls.) has a basement distribution center and supplies the area with a majority of local releases.

**Oar Folkjokeopus** (2557 Lyndale Ave. S., Mpls.) keeps its focuses on indie-rock, punk and Minneapolis bands, offering CDs, vinyl and singles.

**Garage D'Or** (3015 Lyndale Ave. S., Mpls.) is another music lover's haven. **Roadrunner Records** (4304 Nicollet Ave., Mpls.) likes to offer diversity on its shelves. **Basement Records** (3017 Lyndale Ave. S., Mpls.) has a selection of techno, house, ambient and dance music.



There's always enough music going on in town to cover, whether it's national touring acts or a favored local outfit. *The Minneapolis/St. Paul Star Tribune* is the largest daily circulation (425 Portland Ave., Mpls., 55488). On the other side of the river is competitor *Saint Paul Pioneer Press* (345 Cedar Ave., St. Paul, 55104), which also spills a fair amount of ink on music. Alternative weeklies *City Pages* (401 N. 3rd St., Mpls., 55401) and *Pulse* (3200 Chicago Ave., Mpls., 55407) both cover the fringe—with attitude. The University of Minnesota's college paper, *The Minnesota Daily*, also has its own weekly entertainment section and distributes off-campus to the metro area (2301 University Ave., SE, Mpls. 55414).



**Barking Dog Records**, 1726 10th St. S., Fargo, ND. Located in neighboring North Dakota, its roster includes popular Minneapolis ska band 3 Minute Hero and singer/songwriter Brenda

Weiler. **Bert Records**, 6580 Falstaff Terrace, Woodbury. For '98, this indie upstart has released a CD-EP every month.

*Continued on page 24*



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11/21	<b>Chicago</b> (Aurora)	8:00 p.m.	Paramount Arts Centre (Box Office)	312-559-1212 630-896-6666
11/22	<b>Milwaukee</b>	7:30 p.m.	Uihlein Hall 414-276-4545 or (Box Office)	414-273-7206 800-472-4458
11/23	<b>St. Cloud</b>	7:30 p.m.	Benedicta Arts Center	320-363-5777
11/24	<b>St. Cloud</b>	7:30 p.m.	Benedicta Arts Center	320-363-5777
11/25	<b>Madison</b>	7:30 p.m.	Oscar Mayer Theatre	608-266-9055
11/27	<b>Reno</b>	8:00 p.m.	Pioneer Center	702-686-6600
11/28	<b>Reno</b>	3 & 8 p.m.	Pioneer Center	702-686-6600
11/29	<b>Portland</b>	7:30 p.m.	Schnitzer Concert Hall	503-224-4400
11/30	<b>Seattle</b>	7:30 p.m.	Benaroya Hall	206-628-0888
12/1	<b>Salt Lake City</b>	7:30 p.m.	Abrahamson Hall (Artix)	801-355-2787 888-451-2787
12/2	<b>Denver</b>	7:30 p.m.	Boettcher Concert Hall	303-830-8497
12/3	<b>San Francisco</b>	7:30 p.m.	Herbst Theatre (BASS)	415-392-4400 515-762-2277
12/5	<b>San Diego</b> (Escondido)	8:00 p.m.	CA Center for the Arts	619-220-8497 800-988-4253
12/6	<b>Phoenix</b>	3 & 7:30 p.m.	The Orpheum Theatre	602-262-7272
12/7	<b>Minneapolis</b>	7:30 p.m.	Historic State Theatre	612-989-5151
12/8	<b>Minneapolis</b>	7:30 p.m.	Historic State Theatre	612-989-5151
12/9	<b>Minneapolis</b>	7:30 p.m.	Historic State Theatre	612-989-5151
12/10	<b>Minneapolis</b>	7:30 p.m.	Historic State Theatre	612-989-5151
12/11	<b>Minneapolis</b>	8:00 p.m.	Historic State Theatre	612-989-5151
12/12	<b>Minneapolis</b>	11, 3, & 8 p.m.	Historic State Theatre	612-989-5151
12/13	<b>Minneapolis</b>	3 & 7:30 p.m.	Historic State Theatre	612-989-5151
12/14	<b>Mankato</b>	7:30 p.m.	Mankato Civic Center	507-625-7919
12/15	<b>Des Moines</b>	7:30 p.m.	Civic Center	515-243-1888
12/16	<b>Ames</b>	7:30 p.m.	Stephens Auditorium	515-233-1888
12/17	<b>Omaha</b>	7:30 p.m.	Civic Auditorium	402-422-1212
12/18	<b>Sioux Falls</b>	8:00 p.m.	Sioux Falls Arena	605-334-8181
12/19	<b>Fargo</b> (Moorhead)	3 & 8 p.m.	Concordia College	218-299-4240
12/20	<b>Grand Forks</b>	3 & 7:30 p.m.	Chester Fritz Auditorium	701-777-4488
12/21	<b>Eau Claire</b>	7:30 p.m.	W.L. Zorn Arena (Box Office)	715-836-3727 800-949-8932
12/22	<b>Green Bay</b>	4 & 8 p.m.	Weidner Center (Box Office)	920-465-2217 800-328-8587
12/23	<b>Rochester</b>	7:30 p.m.	Mayo Civic Center (Ticketmaster)	800-422-2199 507-252-1010

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# MINNEAPOLIS

## 10,000 GROOVES

Continued from page 20

night, whatever your palette needs. It's very intoxicating to go out every single night, because you

have so many options."

• Cross-pollination of artists. Musicians are willing to collaborate and often play in several different bands. "You can be successful here," says pianist Anderson, "and still be Minnesota Nice. You don't have to have a major edge or attitude."

Frequent visitor Bonnie Raitt, who recorded her 1971 debut in the Twin Cities (where her producer brother Steve Raitt lives), praises the blending of the black and white music scenes. "The only other places where I've seen that are in the other river cities—New Orleans and Memphis," she says.

At First Avenue, McClellan and his staff receive 10 to 20 demos weekly from new bands. He's more hyped, though, about groups that don't even have demos. "The excitement is how diverse things are getting," he says. He cites bubbling-under scenes in the Asian and Latin communities in neighborhood halls that aren't exposed to the mainstream media or masses.

• Open-minded audiences. Lots of venues and lots of bands don't necessarily mean that anyone is going to show up to see these groups. But Twin Cities music lovers are willing to take chances, and fans are faithful to their favorite acts (such heavy-gigging mainstream rockers as G.B. Leighton and Tim Mahoney & the Meenies routinely sell 15,000 copies of their local indie CDs and pack clubs).

• Supportive stores. It doesn't hurt that Best Buy, Musicland/Sam Goody and Target are headquartered in the Twin Cities and often are willing to stock local product. But it's the long-standing indie stores—Electric Fetus, Oarfolkjokeopus, Garage D'or, Roadrunner and Down In The Valley, among others—that make a difference. "The mom-and-pop stores are totally dedicated," McClellan says.

Over time, the creative community has figured out how to plug into the music businesses based in the Twin Cities. Says Husney, "A strange confluence of events brought this town together musically." And the synergy between the business sector, the strong retail community both locally and nationally, and the creative world—with more than 200 gigging acts to Grammy-winning producer-writers to such godheads as Prince, Paul Westerberg and Leo Kottke—has enabled the Twin Cities to thrive as a music center.

*Jon Bream has been music critic at the Minneapolis Star Tribune since 1975.*

## VITAL STATISTICS

Continued from page 22

**Cannonball Records**, 1660 Lake Drive West, Chanhassen. Ron Levy (formerly of Rounder Records) is a partner who produces a number of national acts and signs blues, jazz and funk to the label.

**Groove Garden Records**, P.O. Box 2992, Mpls. Young label with a fresh attitude, including psychedelic jazz (Casino Royale) and rock 'n' blues (Sensational Joint Chiefs Of Staff).

**Oarfin Records**, 216 3rd Ave. N., Mpls. A multi-faceted operation with recording studios, promotion and publicity arms and an imprint, Oarfin is a clearing-house for an array of yet-to-be-known acts.

**Peppermint Records**, P.O. Box 13037, Mpls. Thriving folk-oriented label that has had success bringing acts like Peter Mayer, Billy McLaughlin and Johnny Hermanson to the rest of the nation.

**Rhyme Sayers Entertainment**, P.O. Box 80075, Mpls. Surviving all odds of running a hip-hop-oriented business out of the Twin Cities. Rhyme Sayers does it all: promotion, booking, tour support and an imprint. Artists include Dynospectrum, Atmosphere and Beyond.

**Twin Tone Records**, 2217 Nicollet Ave. S., Mpls. Internationally acclaimed label that launched the careers of Hüsker Dü, the Replacements, Soul Asylum and Jayhawks, the business has become a home for numerous imprints (No Alternative, Ultramodern) that focus on signing local acts.



**4440 Recording Studios**, Housed in the old Grain Belt Brewery building, this studio's motto is "Great sound...less shilling."

**Brewhaus**, Mpls. The small staff at this studio records everything from solo locals to full-sized bands and offers digital or analog recording.

**BurrHolland, Inc.** Owned and operated "by musicians for musicians," BurrHolland boasts a 48-track studio and "cool vibe."

**CD Underbelly**, Hot new studio that ably handles high-priority acts like Semisonic.

**Dungeon**, Run by a local soundman, this studio specializes in solo acts and offers some in-house instrumentation.

**Gark Recording Studio**, Fully equipped studio that can do everything from 24-track digital and Trident to tube recordings.

**Metro-Apple Digital Recording**, Offering analog, some digital equipment and CD mastering in an 11-room studio.

**Noiseland Industries**, CD-manufacturing services for independent musicians and retailers. Has handled projects for Prince, Best Buy, Musicland, Mark Olson & the Harmony Creek Dippers, Matt Wilson and G.B. Leighton.

**Oarfin Records**, Not only will Oarfin record your record, they'll help you promote it and distribute it.

**Pachyderm Studios**, Pachyderm has laid down tracks by Nirvana and Live, as well as local and national indie acts.

**Paisley Park**, Chanhassen. Prince's own plaything, Paisley Park has top-of-the-line technology and instruments for those recording with a big budget.

**Third Ear Recording**, Third Ear has made a name for itself recording and mixing numerous national and local acts. ■

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# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ▶ JEWEL

**Spirit**  
 PRODUCER: Patrick Leonard  
 Atlantic 82950  
 Jewel, who had one of the top debuts of the decade in early 1996 with her eight-times platinum "Pieces Of You," returns with an album that should strengthen her standing as the folk darling of the MTV generation. Like its predecessor, "Spirit" contains a nice sampling of acoustic-oriented tunes ("Fat Boy," "Kiss The Flame," "Innocence Maintained," and "Jupiter") and fleshed-out pop hits ("Do You," "Down So Long," and "Hands," which is rising on the Adult Top 40 chart and has the potential to cross over to the AC and Hot 100 lists). Another highlight is the uplifting "Life Uncommon," which reflects Jewel's ability to craft simple, compelling anthems.

#### ▶ AFGHAN WHIGS

**1965**  
 PRODUCER: Greg Dulli  
 Columbia 69450  
 Afghan Whigs leader Greg Dulli is in touch with his feminine side, or rather it seems that he is in touch with a lot of feminine sides. Sex is at the heart of the raucous "1965," the Afghan Whigs' sixth album and first for Columbia. Of course, nocturnal adventures and their aftermath are far-from-novel settings for Dulli, yet he and his cohorts continue to up the ante with the gorgeous sound of a full-on rock'n'roll band. The Whigs made the album during an extended stay in New Orleans, and the Crescent City spirit of soulful abandon imbues every note. The sultry opening number and first single, "Somethin' Hot," sets the tone perfectly, and tracks like "Uptown Again" and "Citi Soleil" exude a poetic flair for language and an almost film-like sense of *mise en scene*. In a line with peak Stones and classic Stax/Volt sides, the dramatic grooves of "1965" resonate with a sophistication and vitality that outstrip anything on rock radio today.

#### ★ VARIOUS ARTISTS

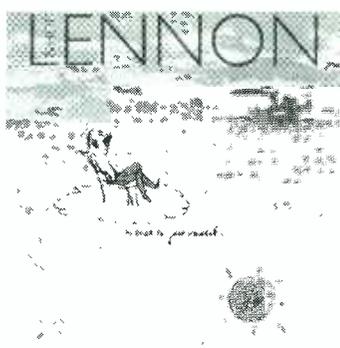
**Deepak & Friends Present Music Inspired By The Love Poems Of Rumi**  
 PRODUCERS: Adam Plack, Yaron Fuchs  
 Rasa/Upaya 30782  
 Over an entrancing background score, pop culture icons ranging from Madonna and Demi Moore to Rosa Parks and album spearhead Deepak Chopra intone the love poems of ancient Persian poet Rumi. Never before translated into English, the poems speak eloquently of beauty, simplicity, and love both physical and divine. Set to music by co-producers Adam Plack and Yaron Fuchs and brought to life by voices as diverse as those of the participants, Rumi's words are especially compelling. Other readers include Martin Sheen, Blythe Danner, Robert John Burke, Jared Harris, Guatama Chopra, Laura Day, Sanja Sohn, Noah Hutton, Debra Winger, Goldie Hawn, Coleman Barks, Chris Barron, Robert A.F. Thurman, and Sussan Deyhim, who also vocalizes to the bed track. Available through Tommy Boy.

### DANCE

#### ★ ENGELBERT HUMPERDINCK

**The Dance Album**  
 PRODUCERS: Chris Cox, Barry Harris  
 Interhit 51094  
 Engelbert Humperdinck's global career as a romantic singer has spanned more than 30 years and 130 million albums. What it hasn't spanned is genres—until

### SPOTLIGHT



#### JOHN LENNON

**The John Lennon Anthology**  
 PRODUCERS: Yoko Ono, Rob Stevens  
 Capitol 30614  
 Four years in the making, "The John Lennon Anthology" is a stunning collection of previously unreleased material from the late artist's solo period, spanning the years 1970-80. The set is divided into four discs, each covering a different locus of the Lennon canon: "Ascot," "New York City," "The Lost Weekend," and "Dakota." Loaded with studio outtakes, cassette demos, live tracks, and sound bites from home tapes and TV appearances, "Anthology" is a Lennon fan's dream, reflecting the former Beatle's total investment in his craft and the evolution of his performances and arrangements during the life of each composition. For instance, a blistering version of "I'm Losing You," featuring Rick Nielsen and Bun E. Carlos from Cheap Trick and session bassist Tony Levin, was omitted from "Double Fantasy," not because it was inferior to the album version but because it was stylistically inconsistent with that audiophile production. (Levin was mistakenly not credited on the first pressing of the box). Its inclusion here exemplifies the enlightened approach of Lennon widow Yoko Ono and co-producer Rob Stevens, who chose material that shines a light on Lennon's genius without being redundant to fans. An unretouched portrait of a brilliant and restless artist.

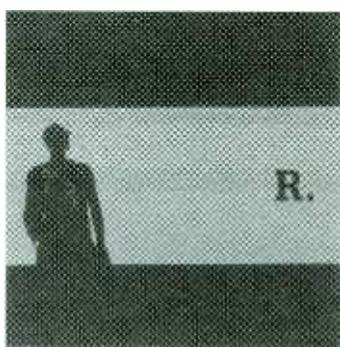
now. On this, his smartly styled dance/pop album, Humperdinck flawlessly makes the transition from "king of romance" to "king of rhythm." The 15-song set combines several originals with such Humperdinck signature cuts as "Quando, Quando, Quando," "The Last Waltz," "After The Lovin'," "Spanish Eyes," and "Release Me." Of the new tracks, "This Night," "When Love Finds Your Heart" and "Mano A Mano" sound as if Humperdinck has been singing them for years. And that should please longtime fans, who will embrace this album like an old friend. Let's hope, though, that "The Dance Album" won't be lost on younger ears. That said, the first single, "Release Me," is gaining momentum on dancefloors in New York, Miami, and Los Angeles. A good sign, indeed.

### R & B

#### ▶ TOTAL

**Kima, Keisha & Pam**  
 PRODUCERS: Total, others  
 Bad Boy/Arista 78612  
 Female R&B trio Total's sophomore album showcases the clarity and maturity of the women's voices as they blend together in a sound that is pleasing to the ear—as opposed to the annoying monotone that tends to plague female groups. So far, the group seems to have secured a hit with "Trippin'," the first single. What will remain to be seen is whether these

### SPOTLIGHT



#### R. KELLY

**R.**  
 PRODUCER: R. Kelly  
 Jive 41625  
 R&B superstar R. Kelly's third album, "R"—a 29-song, double-CD set—will appeal to the Grammy winner's die-hard fans and make new ones. "I'm Your Angel," Kelly's duet with Celine Dion, and "Home Alone," with rapper Keith Murray, are clear-cut examples of his versatility, a quality that should keep him in heavy rotation for years. This time around, Kelly shows a stronger hip-hop edge than in the past with such songs as "Dollar Bill," with Foxy Brown, and "Ghetto Queen," with Crucial Conflict. Other tracks range from his trademark style of wooing women in "Half On A Baby" to the soon-to-be-classic anthem "One Man." An album that showcases all of Kelly's considerable talents.

girls will have staying power after this album, which features guest rapper/producer Missy "Misdemeanor" Elliott.

### RAP

#### ▶ ICE CUBE

**War & Peace—Vol. 1 (War)**  
 PRODUCER: Ice Cube  
 Priority 50700  
 Actor, screenwriter, director, and hip-hop seer Ice Cube somehow found time for two self-produced, full-length discs, with "Vol. 2 (Peace)," set to drop in early '99, promising a hitherto-unrevealed side to that iconic scowl. In the meantime, "War" is no rush job. Packing five years' worth of righteous rage and experience into 18 tracks, the Top Gun delivers another gloom and doom hood report but one that is couched in his most incisive and mature social commentary to date. Digging into his actor's arsenal, he infuses deeper, more sensitively limned emotion into that spitfire flow. Cube's orchestral production is equally awesome, rooting movie-sound savvy in savage beats to build a luridly cinematic, back-a-yo-neck, hair-raising listening experience.

### LATIN

#### ★ VARIOUS ARTISTS

**MTV Lingo**  
 PRODUCERS: various  
 Manicomio/Mercury/PolyGram Latino 565128  
 Edgy both lyrically and musically, the burgeoning strain of bilingual rap from Latin America—loosely dubbed "Latin hip-hop"—makes its bow on this fine eclectic multi-artist collection whose sample-drenched numbers closely follow sonic blueprints drawn up by U.S. hip-hop stars. Molotov, Illya Kuryaki & the Valderramas, and Tiro De Gracia, whose "El Juego Verdadero" is the most viable radio pick, are among a who's who of Latin American rap stars spotlighted on this fast-moving set, a co-production of MTV Latin America and PolyGram. Familiar cuts from stateside hip-hop nota-

### SPOTLIGHT



#### VARIOUS ARTISTS

**Music From The Original Motion Picture Soundtrack The Prince Of Egypt; The Prince Of Egypt—Inspirational; The Prince Of Egypt—Nashville**  
 PRODUCERS: various  
 DreamWorks 50041; 50050; 50045  
 A project of mammoth proportions, the animated epic "The Prince Of Egypt" is thought to be the first major movie to yield three simultaneous soundtracks, each catering to a different market. The main piece is a Hans Zimmer score peppered with high-powered pop songs written by Stephen Schwartz and performed by Mariah Carey and Whitney Houston, Amy Grant, and K-Ci & JoJo. The lead single, the Carey/Houston duet "The Prince Of Egypt (When You Believe)," is destined to be a pop hit and a holiday perennial. The other two albums are a gospel collection titled "Inspiration" and the country-themed "Nashville." Highlights of "Inspirational" include Boyz II Men's "I Will Get There" (the first gospel single) and entries by Fred Hammond & Radical For Christ, Kirk Franklin, Shirley Caesar, BeBe Winans, CeCe Winans, and Take 6. On "Nashville," key moments include lead single "I Give You To His Heart" by Alison Krauss, "Freedom" by Wynonna, and cuts by Vince Gill, Faith Hill, and Clint Black. A powerful trilogy.

bles Cypress Hill ("Latin Lingo") and Delinquent Habits ("Tres Delinquentes") might attract non-Latino rap aficionados to this vibrant compendium.

### CLASSICAL

#### ★ LISZT: SIX HUNGARIAN RHAPSODIES

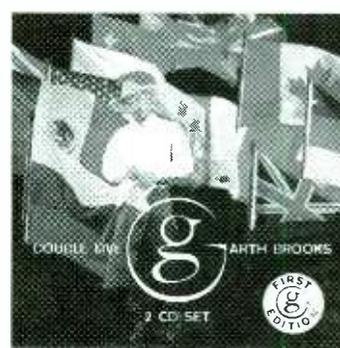
**Budapest Festival Orchestra, Ivan Fischer**  
 PRODUCER: Hein Dekker  
 Philips 456 570  
 Bravo to Hungarian conductor Ivan Fischer for taking what could be a hackneyed repertoire and investing it with bold new life. Fischer and his Budapest group have gone back to the source for Liszt's "Hungarian Rhapsodies," employing the haunting tones of the *cimbalom* and the fiery Gypsy fiddle—which were what fired the composer's imagination in the first place. This album is exciting enough in its way to be on par with Fischer's visceral recordings of Bartók's "Wooden Prince" and "Miraculous Mandarin," as well as with his persuasive account of Liszt's "Faust" symphony, also just out on Philips.

### GOSPEL

#### ▶ T.D. JAKES

**Live From The Potter's House**  
 PRODUCER: Steven Ford  
 Integrity 13192  
 T.D. Jakes' early-1997 debut, "Woman, Thou Art Loosed!," took a 20-month chart ride, peaking at No. 3 on Top Gospel Albums. Jakes' choir has since burgeoned in numbers, finesse, and intensity. Jakes is

### SPOTLIGHT



#### GARTH BROOKS

**Double Live**  
 PRODUCER: Allen Reynolds  
 Capitol 97424  
 "Double Live" perfectly captures the bright, booming feel of a Garth Brooks live show—despite some admitted sweetening in the studio. For just a tad more than 10 bucks, buyers get two CDs containing 25 songs, garnered from live shows dating back to Brooks' 1991 Reunion Arena concert in Dallas, and totaling some 100 minutes. (Note: There is no No. 13 track in the sequencing.) There are three new songs: the current single, "It's Your Song"; the Brooks co-written "Tearin' It Up (And Burnin' It Down)"; and "Wild As The Wind," on which Brooks duets with Trisha Yearwood. Audiences sing along on such songs as "Unanswered Prayers," reminding the listener that it's sometimes an unsettling feeling at a Brooks live show to be the only person among the many feverish thousands there who has not memorized his catalog. The only thing missing here is the considerable visual intensity that goes with a Brooks bacchanal.

not a singer, songwriter, or conductor, but rather a dynamic pastor and worship leader, and he intersperses words of exhortation, scripture, prayer, and praise between songs and in call-and-response with the choir. On five of the album's 10 songs, Jakes turns lead vocals over to several members of his chin-deep-in-talent, 200-voice choir with frequently stunning results. Radio should have no trouble culling a number of strong singles from a stellar sophomore effort that heralds even greater things.

### CHRISTMAS

#### PATTI LABELLE & THE BLUE BELLES

**Christmas Classics**  
 PRODUCER: Bobby Martin  
 COMPILATION PRODUCER: Dana Smart  
 Hip-O 40123

#### VARIOUS ARTISTS

**Ultimate Christmas**  
 PRODUCERS: various  
 Arista 19019  
**PLACIDO DOMINGO, SARAH BRIGHTMAN, HELMUT LOTTI, RICCARDO COCCIANTE**  
 A Gala Christmas In Vienna; Gumpoldskirchner Spatzen; Wiener Symphoniker; Steven Mercurio  
 PRODUCER: Frank Peterson  
 Sony Classical 60396

#### SQUIRREL NUT ZIPPERS

**Christmas Caravan**  
 PRODUCER: Mike Napolitano  
 Mammoth 354 980 192

#### DONNY OSMOND

**Christmas At Home**  
 PRODUCER: Darrell Brown  
 Epic/Legacy 69015

#### 'N SYNC

**Home For Christmas**  
 PRODUCERS: various  
 RCA 67726

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

## SINGLES

EDITED BY CHUCK TAYLOR

### POP

#### ▶ TIMBALAND FEATURING MISSY "MISDEMEANOR" ELLIOTT & MAGOO Here We Come

(4:36)  
 PRODUCER: Timbaland  
 WRITERS: T. Mosley, M. Barcliff, M. Elliott, P. Webster, R. Harris  
 PUBLISHERS: Webster Music/Hillcrest Music  
**Blackground/EEG 8709** (CD promo)  
 Timbaland and friends return with a track that's clever and fresh right from the first thump. Stripped down to the bare minimum instrumentally, it's driven only by a testy bass beat and a captivating "do-do-do" line sung in the background. That leaves plenty of room for the able rap vocals of Timbaland, who serves up a plateful of defensive posturing, followed by a typically creative dose of sparring from the ever-invigorating Missy "Misde-meanor" Elliott. Even so, the two stars are nearly overshadowed by an amusing opening rap from Magoo—whose vocalese is hilariously affected—making him a presence to keep an eye on. There's no denying this track as a suitable driving thumper, perfect to splash out the windows as the young at heart whirl around the block. It's also a promising setup from Timbaland's upcoming solo debut, "Tim's Bio: Life From Da Bassment," due Nov. 24.

#### ★ JENNIFER LOVE HEWITT How Do I Deal (3:23)

PRODUCERS: Bruce Fairbairn, David Foster  
 WRITERS: D. O'Brian, P. Roy, B. Thiele Jr.  
 PUBLISHERS: Warner-Tamerlane/Paradise Avenue, BMI; Phil Roy Music/Owenspop, ASCAP  
**143/Warner Bros. 9566** (CD promo)  
 Years before she broke through as a formidable TV-cum-movie star, this engaging young actress was working hard to snag a career in the music biz. That experience shines through on this confident, easy-on-the-ears debut from the soundtrack to her new flick, "I Still Know What You Did Last Summer." (The movie also stars musician/actress Brandy; is there a duet in the house?) The hook is a gem on this delightfully memorable guitar-seasoned pop track; it's complemented with multiple layers of Hewitt's pleasing voice, which is just tough enough to sustain the rock-infused sentiment the song's going for. Is it a hit? Remembering past efforts from the likes of Rick Springfield, Jack Wagner, Crystal Bernard—even Kylie Minogue—it's certainly possible and absolutely deserved, though placement in the movie and the movie's own success may also be factors. In any case, it's a plenty-catchy song, adding another matchstick to Hewitt's cache of red-hot achievements.

### R & B

#### ▶ MONTELL JORDAN When You Get Home (no timing listed)

PRODUCER: Schappell Crawford  
 WRITERS: M. Jordan, A. Crawford, L. Ware, A. Ross  
 PUBLISHER: not listed  
**Def Jam 294-2** (CD promo)  
 Jordan continues his mission to prove that there's vocal prowess behind his well-established rapping with this sensual, strings-saturated slow jam about all the things he's got planned for his special lady. This track will gain attention, partly due to its integrated use of the line "And I want you to want me" from Marvin Gaye's classic "I Want You"—perhaps just the comparison Jordan is hoping for here. The song's overall style is reminiscent of Gaye's more sexually charged moments, and there's no doubt that the artist is working to steam up some windows with this, one of his best efforts to date. Jordan is working his way into competing with the likes of R. Kelly, Luther Vandross, and

Usher as offering the best music in the world to get a massage to. Taken from the gold album "Let's Ride."

#### ▶ ARETHA FRANKLIN How Many Times (4:18)

PRODUCER: Narada Michael Warren  
 WRITER: not listed  
 PUBLISHER: not listed  
**Arista 3582** (CD promo)  
 Miss Aretha shows off her too-seldom-seen softer side on this sorrowful ballad, drenched with aching and girl-he-did-me-wrong sentiment. Franklin wisely restrains those often-raucous vocal chords, letting the beautiful, sad lyric tell the story deftly, as she effectively expresses its brokenhearted emotion with a feeling of utter despair. But the best part is the song's ending, where Franklin reminds us that she's not about to let some man get the best of her. She simply states, "You're wrong. You know it." You've just got to love that added little vamp, which only helps to fortify this track as a real stand-out on her satisfying, hit-filled current album, "A Rose Is A Rose." By the way, if this song sounds familiar, you might be remembering it from David Foster-nurtured artist Jordan Hill's 1995 debut.

#### ★ ROBIN S FEATURING MARY MARY Dance (3:42)

PRODUCER: Warrym Campbell  
 WRITERS: W. Campbell, T. Atkins, R. Norwood Jr., M. Winans, H. Smith  
 PUBLISHERS: Nyrraw Music/Tea Time/Bud John/EMI Christian, ASCAP; Stop Tryin' 2 Copy Me, BMI  
**Atlantic 8748** (CD promo)  
 Dance diva Robin S takes a decidedly R&B turn in this appealing hip-hop-flavored track from the soundtrack to "Dr. Dolittle." It starts off with a street-cred rap, but from there it becomes a straight-ahead mid-tempo jam with a great layered chorus, inviting thumper beat, and exceptional vocals from Robin S. She's showcased extraordinarily well in this setting (which is not altogether a stretch from her R&B-based dance staples). Savvy listeners may note a familiar edge to the rhythm track, which is lifted from the Winans' "If Ever I Fall." There's already a radio version with no rap on the CD promo, making it a shoe-in for across-the-board airplay at all brands of R&B stations, as well as at top 40. Some spirited remixes could easily deliver this right to the hands of clubs, too; after all, shouldn't one be able to dance to "Dance"? The possibilities and the potential are strong for this cut, one of the best yet from this fruitful soundtrack collection.

### COUNTRY

#### ▶ LEANN RIMES These Arms Of Mine (2:56)

PRODUCER: Wilbur C. Rimes  
 WRITERS: J. Tweel, G. Thompson  
 PUBLISHERS: Curb Songs/Kinetic Diamond II, ASCAP  
**Curb 1483** (CD promo)  
 Not since the utter magic of her introductory "Blue" has Rimes put forth something as passionately delivered and altogether satisfying as this beautifully written, tradition-drenched song. Each word and every note oozes with what country music delivers like no other genre: sad, sad longing and an ache that burdens the soul. Rimes is in peak form here: clear, soaring, and sounding as if she's lived for that unattainable embrace a thousand times in her short life. Accompanied by a plump acoustic guitar, a weeping steel guitar, and retro-sounding piano tinkling, this could be one of the great ones in a career that continues to amaze, satisfy, and ignite the airwaves with every new step along her musical journey. Where's that applause sign?

#### ▶ ALABAMA Keepin' Up (3:05)

PRODUCERS: Don Cook, Alabama  
 WRITERS: R. Owen, T. Gentry, G. Fowler, R. Rogers  
 PUBLISHERS: Maypop Music/Route Six Music, BMI  
**RCA RDJ6510-2** (CD promo)  
 Alabama has had a great year—getting a star on the Hollywood Walk of Fame, airing a successful pay-per-view special, and releasing the multi-platinum "For The

Record" album, which features its 41 No. 1 singles along with three great new tunes. The first new single from the project, "How Do You Fall In Love," peaked at No. 2 on Hot Country Singles & Tracks, and this bouncy uptempo track is a strong follow-up that has the potential to reach the summit. The song boasts an infectious melody buoyed by Jeff Cook's guitar prowess, and of course it just doesn't get any better than Randy Owen's lead vocal. When he sings about the challenges of trying to survive in a hectic world, every harried country music fan will feel he's singing their song. That unique ability to be the voice of the working people has always been one of the strongest suits of Owen and Alabama.

#### ▶ MARK CHESNUTT I Don't Want To Miss A Thing (3:53)

PRODUCER: Mark Wright  
 WRITER: D. Warren  
 PUBLISHER: Realsongs, ASCAP  
**Decca DRN5P-72078** (CD promo)  
 Can the same song be a hit for both Aerosmith and Mark Chesnutt? Steven Tyler's distinctive vocal performance (and Aerosmith's videoclip featuring his daughter, Liv Tyler, in the film "Armageddon") have permeated pop culture in recent months. Can Chesnutt's version ignite a fire at country radio? It will be interesting to see. Chesnutt had the Decca folks yank his current single, "Wherever You Are," and release this song because he felt so strongly about its potential. There's no denying that Diane Warren has written a killer ballad, and Chesnutt turns in a great performance here. He particularly nails the lyric in the first verse with conviction and phrasing that immediately makes the song totally his. The only hitch is that Chesnutt's most successful singles at radio have been his most traditional country cuts. The production on this is pretty pop-oriented—wouldn't it have been great for the production to have been totally reinvented as a traditional country song? Despite that, Chesnutt makes this a strong release, and country radio will likely welcome the opportunity to give this monster ballad plenty of spins.

#### BILLY DEAN Innocent Bystander (2:57)

PRODUCERS: David Gates, Billy Dean  
 WRITERS: D. Gates, B. Dean  
 PUBLISHERS: Haneli Music, BMI; Kipahulu Music, ASCAP  
**Capitol 12371** (CD promo)  
 Dean hasn't had a hit at country radio in quite a while. The first single from his current album—the title cut, "Real Man"—was an affecting ballad that sadly stalled at No. 33 on Hot Country Singles &

Tracks. In an attempt to rebound, Capitol is issuing this uptempo cut about a man proclaiming his feelings at a precarious juncture in a burgeoning relationship. The production—done in tandem with David Gates, Dean's co-writer of the tune—is slick and pop-oriented, even with the presence of a steel guitar. And unfortunately the performance is vanilla, and the lyric is banal. "Innocent Bystander" just doesn't measure up to Dean's breakthrough hits like "Somewhere In My Broken Heart" and "Only Here For A Little While." Honestly, he's far too talented to have this misstep represent him in 1998.

### DANCE

#### ▶ ENGELBERT HUMPERDINCK Release Me/Gotta Get Release (no timing listed)

PRODUCERS: Chris Cox, Barry Harris  
 WRITERS: William McCall, Eddie Miller, James Peabworth, Robert Yount/Barry Harris, Chris Cox  
 PUBLISHERS: Acuff-Rose Music Inc., BMI; Roschelle Publishing Co., BM/Beun Music Publishing, SOCAN; Songs of Interhit, ASCAP; peermusic; Engelbert Humperdinck Publishing  
 REMIXERS: Joey Moskowitz, Thunderpuss 2000, Paul Grace  
**Interhit 54029** (CD single)  
 Who woulda think that Engelbert Humperdinck had it in him to cut loose on the dancefloor? But one listen to this effervescent pop/dance nugget, which is culled from the singer's "The Dance Album," and you won't stop smiling—nor be able to stop your toes from tapping. Longtime Humperdinck fans (and there are many!) will absolutely adore hearing their favorite romantic crooner re-creating a signature song that he originally recorded 30 years ago. Under the guidance of producers Cox and Harris—collectively known as remixers Thunderpuss 2000—Humperdinck effortlessly slides into the role of '90s dancemeister with amazing charm. And he sounds like he's having a good time in the process. Dance purists will no doubt scoff at the idea of Humperdinck making dance music, but it's their loss. Quite frankly, it's time to have some fun again.

### AC

#### PETER GABRIEL FEATURING PADDY MALONEY AND THE BLACK DYKE MILLS BAND That'll Do (2:41)

PRODUCER: Bob Ezrin  
 WRITER: Randy Newman  
 PUBLISHERS: Randy Newman Music/MCA, ASCAP  
**Geffen 1239** (CD promo)  
 Admittedly, it seems a little weird at first to place Gabriel in the context of singing a sweet and inspirational song about a pig, but this track from "Babe—Pig In The

City" is actually a pretty credible little number about holding onto faith in the face of hardship. Orchestration and eclectic instrumentation, replete with soft strings and a yearning bagpipe, are just lovely in this Randy Newman-scribed song, particularly on the LP version, which clocks in at a still-airworthy 3:53. Gabriel's voice is instantly recognizable, though subdued and tender, as if he's reading a story to a child. This is a sweet diversion for the rocker and a track that could find a ready place on AC radio.

### ROCK TRACKS

#### ▶ EVE 6 Leech (3:58)

PRODUCER: Don Gilmore  
 WRITER: Eve 6  
 PUBLISHERS: Less Than Zero Music/Fake & Jaded Music/Southfield Road Music, BMI  
**RCA 65521** (CD promo)  
 Eve 6 works this track's unlikely magic on an impressive number of levels. Fundamentally, it's a mass-appeal modern rock song, but lying just beneath the usual power chords is a palpable sense of playfulness often lamentably missing from poker-faced alterna-trios. The varying dynamics and quick-changing structure of "Leech" shows Eve 6's surprising range, and its fun "hey, hey" and harmonic "ooh" sections show that the band can rock without being pretentious. While the melody is typical, the lyrics are complicated enough to warrant another listen—and that's just one of many reasons to give it that second spin. If there's any justice, modern rock radio will eat this up.

#### ▶ K'S CHOICE Believe (3:30)

PRODUCER: Gil Norton  
 WRITER: T. Hambridge  
 PUBLISHER: T.H. Tunes, ASCAP  
**Tone-Cool 1116** (CD promo)  
 This crafty cut from the band's "Cocoon Crash" should continue to raise the profile of this talented Belgian modern rock quintet. Guided by an insistent backdrop of organic guitars and percussion, lead vocalist Sarah Bettens is searching for confidence in an uncertain world in "Believe," which gains a particularly creative edge midway through as the song breaks down to feature just her vocal and a dreamlike instrumental cascade. It's the moment that sets this track apart from countless others in the format; it should be rewarded with instant airplay at radio.

#### FUEL Bittersweet (3:52)

PRODUCER: Steven Haigler  
 WRITER: Carl Bell  
 PUBLISHER: not listed  
**550 Music 41330** (CD promo)  
 "Bittersweet" is an unflagging hard rock track, born of Metallica via apathetic grunge. The song is full of surging, blunted guitars and woven with an occasional mournful guitar melody line that establishes a minor key. While the lyric isn't immediately discernible, eventually a non-committal angst theme comes into relief ("Swallow the pill/And drink to the fill") through vocalist Brett Scallions' gruff tenor, which is matched so accurately with the guitar sound in tone and balance that it's almost redundant.

### RAP

#### ▶ REDMAN I'll Be That (no timing listed)

PRODUCER: Rockwilder  
 WRITERS: R. Noble, A. Stanton  
 PUBLISHER: not listed  
**Def Jam 292** (CD promo)  
 Redman must have just found his first sound-effects disc, given the boatload of bells and whistles . . . and dialing phones, breaking glass, clearing throats, and ice in a glass that guide this lighthearted hip-hop number. The track is ripe to prompt the catch phrase of the season in "I'll be dat," and pundits of the red-hot Redman are sure to embrace most every element of this highly clever party-time number. It bodes well for the release of his "Doc's The Name," due from Def Jam later this month.

### NEW & NOTEWORTHY

#### EMILIA Big Big World (3:22)

PRODUCERS: Herb, Yogi  
 WRITERS: Emilia, Yogi  
 PUBLISHERS: Anderson/Sweden Music  
**Universal 1421** (CD promo)

You can almost hear the burgeoning buzz behind this young artist's first effort, which has already found its way to the top of the charts in Sweden, Finland, Denmark, Norway, and the U.K. Now it's our turn in the U.S., with momentum already building with programmers in New York, San Diego, Minneapolis, and Hartford, Conn. The track's magic touch is manifested via sheer straightforward simplicity—in performance, production, and message. Emilia's delicate voice, ripe with vulnerability and hurt, tells of being a big girl in a big world who shouldn't see it as a big deal if her partner leaves her . . . but she will miss him much. Allusions to rain and autumn leaves help set up a perfect visual of stark sadness and loneliness, giving the song a strong seasonal punch. "Big Big World" has the same potential as a track like All Saints' "Never Ever," in

that it stands out clearly from everything else on the air. And it clearly sounds like a top 40 smash and an ace for Universal Records.

#### PHANTOM PLANET So I Fall Again (2:53)

PRODUCER: Mark Endert  
 WRITERS: Phantom Planet  
 PUBLISHERS: Drink Inc./Flying Saucer Fuel/Johnny Rebel/Like Music/Shagstar, ASCAP  
**Geffen 1115** (CD promo)

If the fates are kind, we'll get to know this new band well in the coming months. Debut album "Phantom Planet Is Missing" is rock solid, and this first release from it absolutely shimmers with potential. Hooks are everywhere, from the vocalized opening note to the crafty use of an antique chamberlin keyboard and affected percussion to the cold-crashing finale. The five guys in this ensemble are young but practiced, offering excellence with each instrumental detail and every sound they utter. A must for adult top 40, triple-A, and any mainstream top 40 that toes the line for the likes of matchbox 20 or Third Eye Blind.

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

# Reviews & Previews

**GENERAL MEDIA**  
EDITED BY EILEEN FITZPATRICK

**HOME VIDEO**  
BY CATHERINE APPLEFELD OLSON

## EXERCISE

ErgoAerobics Inc.  
25 minutes, \$14.95  
Talk about a workout you can do without leaving your chair! This clever and timely video was created to help millions of office workers reduce their risk of getting a repetitive stress injury, such as carpal tunnel syndrome or tennis elbow. Forty-two short exercises, ranging from back stretches to thumb strengtheners to methods of increasing circulation in the upper legs, are demonstrated by a young man and woman appropriately sporting khakis and blue shirts and seated behind a computer desk. While this is one exercise tape that won't help viewers lose weight, it just might have a more lasting effect. Contact: 800-689-9199.

## MARIAN ANDERSON: THE STORY OF THE VOICE THAT BROKE BARRIERS

Kultur Home Video  
60 minutes, \$19.95  
The accomplishments of the African-American opera singer who helped chisel away at the race barrier in the U.S. are beautifully told in this program created by classical radio station WETA Washington, D.C. Anderson moved to Europe at a young age after her parents decided she would be better able to cultivate her talent away from the prejudices of home. When she returned to America to perform at New York's Town Hall in 1935, there was no stopping her. Anderson became the first African-American to perform at the Metropolitan Opera and many other venues. Later when Washington, D.C.'s Constitution Hall refused to allow her to perform, the decision led to an outcry from first lady Eleanor Roosevelt and resulted in her infamous performance on the steps of the Lincoln Memorial. Anderson's quiet dignity and overwhelming talent are lauded by a host of contemporaries and fans, including Jessye Norman and Isaac Stern. Their comments are spliced with footage of a recent Anderson interview and concert clips. Contact: 800-458-5887.

## UNTOLD STORIES OF WORLD WAR II

Warner Home Video  
50 minutes, \$19.98  
National Geographic's take on the World War II video phenomenon reveals a host of harrowing "secrets" about the conflict supported by a bevy of rare footage. The program homes in on several "what ifs," as well as actual events, including the Norwegian-led movement to keep the atomic bomb out of Hitler's hands. Other tidbits are some less reported factors that contributed to the success of the Japanese attack on Pearl Harbor and the fascinating emotional drive that guided the Japanese kamikaze fighters. Interviews with WW II survivors shed personal light on some historical film clips and documents.

## HEMINGWAY: WINNER TAKE NOTHING

MPI Home Video  
86 minutes, \$14.98  
After the death of her grandfather and 13 years before her own suicide, Margaux Hemingway and then husband Bernard Foucher embarked on an incredible journey through the life of Ernest Hemingway. The mission took them to Paris, Venice, and Pamplona, Spain, which Hemingway occasionally called home. There, the couple met with people who knew the author and share personal

remembrances. Included in this distinguished group are two World War II correspondents, former French Prime Minister Jacques Chirac, and actress Jane Seymour, shown preparing for her role in "The Sun Also Rises." This tape plays like a very big-budget home movie, which, in a sense, is exactly what it is. The principals are shown visiting places of interest that are intercut with footage of the family patriarch in the same places. Readings of some of his poignant works are also included. In interviews taped after the journey, Foucher talks about how the trip ultimately ripped apart their marriage and brought Margaux in touch with her own self-destructive side.

## THE SECRET OF NIMH II: TIMMY TO THE RESCUE

MGM Home Entertainment  
70 minutes, \$14.95  
Tiny hero Timmy finds his way back to the fictional National Institute of Mental Health (NIMH) and into another grand adventure in this animated sequel. The rats of Thorn Valley are thrown for a loop when a lost one of their own arrives home with news of terrible experiments still going on at NIMH and a plea for help in rescuing her parents, who are trapped there. When Timmy discovers that his long-lost brother has also been captured and is being held at NIMH, the two go

against the wishes of the community—who believe the mission too dangerous—and set off to save their loved ones. The original gang of voices—Dom DeLuise, Ralph Macchio, Harvey Korman, William H. Macy—is all here, as is another compelling story line and a crop of terrific original songs.

## THE WOMAN'S WARRIOR WORKOUT

Sounds True  
38 minutes, \$19.95  
Don't judge this tape by the cover. Although its name implies an ultra-physical workout, its focus is actually on building strength from the inside out. The National Karate Assn.'s four-time teacher of the year created this tape to empower women not only to get their bodies and minds into tip-top shape, but ultimately to protect them against assault. As such, her focus is on form, not fashion. The small group of women who participate in the class are clad in T-shirts and use plain blue mats as their only prop. The tape provides a compelling, effective marriage of mind, body, and spirit that sends a different message than other spiritual workout tapes. Contact: 800-333-9185.

## SISTER WENDY'S PAINS OF GLASS

CBS/Fox Video  
56 minutes, \$19.98  
The cult celeb status of Britain's most

improbable art critic, Sister Wendy Beckett, continues with this presentation of the good sister leading viewers on a physical and spiritual tour of the famed Passion Windows at King's College Chapel in Cambridge, England. The stained-glass windows, created in the 16th century to tell various stories from the Bible, are considered one of the great works of Western art, and they get a royal treatment at the hands of Sister Wendy. She waxes philosophical on a host of topics ranging from the biblical events portrayed on the windows to the importance of viewing the windows from a variety of angles to the meaning of passion. Also available is "Sister Wendy's Grand Tour," in which she explores her favorite museums and masterpieces in 10 European cities.

**ENTER\*ACTIVE**  
BY BRETT ATWOOD

## BARBIE PHOTO DESIGNER CD-ROM & DIGITAL CAMERA

Mattel Media  
PC CD-ROM  
Barbie continues to reinvent herself for the digital era with this creative new PC peripheral digital camera. The actual camera, which is a slickly designed

silver, yellow, and pink gadget with a flower motif, takes grainy, mediocre photos, and it can only take six pictures when it's not connected to your PC. The charm of the package, however, is the ability to transfer the photos from the camera into an easy-to-use photo-graphics program. Users can then place the images in various backdrops or manipulate them with "fun effects." For example, a user can place a picture of herself or himself next to Barbie as they tool down the freeway in her pink convertible. Software clearly wins over hardware this time around.

## WIPEOUT 64

Midway  
Nintendo 64  
"Wipeout" isn't the best-looking game by any standard. The hovercraft vehicles that players use to race and fire upon their opponents are little more than animated triangles. The courses, while challenging, don't incorporate the jaw-dropping scenery found in many racing games. But then, beauty isn't what has allowed the "Wipeout" franchise to thrive. Rather, it's the beast. More than its glossier competitors, "Wipeout" lets players enjoy the unique feeling of hover-racing. It's a lickety-split and challenging title with graceful vehicle control and plenty of obstacles. New additions include a four-player split screen, and the Propellerheads and Fluke provide a hard-driving soundtrack to match the action.

**AUDIO BOOKS**  
BY TRUDI MILLER ROSENBLUM

## EVERYTHING AND A KITE

Ray Romano  
Read by the author  
Simon & Schuster Audio  
4 hours (unabridged), \$23  
ISBN 0-671-04376-5  
In this hilarious audiobook, comedian Ray Romano delivers the kind of universal humor that has listeners not only laughing out loud but nodding their heads in agreement. Some routines include old-fashioned moms who can't stop serving food no matter how full you say you are, trouble with the opposite sex, marriage, kids, jobs, and aging. All these topics have been thoroughly mined by comics, but Romano puts his own unique stamp on them with his appealing "lovable loser" mentality. Timing and delivery are key to making a joke work, and they're also key to making audiobooks work. In fact, Romano's audio is much more enjoyable than the printed version. His take on macho conversations, gift suggestions for single friends who want to buy something for his kids, and the joy of hotel rooms sound much funnier coming from the source. Through it all, he has a natural, average-Joe-next-door quality that makes the listener want to invite him over for a beer.

## THE SIGN OF THE BEAVER

By Elizabeth George Speare  
Read by Greg Schaffert  
Listening Library  
3 hours (unabridged), \$15.95  
ISBN 0-8072-7975-7  
In this Newbery Award-winning story, a pioneer boy, Matt, is left alone at the family's new cabin in the wilderness while his father goes off to bring back the rest of the family. The young boy tries to survive on his own, but when he meets a local Indian and his grandson, he is more afraid of them than of being alone. The initial fear and suspicion on both sides, however, is gradually overcome, and a friendship and mutual respect take root. As months go by and the father does not return, Matt is faced with a choice: to continue waiting or to join the nomadic Indians when they move north. Narrator Greg Schaffert has an appropriately youthful, innocent quality that matches Matt's personality.

**ON SCREEN**

## HARD CORE LOGO

Rolling Thunder/Miramax  
Directed by Bruce McDonald  
In limited release Nov. 13

"Hard Core Logo" is a mockumentary that will be so familiar to audiences that it may seem like the real thing. In fact, the story is such a typical crash-and-burn music industry tale that you'll rack your brain trying to figure out which punk band most closely resembles the one chronicled in the film.

Directed by Bruce McDonald ("Dance Me Outside," "Highway 61"), "Hard Core Logo" depicts an '80s Vancouver punk band of the same name. The group had limited success before inner bickering, giant egos, and mismanagement broke it up. Fifteen years later, front man Joe Dick (Hugh Dillon) convinces the band to reunite for an anti-handgun benefit and memorial for the punk legend Bucky Haight, who was shot to death.

One by one, the members reassemble for the show. John Oxenberger (John Pyper-Ferguson) is the bass player who's slightly off his rocker but incredibly introspective. Pipefitter (Bernie Coulson) is the beefy, loud, and angry drummer. Billy Tallent (Callum Keith Rennie) is the guitarist and the only real talent; with his good looks and rebellious loner attitude, he has moved on to play with bigger and better bands.

Once the band members are onstage and reliving the glory days, they forget the bad times and agree to do a five-city reunion tour. With the hope of a comeback, they hit the back roads of Canada in a

deteriorating van.

Unfortunately, it isn't long before the past catches up to them and old wounds reopen. But this time around, the crowds are weak, the money nonexistent, and the lies much more serious.

Dillon, Pyper-Ferguson, Coulson, and Rennie—who have each made a career as bit players in TV shows like "The X-Files" and "The Highlander" and indie films like "Excess Baggage"—help make this faux reality believable with stellar turns as leading men. Perhaps Dillon, who's also the lead singer and songwriter of the Canadian band the Headstones, called on personal experience to play the role. The film is most effective when the group disses reporters, picks up groupies, meets illegitimate children, drinks a lot, drops acid, and wreaks havoc on hotel rooms, backstage areas, and each other.

Rounding out the interesting cast is Julian Richings, who portrays Haight, a strange, reclusive aging idol visited by the band at his



Pictured, from left, are Billy Tallent (Callum Keith Rennie), Pipefitter (Bernie Coulson), John Oxenberger (John Pyper-Ferguson), and Joe Dick (Hugh Dillon), who make up the fictional punk band in "Hard Core Logo."

CARRIE BELL

# Where ever... When ever... How ever...

The collage features several items related to Billboard's multi-platform presence:

- Billboard Magazine (September 12, 1998):** The cover features the headline "MELLENKAMP STARTS A NEW ON COLUMBIA SET" and "U.S. Music Biz Stocks Show Mixed Picture".
- Billboard Bulletin (Thursday, September 10, 1998):** A daily news publication with headlines such as "RCA Label Group VP Schuyler To Exit", "PolyGram Oz Chief Dickson To Head Up Mushroom", and "Steven Baker Splits WB After 20 Years".
- Billboard Online Website:** A screenshot showing the "Billboard Online" logo, "Daily Music News" section, and a featured article about "George Winston Inks Longterm Label Deal".
- Billboard Charts:** A section titled "For the Week Ending April 4, 1998" listing top albums like "The Billboard 200" and "The Hot 100 Singles".
- Artist Developments:** A small box mentioning "Alanis Morissette begins a 12-city North American club tour Oct. 11 in Santa Cruz, Calif. Her Maverick album 'Supposed Former Infatuation Junkie' is due Nov. 3."

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## New Young Acts Face Fierce Odds

### Trying To Sell Youthful Artists To Radio Is Very Difficult

BY TRACY E. HOPKINS

NEW YORK—With the success of such artists as Brandy, Usher, Monica, and 'N Sync, record labels have a new crop of potential teen idols ready to appease young consumers' hunger for more. However, the road to fame, as some teen acts have already discovered, can be a rocky one.

Some of this year's newest names include Jerome, Divine, Imajin, Baby Dc, Five Young Men, 3rd Storee, and the Pee-Wee All-Stars, all of whom range in age from 11 to 18 (see Popular Uprisings, page 18).

At the forefront of these acts is the 11-year-old Jerome, whose single "Too Old For Me" is featured on the recently released "Bad Boy Greatest



FIVE YOUNG MEN

Hits Volume 1." His as-yet-untitled debut album is expected to be released on Bad Boy Entertainment in mid-1999.

The Akron, Ohio, native caught the eye of label founder/CEO Sean "Puffy" Combs after the exec saw a videotaped performance in 1996. The then 9-year-old auditioned for Combs, who signed him on the spot.

"At first I didn't know that much about Puffy. [After being signed] I got excited and realized what a big label I'm on," says Jerome.

His father, Stanley Childers, who is also his son's manager, says he is very realistic about Jerome's chances of longevity in a business that doesn't spare children from its fickle environment.

Kimberly Scott, for example, a 13-year-old vocalist on Columbia Records, hasn't been heard from much since the Feb. 13, 1997, release of her self-titled debut. Scott was a priority for the label earlier this year, along with labelmate Destiny's Child.

David Miller, another promising young vocalist who was initially a protégé of producer/BLACKstreet member Teddy Riley, was, according to sources at the label, recently dropped from Riley's Interscope-distributed Lil' Man Records before his first album was released.

"It seems harder to market a young artist, because the bulk of people who buy records aren't his age," the elder Childers says. "So we want to get him into acting, like Brandy. We [also] want him to go to college regardless [of what happens with his career]. That's No. 1

on his list."

#### TIMING IS EVERYTHING

Cheryl Marks, director of marketing for Jive Records, is hoping to capitalize on the label's teen group Imajin, as well as 16-year-old Britney Spears and 12-year-old Baby Dc.

"For a few years, the [R&B] pre-teen audience has been ignored. This was the music the kids were waiting for," says Marks.

She believes that the musicianship of Imajin's members sets the group apart from other male teen groups. Imajin features 14-year-old lead singer/guitarist Olamide Faison; keyboardist John Fitch, 15; drummer Jamal Hampton, 16; and singer/keyboardist Talib Kareem, 15. "We didn't just want Imajin to be the next New Edition. They are not just singers, but a real band," adds Marks.

Although the singles "Shorty (You Keep Playin' With My Mind)," featuring Keith Murray, and "No Doubt," from Imajin's self-titled debut album due in early 1999, reached the top 20 of Hot R&B Singles, the label has made sure that Imajin's musical career doesn't eclipse the band members' education.

"When we saw that setting up the project involved a promotional tour and the group would be on the road for two weeks, we had to find a tutor. It's different working with four kids under 18, because they legally have to go to school," says Marks.

Beyond making sure that these artists stay on top of their schoolwork, some parents, such as Bobbie Brown, mother of Baby Dc, whose real name is Derrick, are concerned that their children are being taken advantage of. Her son's as-yet-untitled set is slated for release in March.



DIVINE

"It's hard for him to know who's a friend and who's not," Brown says. "[Financially] there are days when I feel like Derrick hasn't been ripped off, and there are days when I do. I think that he's doing a lot better than a lot of kids with his contract, but I'm hard on the label about what money is being spent from his budget."

Nikki Bratcher, 18, of Pendulum Records/Red Ant Entertainment trio Divine—which includes 17-year-old Kia Thornton and 18-year-old Tonia Dash—is also getting a taste of the business but without sacrificing schooling.

The group's debut album, "Fairy Tales," was released Oct. 3 and spawned the gold single "Lately."

"Divine definitely wants to be a role model for the youth," says Bratcher, who graduated from high school with honors and was awarded a full scholarship to Rutgers University.

Although radio may appear to be a friendly climate for young artists, Michael Bivins, CEO of the Motown Records-distributed Biv 10 Records, says he is having a hard time getting  
(Continued on page 33)



Biv 10's Pee-Wee All-Stars "ride" into the industry via pint-sized rap skills. In front, from left, are DJ Jus, Lil' Nique, Kenny "Starsky," Quan "Hutch," Tay, P-Nutt, Shortee Red, and MC Glen. In the back row, from left, are Ray Ray and Antuan.

## Bootsy Collins Stretches A Little For Radio; 'Soul Train Starfest' Gets In Holiday Spirit

IT'S BOOTSY, BABY! Bootsy Collins says his new album, "Fresh Outta 'P' University," due Nov. 20 on Private I Records, is probably one of the most "radio-friendly" albums he's ever made. "It's more of a combination of old school and new school. We also did some remixes that would be radio-friendly. It's the first time I've done this—I attribute that to changing times. It will also help with the band so that we can [eventually] play bigger venues. We've been touring, but I wanted to do a record that would increase the amount of people who would come to theaters. We'd like to do concert halls, which would allow me to pay the band members more money."

The album was released in Switzerland, Austria, France, Sweden, the Netherlands, and other European territories last Nov. 17 via WEA Germany (Billboard, Dec. 6, 1997).

The 24-track U.S. album, says Collins, will have three new songs: "Do The Freak," remixed by Boogie Man Productions; "Shiggy Wiggy," which was remixed by Collins; and first single "I'm Leaving You (Gotta Go, Gotta Go)," remixed by C&J Productions. The album features two versions of the single; the version that was released internationally features rapper MC Lyte.

In addition to Collins, "Fresh Outta 'P' University" was produced by Norman Cook.

Collins says even though there have been major changes in music over the years since being a member of Parliament, Funkadelic, and Bootsy's Rubber Band, he's glad that he still fits in. "Kids still like my music—it's like a second coming, it's a good feeling. I work with a lot of rap artists, and it's a good feeling to have them speak highly of you and use your material. There are a lot of artists from my day that fell by the wayside, but we got a second chance," says Collins. A tour in support of the album, he says, will happen next year.

As for a Parliament/Funkadelic/Bootsy's Rubber Band reunion, Collins says that he and George Clinton, who just did a Nike commercial project together, discuss the issue often.

But putting together such a reunion would be problematic, Collins says. "There are so many of us [between the two groups] that it would take about four buses and three or four trailer trucks—it's a traveling circus," says the 46-year-old Collins. "We'd need a hit record to pull that off. We always had to

pay for something like that ourselves back in the day. Record companies thought we were crazy; the props for the stage, costumes, we paid for all of that. We would need a hit record in order to pay for it ourselves."

GIVE LOVE FOR CHRISTMAS: "The 1998 Soul Train Christmas Starfest" will pull together some of the greatest names in the industry in one room for what will be a great Christmas concert.

The show, which will be taped Nov. 24 at the Santa Monica (Calif.) Civic Auditorium will feature Patti LaBelle, Natalie Cole, Brian McKnight, Kenneth "Babyface" Edmonds, Chaka Khan, Kenny Rogers, Dru Hill, and Kirk Franklin & the Family, all of whom have at some point recorded Christmas albums.

The Tribune Entertainment syndicated program will air in December. It is being produced by Don Cornelius, with supervision producer Katie Jones.

Cornelius also produces the Soul Train Music Awards and the Lady of Soul Awards specials, as well as the legendary weekly dance show "Soul Train." "The Soul Train Christmas Starfest" will be directed by Ron DeMoraes, with George Duke serving as the show's music director.

VINTAGE 'GEMS': Columbia/Sony Legacy's Rhythm & Soul Series has released "Midnight Love & The Sexual Healing Sessions" by Marvin Gaye. The two-CD set, released Nov. 10, contains 12 previously unreleased tracks, as well as extensive liner notes by biographer/collaborator David Ritz. On Tuesday (17), the label will release "Earth, Wind & Fire's Greatest Hits," which features 13 of the group's top 10 hits, from "Shining Star" to "Serpentine Fire."

On the same date, the label will issue "Gladys Knight & The Pips Live At The Roxy," culled from a five-night concert stint at the Roxy in Los Angeles. The album features such classics as "Midnight Train To Georgia" and "Landlord."

DUE IN '99: Shae Jones on Montell Jordan's new label, M3; Melky Sedeck's extremely dope "Da Joint" on MCA Records; an album by newcomer Jack Knight on Universal Records; and the Roots' "Things Fall Apart," also on MCA.



by Anita M. Samuels

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# Billboard TOP R&B ALBUMS

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

NOVEMBER 21, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	7	<b>JAY-Z</b> ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 558925*/MERCURY (10.98 EQ/16.98)	6 weeks at No. 1 VOL. 2... HARD KNOCK LIFE	1
<b>★★★No. 1★★★</b>						
2	<b>NEW</b>	1	1	<b>SOUNDTRACK</b> DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	2
<b>★★★HOT SHOT DEBUT★★★</b>						
3	<b>NEW</b>	1	1	<b>MIA X</b> NO LIMIT 53502*/PRIORITY (10.98/16.98)	MAMA DRAMA	3
4	2	—	2	<b>DRU HILL</b> UNIVERSITY 524542/ISLAND (10.98 EQ/17.98)	ENTER THE DRU	2
5	4	2	11	<b>LAURYN HILL</b> ▲ <sup>3</sup> RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
6	3	—	2	<b>FAITH EVANS</b> BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
7	<b>NEW</b>	1	1	<b>JUVENILE</b> CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	7
8	5	4	6	<b>OUTKAST</b> ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
9	<b>NEW</b>	1	1	<b>TOTAL</b> BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
10	<b>NEW</b>	1	1	<b>CRUCIAL CONFLICT</b> PALLAS 53163/UNIVERSAL (10.98/16.98)	GOOD SIDE BAD SIDE	10
<b>★★★GREATEST GAINER★★★</b>						
11	9	13	12	<b>THE TEMPTATIONS</b> MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	8
12	6	5	7	<b>KIRK FRANKLIN</b> GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
13	8	9	25	<b>DMX</b> ▲ <sup>2</sup> RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
14	7	6	8	<b>SOUNDTRACK</b> ● DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
15	10	8	13	<b>KELLY PRICE</b> ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	2
16	14	19	6	<b>DEBORAH COX</b> ARISTA 19022 (10.98/16.98) <b>HS</b>	ONE WISH	14
<b>★★★PACESETTER★★★</b>						
17	16	18	22	<b>BRANDY</b> ▲ <sup>2</sup> ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
18	12	12	5	<b>KURUPT</b> ANTRA 540963/A&M (10.98 EQ/17.98)	KURUPTION!	4
19	11	10	5	<b>BIZZY BONE</b> ● MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	2
20	23	26	16	<b>GERALD LEVERT</b> EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
21	17	11	3	<b>AARON HALL</b> MCA 11778 (10.98/16.98)	INSIDE OF YOU	11
22	18	14	7	<b>KEITH SWEAT</b> ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	2
23	15	7	5	<b>MACK 10</b> HOO BANGIN' 53512*/PRIORITY (10.98/16.98)	THE RECIPE	6
24	19	17	7	<b>A TRIBE CALLED QUEST</b> ● JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
25	13	3	3	<b>GAMBINO FAMILY</b> NO LIMIT 50718*/PRIORITY (10.98/16.98)	GHETTO ORGANIZED	3
26	20	15	3	<b>KENNY LATTIMORE</b> COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
27	21	21	5	<b>TWISTA &amp; THE SPEED KNOT MOBSTAZ</b> CREATOR'S WAY/ATLANTIC 83142*/AG (10.98/16.98)	MOBSTABILITY	9
28	25	20	5	<b>CYPRESS HILL</b> ● RUFFHOUSE 83142*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
29	33	23	8	<b>FLIPMODE SQUAD</b> ● FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	3
30	26	32	17	<b>TRIN-I-TEE 5:7</b> B-RITE 90094/INTERSCOPE (10.98/15.98) <b>HS</b>	TRIN-I-TEE 5:7	20
31	29	28	6	<b>MOS DEF &amp; TALIB KWELI ARE BLACK STAR</b> RAWKUS 1158* (10.98/16.98)	BLACK STAR	13
32	32	30	15	<b>SNOOP DOGG</b> ▲ <sup>2</sup> NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
33	22	—	2	<b>VARIOUS ARTISTS</b> DEF JAM SURVIVAL OF THE ILLEST: LIVE FROM 125—N.Y.C. POLYGRAM TV/DEF JAM 538176*/MERCURY (10.98 EQ/17.98)		22
34	31	36	13	<b>LUTHER VANDROSS</b> VIRGIN 46089 (11.98/17.98)	I KNOW	9
35	30	25	6	<b>BRAND NUBIAN</b> ARISTA 19024* (10.98/16.98)	FOUNDATION	12
36	34	34	3	<b>GHETTO MAFIA</b> RAP ARTIST 2061/FULLY LOADED (10.98/15.98) <b>HS</b>	ON DA GRIND	34
37	36	22	4	<b>VARIOUS ARTISTS</b> BAD BOY 73022*/ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	17
38	38	38	6	<b>GANGSTA BOO</b> HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
39	<b>NEW</b>	1	1	<b>BOUNTY KILLER</b> BLUNT 6370*/TVT (10.98/16.98) <b>HS</b>	NEXT MILLENNIUM	39
40	41	35	21	<b>SOUNDTRACK</b> ▲ <sup>2</sup> BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
41	27	24	6	<b>VARIOUS ARTISTS</b> ● NO LIMIT 53505*/PRIORITY (10.98/16.98)	MEAN GREEN — MAJOR PLAYERS COMPILATION	6
42	<b>NEW</b>	1	1	<b>ALL CITY</b> ARMBEE 11829*/MCA (10.98/16.98) <b>HS</b>	METROPOLIS GOLD	42
43	48	—	2	<b>KOOL G RAP</b> ILLSTREET/DOWN LOW 6001/K-TEL (10.98/14.98)	ROOTS OF EVIL	43
44	28	16	4	<b>HELTAH SKELTAH</b> DUCK DOWN 53543*/PRIORITY (10.98/16.98)	MAGNUM FORCE	8
45	39	39	57	<b>JANET</b> ▲ <sup>2</sup> VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2

46	37	27	5	<b>TELA</b> RAP-A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER	13
47	51	45	38	<b>JAGGED EDGE</b> SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) <b>HS</b>	A JAGGED ERA	19
48	45	42	19	<b>NOREAGA</b> ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
49	53	41	17	<b>MONICA</b> ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
50	43	55	8	<b>GENERAL GRANT</b> POLYBEAT 46055/VIRGIN (10.98/16.98) <b>HS</b>	MR. ENERGIZER	37
51	24	40	8	<b>SHAQUILLE O'NEAL</b> T.W.I.S.M. 540947/A&M (10.98 EQ/16.98)	RESPECT	8
52	44	37	17	<b>JERMAINE DUPRI</b> ▲ JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		1
53	50	49	60	<b>JON B.</b> ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
54	56	51	11	<b>MONIFAH</b> UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42
55	49	43	29	<b>MYA</b> ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
56	52	47	24	<b>MASTER P</b> ▲ <sup>4</sup> NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
57	40	—	2	<b>DIVINE</b> PENDULUM 12325/RED ANT (10.98/16.98) <b>HS</b>	FAIRY TALES	40
58	42	33	11	<b>FAT JOE</b> ● MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	DON CARTAGENA	2
59	46	44	26	<b>XSCAPE</b> ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
60	<b>NEW</b>	1	1	<b>THE TEMPTATIONS</b> MOTOWN 530562 (8.98 EQ/16.98)	THE ULTIMATE COLLECTION	60
61	60	54	6	<b>TYRESE</b> RCA 66901* (9.98/13.98) <b>HS</b>	TYRESE	53
62	57	50	6	<b>WILL DOWNING &amp; GERALD ALBRIGHT</b> VERVE FORECAST 557613/VERVE (10.98 EQ/16.98) <b>HS</b>	PLEASURES OF THE NIGHT	36
63	54	46	39	<b>SILKK THE SHOCKER</b> ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
64	59	60	7	<b>TRICK DADDY</b> SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) <b>HS</b>	WWW.THUG.COM	54
65	<b>NEW</b>	1	1	<b>NAJEE</b> VERVE FORECAST 559062/VERVE (10.98 EQ/16.98)	MORNING TENDERNESS	65
66	61	58	59	<b>BRIAN MCKNIGHT</b> ▲ <sup>2</sup> MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
67	<b>NEW</b>	1	1	<b>DJ DMD AND THE INNER SOUL CLIQUE</b> INNER SOUL 6622 (11.98/14.98) <b>HS</b>	TWENTY-TWO: P.A. WORLD WIDE	67
68	58	53	19	<b>MAXWELL</b> ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
69	65	56	58	<b>NEXT</b> ▲ ARISTA 18973 (10.98/15.98) <b>HS</b>	RATED NEXT	13
70	55	31	4	<b>SOUNDTRACK</b> IMMORTAL 69587*/EPIC (11.98 EQ/17.98)	SLAM — THE SOUNDTRACK	24
71	67	72	50	<b>WILL SMITH</b> ▲ <sup>2</sup> COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
72	63	52	30	<b>TAMIA</b> QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
73	47	29	5	<b>PRIME SUSPECTS</b> NO LIMIT 50728*/PRIORITY (10.98/16.98)	GUILTY TIL PROVEN INNOCENT	14
74	35	—	2	<b>PRAS</b> RUFFHOUSE 69516*/COLUMBIA (10.98 EQ/16.98)	GHETTO SUPASTAR	35
75	78	84	13	<b>LINK</b> RELATIVITY 1645 (10.98/15.98) <b>HS</b>	SEX DOWN	46
76	69	61	51	<b>CHICO DEBARGE</b> ● KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
77	70	75	6	<b>BAD AZZ</b> PRIORITY 50741* (10.98/16.98) <b>HS</b>	WORD ON THA STREET	32
78	86	—	2	<b>98 DEGREES</b> MOTOWN 530956 (10.98 EQ/16.98)	98 DEGREES AND RISING	78
79	74	69	13	<b>E-40</b> ● SICK WID' IT 41645/JIVE (11.98/24.98)	THE ELEMENT OF SURPRISE	4
80	71	65	13	<b>SOUNDTRACK</b> ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
81	79	62	15	<b>MARY J. BLIGE</b> ● MCA 11848 (10.98/17.98)	THE TOUR	7
82	64	57	8	<b>MAGIC</b> TRU/NO LIMIT 50017*/PRIORITY (10.98/16.98)	SKY'S THE LIMIT	3
83	73	66	29	<b>BIG PUNISHER</b> ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
84	68	92	3	<b>DA KAPERZ</b> FULLY LOADED 8010 (10.98/15.98)	DA KAPERZ	68
85	89	79	63	<b>MASTER P</b> ▲ <sup>2</sup> NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
86	88	73	11	<b>NICOLE</b> THE GOLD MIND/EASTWEST 62209/EEG (10.98/16.98)	MAKE IT HOT	19
87	66	76	16	<b>MAC</b> NO LIMIT 50727*/PRIORITY (10.98/16.98)	SHELL SHOCKED	4
88	84	78	53	<b>MYSTIKAL</b> ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) <b>HS</b>	UNPREDICTABLE	1
89	91	81	73	<b>K-CI &amp; JOJO</b> ▲ <sup>2</sup> MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
90	82	67	10	<b>CANIBUS</b> ● UNIVERSAL 53136* (10.98/16.98) <b>HS</b>	CAN-I-BUS	2
91	81	68	7	<b>RAS KASS</b> PATCHWERK 50739*/PRIORITY (10.98/16.98) <b>HS</b>	RASASSINATION	11
92	77	64	7	<b>SOLO</b> PERSPECTIVE 549040/A&M (10.98 EQ/16.98)	4 BRUTHAS & A BASS	25
93	75	71	6	<b>CHAKA KHAN</b> NPG 9281 (14.98 CD)	COME 2 MY HOUSE	64
94	90	48	9	<b>SKULL DUGGERY</b> NO LIMIT/PENALTY 3082/TOMMY BOY (10.98/16.98) <b>HS</b>	THESE WICKED STREETS	4
95	98	85	19	<b>KANE &amp; ABEL</b> NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	1
96	76	70	7	<b>BIG TYMERS</b> CASH MONEY 53170/UNIVERSAL (10.98/16.98) <b>HS</b>	HOW YOU LUV THAT? VOL. 2	17
97	94	94	54	<b>JAY-Z</b> ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
98	80	63	10	<b>BIG ED</b> NO LIMIT 50729*/PRIORITY (10.98/16.98)	THE ASSASSIN	3
99	72	59	4	<b>VARIOUS ARTISTS</b> LIL' JOE 234* (10.98/15.98)	LUKE'S HALL OF FAME VOLUME 3	59
100	<b>NEW</b>	1	1	<b>VARIOUS ARTISTS</b> INTERSOUND 9536/PLATINUM (10.98/16.98)	BOOTLEG BOOTY! 2	100

○ 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.

MUSIC FROM AND INSPIRED BY

## DOWN IN THE DELTA

THE SOUNDTRACK ALBUM IN STORES DECEMBER 8

**"Maya Angelou's directorial debut is a triumph!"**  
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**INCLUDES MUSIC BY JANET, D'ANGELO, STEVIE WONDER, THE LEVERTS (EDDIE, GERALD AND SEAN), LUTHER VANDROSS AND CHAKA KHAN.**

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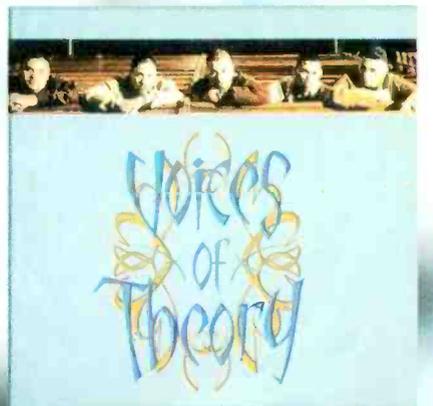


# VOICES OF THEORY

## "Wherever You Go"



The followup single  
to the Gold hit  
"Say it"  
Album in stores now



Video directed by Mark Gerard  
Debuts November '98 on

SELECTION # 174



Produced and arranged by Durell Bottoms, Michael "Bass" McCary and Jamar Jones for Sure II Hit Music, Inc. Executive Producer: Jellybean Benitez  
Management: Durell Bottoms & Michael McCary for Sure II Hit Music, Inc. Visit us at: [www.hola-recordings.com](http://www.hola-recordings.com)

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top R&B singles with week-by-week tracking.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles that have been recurrently popular.

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

R&B SINGLES A-Z

Table listing R&B singles alphabetically by title, including artist names and record labels.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top R&B singles by sales volume.

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

Table listing R&B singles alphabetically by title, including artist names and record labels.

## Faithless Converts The Masses At Transcendent Live Show

**THE FAITHFUL:** We thought we had prepared ourselves. We thought that by memorizing every tweaked beat of Faithless' debut album, "Reverence," and its follow-up, the



FAITHLESS

very essential "Sunday 8 P.M.," we were ready. But we discovered that nothing could have prepared us for the cathartic experience that would

unfold when the British band walked onto the stage of New York's Irving Plaza. To say that Faithless' live show was transcendent would be an understatement.

In the course of one hour, the Cheeky/Arista act deftly defied categorization as it wickedly traversed from stadium trance-rock and pumping house jams to melancholic folk and sinister hip-hop. Hypnotic dance anthems like "Insomnia" and "God Is A DJ" were as equally embraced by the sold-out crowd as such spiritually inclined songs as "Don't Leave" and "She's My Baby." And this is something that the core band members—keyboardist **Sister Bliss**, rapper **Maxi Jazz**, and vocalist **Jamie Catto**—took much delight in. (Glaringly missing from the lineup was group founder/programmer **Rollo**, who prefers to remain out of



by Michael Paoletta

the spotlight.)

Six hours before going onstage, Bliss and Jazz talked enthusiastically about the group's six-city U.S. tour, which extended from Nov. 2-7.

"What's been most amazing is how each city responds to different elements of our music," said Jazz. "In Washington, D.C., the crowd was more into our hip-hop stuff, whereas in Chicago the people went absolutely mad over the clubber and housier material."

"But that makes total sense. doesn't it?" interjected Bliss.

"Washington is known for its rap scene, while Chicago is the birthplace of house music. More important, though, this tour is proving to us that music really is the universal language—that it does have the power to bring people together."

Staying with Faithless for one more minute, we've been unable to get its latest single, "Take The Long Way Home," out of our head. Currently available only as a promotional triple-pack via England's Cheeky label, "Long Way Home" finds the band flexing its contemporary musical muscle while simultaneously honoring such iconic electronic and disco pioneers as **Giorgio Moroder**, **Cerrone**, and **Boris Midney**.

In the remix department, Bliss and Rollo provide treadmill-ready landscapes. On the flipside, remixers **Sharam Jey** and **Grant Nelson** offer two radically different approaches to house music: Jey's is dark and haunting; Nelson's is jazzy and soulful. At press time, Arista was still deciding on a stateside release date—and whether new mixes were needed. We tend to think not. Of course, if new mixes are commissioned, we wouldn't mind hearing what guys like **DJ Tonka**, **Jimmy Gomez**, and **Paul Andrews** would do to this mind-expanding track.

**THE U.K. SINGLES FILE:** In desperate need of some good ol' deep house? Searching for something new that is as potent as the early work of **Larry Heard**? Sorely missing the voice of **Shara Nelson**? If so, immediately run to the nearest import shop and pick up a copy of "Sense Of Danger" by **Presence** featuring Nelson.

Masterminded by producer **Charles Webster** and released Nov. 2 on the U.K.'s much-revered Pagan Records, "Danger" is easily the year's most classic house track.

On the original (and best) version, Nelson's yearning vocals effortlessly float atop celestial strings and a sparse 4/4 foundation that recalls **Pleasure Pump**'s 11-year-old underground gem "Fantasize Me." If this mix is too organic for ya, well, there's always the funky sensations and disco breaks offered by, respectively, **Attaboy** and **Mandrax**.

"Sense Of Danger" is taken from the act's debut album, "All Systems Gone," due for release in January 1999. We can hardly wait to snag a copy!

And then there is Fresh Records, the label responsible for the *other* import single we can't stop playing this week. Issued as a promo-only single, "Teardrops" by **Lovestation** has all the necessary ingredients for clubland success.

A remake of one of our fave **Womack & Womack** songs, "Teardrops" is primed for peak-hour play with orchestral swells and finger-snap-



PRESENCE

pin' beats providing the rhythm-perfect foundation. It has the added bonus of featuring club diva **Faylene Brown**, who has been MIA for way too long. Welcome back, girl.

**GORGEOUS:** Ever since producer **Cevin Fisher** and singer **Kenard** collaborated on the now-classic "Rain" nearly two years ago, we've been patiently waiting for its follow-up. Well, it's here.

Issued Nov. 10 on Twisted, "Sunrise" by **Wet Dreams** with Kenard is a beautiful house song that, if it had been released in the mid-'80s, would've been a staple at New York's legendary Paradise Garage.

Musically and lyrically uplifting, "Sunrise" finds Kedar's soulful baritone weaving in and out of Fisher's sensual groove. For a jazzier feel, investigate newcomer **Rick Phifer's** Soopa Vocal Mix. It rarely gets this sweet.

**RAY OF LIGHT:** It would behoove labels in search of *that* great unsigned act to seek out the demo currently making the rounds from  
(Continued on next page)

## Newcomers Nikolas And Sibley Spin Full Plates

BY CHARLES R. BOULEY II

**LOS ANGELES**—In the ever-flowing sea of songwriters, producers, and remixers that dominate dancefloors, Los Angeles-based **Steven Nikolas** and **Brendon Sibley** are quickly rising to the top. And they're doing it by churning out solid production work at an astonishing pace.

After coming together to collaborate on songwriting 10 years ago, the duo has evolved into one of the busiest teams in the business. Throughout, the two have maintained a high level of quality and listener satisfaction—thanks to their combined musical roots and dedication to both artists and music.

Natives of Buffalo, N.Y., Nikolas and Sibley met in the '80s while members of "ill-fated" bands.

"Brendon's group disbanded, and word quickly got around that he was available," offers Nikolas. "I asked him to join the band I was in, and he did. The two of us immediately began writing. And while the group never got a record deal, Brendon and I emerged with a publishing deal through Virgin Music."

Desiring a fresh start, the creative team took the publishing advance and migrated westward.

"It was toward the end of '93 when we moved. We wanted to reinvent ourselves, and coming here gave us a chance to do that," says Nikolas. "With a demo reel to shop, we gave ourselves six months to make it happen."

Within four months, the two found themselves writing and producing four songs for CeCe Peniston's second album, "Thought Ya Knew," for A&M Records.

Next came their introduction into the world of remixing. Geffen Rec-

ords approached the pair to do three remixes for its "Global Grooves" remix project.

"We did 'Stay (I Miss You)' [Lisa Loeb], 'Crazy For You' [Madonna], and 'It's In His Kiss' [Cher] for that album," recalls Sibley. "Although the remixes didn't make a lot of noise in the clubs, they were a great start. The mix that *did* catapult us as remixers, though, happened last year, when we worked on Olivia Newton-John's 'Hopelessly Devoted to You.'"



SIBLEY, LEFT, AND NIKOLAS

"We approached the Olivia record very carefully," Nikolas interjects. "Since it's a classic, we knew it had to be treated with a lot of integrity. We had to stay true to what the song was about, and that meant keeping it musical. Most importantly, it had to remain something people could relate to." In other words, they knew not to make it too underground.

Although not released commercially, much to the duo's disappointment, "Hopelessly Devoted" was a hit in clubs. With that remix, it was very clear that Nikolas and Sibley were establishing a work ethic and

a remix credo: the artist first.

"When you hand a song over to remixers, it shouldn't come back so completely reworked that it has completely nothing to do with the original version," notes Nikolas. "Staying true to the song's original mood is very important. The same when you write with an artist; you have to let their message, their essence, shine through."

Such an artist-friendly attitude has brought the two much work. Their discography is a virtual who's who of contemporary club culture, from Ultra Naté ("Found A Cure") and Erin Hamilton ("Dream Weaver") to Janet Jackson ("Twenty Foreplay") and Gloria Estefan ("Don't Let This Moment End").

They're now working on a variety of projects, including Nadine Rene's MCA debut and Kristine W.'s sophomore project for RCA.

With increased success, it seems natural for the two to move to the forefront like many other dance producers, à la Todd Terry. But that is the furthest thing from their minds.

"Being at the forefront of a producer-driven act is not something we're into at this point," Nikolas says. "What we would like to do is produce an entire album for an artist."

While they wait for that to happen, Nikolas and Sibley ponder the present, as well as the future.

"Your music has to stay consistent. You always have to give 110% to each artist and song," says Sibley.

"Yeah," adds Nikolas. "You can't look at something as just a project, a way to meet the mortgage. Each project has to be a 'make or break' situation. If you keep that edge, you'll keep working."

Billboard. **Dance**  
**HOT Breakouts**  
NOVEMBER 21, 1998  
**CLUB PLAY**

1. **SUNSHINE DAY** MATT BIANCO JELLYBEAN
2. **RELEASE ME** ENGELBERT HUMPERDINCK INTERHIT
3. **DEEP LOVE** ISLAND GROOVE I.C.U.
4. **UNE VERY STYLISH FILLE** DIMITRI FROM PARIS ATLANTIC
5. **CUT CHEMIST SUITE** OZOMATLI ALMO SOUNDS

**MAXI-SINGLES SALES**

1. **BELIEVE** CHER WARNER BROS.
2. **THE COMMANDMENTS** AFTERLIFE NERVOUS
3. **BABY ONE MORE TIME** BRITNEY SPEARS JIVE
4. **TRAVELLER** TALVIN SINGH ISLAND
5. **I DON'T WANT TO MISS A THING** CLUELESS 2X

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>★★★ No. 1 ★★★</b>					
1	2	4	8	LOVE HIM ATLANTIC PROMO 1 week at No. 1	DONNA LEWIS
2	3	7	8	CHANGES CUTTING 437 SO PURE! FEATURING SHELEEN THOMAS	
3	1	2	7	THE FUTURE OF THE FUTURE (STAY GOLD) ARISTA 13566 DEEP DISH WITH EVERYTHING BUT THE GIRL	◆ MONICA
4	10	16	7	THE FIRST NIGHT ARISTA PROMO	
5	9	12	6	CUBIK:98 ZTT PROMO/UNIVERSAL	808 STATE
6	13	20	6	YOU BETTER MCA 55512	MOUNT RUSHMORE
7	11	15	7	I WANT YOUR LOVE NARCOTIC 014/STRICTLY RHYTHM ROGER SANCHEZ PRESENTS TWILIGHT	
8	4	1	9	THE FREAKS COME OUT TOMMY BOY SILVER LABEL 327/TOMMY BOY ◆ CEVIN FISHER'S BIG FREAK	
9	5	6	10	TONIGHT...I'M DREAMING 4 PLAY 1014	FIFTY FIFTY
10	6	3	11	CAN'T GET HIGH WITHOUT U SUBLIMINAL 007/STRICTLY RHYTHM JOEY NEGRO FEAT. TAKA BOOM	
11	15	26	6	FIND ANOTHER WOMAN GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
12	7	5	10	RAIN GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
13	14	18	8	FEEL IT NERVOUS 20322 TIKO PRESENTS THE GROOVE FEAT. DAWN TALLMAN	
14	8	8	10	NOBODY'S SUPPOSED TO BE HERE ARISTA 13551 ◆ DEBORAH COX	
15	12	9	9	JET SET JELLYBEAN 2539	DAT OVEN
16	24	29	5	GIVE AWAY MY FEAR EIGHTBALL 129	AETHER
17	26	32	4	STRONG IN LOVE EDEL AMERICA 3990 ◆ CHICANE FEATURING MASON	
18	29	34	4	I'M GONNA GET YA BABY EDEL AMERICA 4375	BLACK CONNECTION
19	16	22	8	SUPERSTAR LOGIC 3000 54069/LOGIC ◆ NOVY VS. ENIAC	
20	25	30	4	TO THE RHYTHM PAGODA 45305/DRIVE	PEPSTAR
21	31	38	3	THIS JOY WELCOME WAX 001	VERNESSA MITCHELL
<b>★★★ Power Pick ★★★</b>					
22	40	—	2	BELIEVE WARNER BROS. 44576	CHER
23	22	25	8	PORNSTAR SNAP! 2072/MAXI	BIG MUFF
24	28	28	5	WHEN CAN OUR LOVE BEGIN KING STREET 1087	KIMARA LOVELACE
25	18	10	12	GREATER RADIO UNIVERSE PROMO/UNIVERSAL	DUKE
26	34	47	3	DON'T LET THIS MOMENT END EPIC 79059 ◆ GLORIA ESTEFAN	
27	23	23	8	THE DOOR SFP 9626	CIRCUIT BOY
28	21	11	11	MOVIN' ON UNIVERSITY PROMO/INTERSCOPE ◆ MYA FEATURING SILKK THE SHOCKER	
29	33	37	5	BRING BACK THE LOVE STRICTLY RHYTHM 12554 95 NORTH PRESENTS LAURA HARRIS	
30	19	17	10	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') TWISTED 55443/MCA DANNY TENAGLIA + CELEDA	
31	37	—	2	I LIKE THE WAY 4 PLAY 1018	DENI HINES
32	20	19	12	LET'S GO ALL THE WAY COLUMBIA 78958 ◆ REACT	
33	44	—	2	JOIN IN THE CHANT WAVE 50033	KEVIN AVIANCE
34	35	39	5	LOVE IS ALL AROUND PRELUDE 0001	BRENDA DURMANN
35	17	14	15	MUSIC SOUNDS BETTER WITH YOU ROULE 38561/VIRGIN ◆ STARDUST	
36	43	—	2	YOU DON'T KNOW STRICTLY RHYTHM 12546 MASS SYNDICATE FEATURING SUSU BOBIEN	
37	36	36	5	YOU USED TO HOLD ME '98 UNDERGROUND CONSTRUCTION 325 RAZOR N' GUIDO	
38	48	—	2	SNOW ON THE SAHARA EPIC PROMO ◆ ANGGUN	
<b>★★★ Hot Shot Debut ★★★</b>					
39	<b>NEW</b>	1	1	THESE ARE THE TIMES GEFEN PROMO/AQUA BOOGIE	PURE SUGAR
40	42	44	3	KEEP LOOKIN' PLAYLAND 53320/PRIORITY DELOUR DIMENSION FEATURING QUEEN MARY	
41	45	—	2	DAYS LIKE THIS COLUMBIA PROMO ◆ KENNY LATTIMORE	
42	27	13	14	LET ME GO...RELEASE ME H.O.L.A. 341070	VERONICA
43	30	24	13	DON'T WANT YOU VINYL SOUL 100/MUSIC PLANT	GEORGIE PORGIE
44	<b>NEW</b>	1	1	WREK THA DISCOTEK TVT SOUNDTRAX PROMO/TVT	ROGER S. FEATURING SOULSON
45	<b>NEW</b>	1	1	HOLLYWOOD RADIOACTIVE 55486	ANA VOOG
46	<b>NEW</b>	1	1	COLD WORLD TANTRUM 1511	EDDIE BAEZ FEATURING SYREN
47	<b>NEW</b>	1	1	WOMAN 2000 AVB 059	KANO & IZE-1
48	47	41	5	SKY FITS HEAVEN MAVERICK IMPORT/WARNER BROS.	MADONNA
49	32	21	13	WHAT THE CHILD NEEDS ARIOLA DANCE 60431/BMG LATIN	HANNAH JONES
50	39	35	9	I'LL GIVE YOU LOVE SOULSHINE 005	ANDRICKA HALL

○ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b> <sup>®</sup>					
<b>★★★ No. 1 ★★★</b>					
1	1	1	26	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG 20 weeks at No. 1	◆ BRANDY & MONICA
2	2	3	7	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	◆ DEBORAH COX
3	3	2	8	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS.	◆ DEPECHE MODE
<b>★★★ Hot Shot Debut ★★★</b>					
4	<b>NEW</b>	1	1	DON'T LET THIS MOMENT END/OYE (T) (X) EPIC 79059	◆ GLORIA ESTEFAN
5	4	5	16	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
6	5	4	7	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	◆ STARDUST
7	6	6	29	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
<b>★★★ Greatest Gainer ★★★</b>					
8	15	41	3	WHAT DO YOU REMEMBER? (T) (X) CLASSIFIED 0255	M:G
9	9	7	32	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	◆ BACKSTREET BOYS
10	8	8	21	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
11	10	9	24	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
12	7	50	3	MUSCLES (T) (X) TWISTED 55488/MCA CLUB 69 FEATURING SUZANNE PALMER	
13	12	10	10	THINKIN' BOUT IT (T) (X) EASTWEST 63809/EEG	◆ GERALD LEVERT
14	11	15	3	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
15	18	13	23	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
16	20	11	13	IF I HAD THE CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
17	14	14	25	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
18	16	18	35	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
19	27	—	3	BACK IN YOUR ARMS AGAIN (T) (X) THIRD MILLENNIUM 1584	JUDY TORRES
20	22	22	41	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
21	24	21	11	SUAVENTE (T) (X) SONY DISCOS 82795	◆ ELVIS CRESPO
22	<b>NEW</b>	1	1	IF I CAN'T HAVE YOU (T) (X) LOGIC 62020 ◆ L.F.O. (LYTE FUNKY ONES) (FEATURING KAYO)	
23	30	—	3	JUMP, JIVE AND WAIL (X) UNDER THE COVER 9807	BIG DADDY ORCHESTRA
24	21	12	4	WHENEVER YOU'RE NEAR ME (T) (X) ARISTA 13554	◆ ACE OF BASE
25	23	19	18	HERE WE GO AGAIN (T) (X) ARISTA 13503	◆ ARETHA FRANKLIN
26	28	32	3	LOVE OF A LIFETIME (T) (X) METROPOLITAN 4530	COLLAGE
27	13	20	15	CLOSING TIME (X) UNDER THE COVER 9803	SOKAOTIC
28	37	27	28	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET
29	29	29	44	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
30	<b>NEW</b>	1	1	YESTERDAY (T) (X) VAZ 86080/MOTOWN	◆ DEBELAH MORGAN
31	19	23	11	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (T) (X) TWISTED 55443/MCA DANNY TENAGLIA + CELEDA	
32	33	28	15	TAKE ME AWAY (T) (X) PHAT CAT 90001	MIX FACTORY
33	26	24	28	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
34	31	16	17	CRUEL SUMMER (T) (X) ARISTA 13506	◆ ACE OF BASE
35	25	33	31	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
36	32	17	16	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM RAZOR N' GUIDO	
37	34	26	23	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
38	<b>NEW</b>	1	1	LOOKING FOR THE PERFECT BEAT (T) (X) TOMMY BOY 330 AFRIKA BAMBAATAA & SOUL SONIC FORCE	
39	<b>NEW</b>	1	1	I STILL LOVE YOU (T) (X) METROPOLITAN 4529	LIL SUZY
40	17	25	17	IF YOU COULD READ MY MIND (T) (X) TOMMY BOY 497 ◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ	
41	<b>RE-ENTRY</b>	4	4	GET UP (X) COLD FRONT 4186/K-TEL	ATOMIC BABIES
42	40	30	10	WHATEVER YOU WANT (T) (X) NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
43	46	34	20	CAN'T WE TRY (T) (X) ROBBINS 72025	ROCKELL (DUET WITH COLLAGE)
44	<b>RE-ENTRY</b>	6	6	LET'S GO ALL THE WAY (T) (X) COLUMBIA 78958	◆ REACT
45	<b>RE-ENTRY</b>	10	10	OBJECT UNKNOWN (T) (X) ASHODEL/OUTPOST 0115/GEFFEN DJ SPOOKY THAT SUBLIMINAL KID FEAT. KOOL KEITH & SIR MENELIK	
46	44	39	35	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
47	35	35	43	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
48	42	—	2	BAD ENOUGH (T) SUBLIMINAL 008/STRICTLY RHYTHM CZR FEATURING DARRYL PANDY	
49	48	44	10	RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
50	36	36	11	SUMMER OF LOVE '98/ROAM (X) REPRISE 44519/WARNER BROS.	THE B-52'S

## DANCE TRAX

(Continued from preceding page)

songstress **Gaëlle** (pronounced guy-el). Pat yourself on the back if her name sounds familiar: She was a featured vocalist on **Wamdue Project's** album "Program Yourself," released earlier this year.

On her genre-stretching five-song demo, which she co-produced with Wamdue mastermind **Chris Brann**, Gaëlle erases all the borders that continue to exist between urban, dance, and pop. By fusing drum'n'bass, hip-hop, and jazz,

Gaëlle has created a most beautiful mosaic.

Tracks like "Ghost In The Machine" and "Understand" bristle with an understated elegance and grace. Ditto for "Natural Mystic" and "Sandman."

Quite honestly, it wouldn't surprise us to learn that Gaëlle keeps recordings by **Seal**, **Sade**, and **Portishead** close by her side. Her music is *that* sublime. Interested A&R execs should contact **Cynthia**

**Cherry** at 212-245-3010.

**OBSESSION:** Released Nov. 10 on the Beverly Hills, Calif.-based 4 Play Records, "4 Play In Publick" follows in the successful footsteps of the label's first multi-artist album, "When Was The Last Time You Had 4 Play." It even features similarly eye-grabbing artwork.

The 10 featured selections on "In Publick" run the gamut from vocal house to trippy trance and spotlight

such notable talent as **Grant Nelson**, **Steve "Silk" Hurley**, **Red Jerry**, **Mousse T.**, and **Nalin & Kane**. Tracks ya might like include **Voices Of Life's** "The Word Is Love," **Miro's** "Paradise," and **Energy 52's** near-classic "Cafe Del Mar '98."

**NEVER TOO EARLY:** We've been receiving numerous phone calls regarding Billboard's sixth Dance Music Summit. We're happy to

report that the event will be held July 14-16, 1999, at the Sheraton Colony Square in Atlanta. So start making those arrangements now. For more information, contact **Michele Jacangelo Quigley** at 212-536-5002.

**OOPS!** Due to a production error, last issue's column had an incorrect byline. Those words were most definitely mine. Sorry for any confusion this may have caused.

## Jokester Ray Stevens Returns To The Stage, Plans MCA Disc

BY CHET FLIPPO

NASHVILLE—For someone who, early in his career, turned down the chance to record “Raindrops Keep Fallin’ On My Head”—which obviously became a major hit for someone else—Ray Stevens has done all right for himself.

“I should have my head examined for that one,” says Stevens of the song that became a B.J. Thomas hit.

Stevens has now come off a lengthy performing hiatus to stage “The Ray Stevens Show” at Opryland’s Acuff Theatre; the show plays Tuesdays through Saturdays until Dec. 23.

“What happened with ‘Raindrops,’” Stevens says, “was that Hal David called me and said, ‘You’ve got to fly here and listen to this Burt Bacharach song. It’d be perfect for you.’ So I flew to L.A., and Burt played it for me. I said, ‘Well, you’ve got a beautiful song there, but I’m cutting a song by this new kid [Kris] Kristofferson, and I can’t do anything else right



STEVENS

now.’ So I went back to Nashville and cut the first version of ‘Sunday Mornin’ Comin’ Down,’ and B.J. did ‘Raindrops.’”

In 1969, “Sunday Mornin’” reached only No. 55 on the Hot Country Singles chart and No. 81 on the Hot 100. However, Stevens has since had a remarkable career in pop and country music—winning two Grammys—and phenomenal success with comedy. He also pioneered videomaking in Nashville and, importantly, blazed the way in direct-marketing videos with great success.

Stevens put together his first video in 1992. “Ray Stevens’ Comedy Video Classics” was priced at \$19.95 and featured eight music videos, including “The Streak.” It was originally sold via direct TV marketing and has moved more than 2 million units, says Stevens; he adds that a second live video has sold more than a million copies and the 1995 release “Get Serious! The Movie” has moved 250,000. Stevens initially self-released the videos; Curb has since picked up the first, while MCA now has the second.

“No one had done that before,” he says. “We figured that going directly to the people would work, and it did.” He says that when he went on

the QVC home-shopping network, sales took off.

“People underestimated comedy,” Stevens says. “They thought comedy records would be a fast burn—in one era and out another. But they were wrong. Those songs have a great shelf life. People love comedy. They love these characters, and they want to see them. They want to see them on video, and they want to see them onstage.”

His new live show, says Stevens, incorporates those characters—such as Ethel from “The Streak,” the title character from “Ahab The Arab,” and many others. The show, he says, has “a lot of video enhancement. I

(Continued on page 41)

## Cowboy Wylie Gustafson Nets Sales From Home; Acuff-Rose Makes An Old Name For Itself

CHECKING IN WITH: Wylie Gustafson of Wylie & the Wild West Show is putting his wagons in the barn on his farm in Dusty, Wash., for the long, cold winter ahead.



GUSTAFSON

“Time to feed the animals,” he tells Nashville Scene. He’s also honing his home marketing skills and using the World Wide Web, helpful for any country recording artist who’s not likely to enjoy mainstream country radio exposure.

“We’ve had a Web page for a couple of years, and it’s amazing what it does for a band like us on an independent label,” he says. “People are shopping Kmart or Wal-Mart and only seeing the top 25 albums. So they have to find us in another source. A lot of people are going to the Internet in search of hard-to-find artists or hard-to-find anything. But it’s growing—I can get 10 orders a day sometimes.”

His label, he says, is cooperative. “Rounder is real good about selling us CDs at a good price,” he says. “I’ve heard horror stories about a western label that was selling CDs to its artists for \$10.50. If you’re selling at the venue and pay the hall 20% or 30%, you’ve got nothing left.”

“But there are other ways. When we’re on ‘Prime Time Country’ or ‘Opry Live,’ they’ll show our CD and say it’s available on country.com. We did a live Web show at Elko, Nev. More and more of that will happen. One great thing about this part of my career is that I can answer all the E-mail that comes in from fans. It makes a big difference.”

“I’m in a part of the business that is easy to ignore, like bluegrass. Bluegrass is eastern; what we do is western. Part of the problem is being so geographically disconnected from Nashville. You really have to push to get noticed. There’s always that gap. That’s why we’ve started to do a lot more cowboy music festivals. The cowboy thing has really taken on a life of its own, especially in the last five or 10 years. Every state has them now. It’s been good for us.”

He did about 150 shows this year, the furthest east of which was Minneapolis. The problem, he says, is that out West, the gigs are 500 miles apart.

“So this is a good time of the year for me to be off,” he says. “Time to feed the cattle and horses, puttin’ down feed for them every day. Usually I’m off from mid-October and save the winter for writing songs and being with the family.”

ON THE ROW: Acuff-Rose Music, Nashville’s first publishing company, is back. Formed by Roy Acuff and songwriter Fred Rose in 1942, the company changed its name to Opryland Music Group in 1985, when it was sold to what was then Opryland USA (now Gaylord Entertainment). Finally admitting that the name Opryland Music Group didn’t quite have the same cachet as Acuff-Rose, the company has changed the name back.

Acuff-Rose has some 44,000 copyrights, 19 staff country songwriters, and eight contemporary Christian songwriters.

PEOPLE: Michael Knox is promoted to VP of productions/artist development at Warner/Chappell Music Inc. He is the son, incidentally, of

Buddy Knox, a ’50s rockabilly artist who started in the group the Rhythm Orchids with Jimmy Bowen.

Noah Dewey joins On the Mantel Music as creative director.

Signings: Jennifer Hanson and Casey Beathard to Acuff-Rose Music Publishing . . . Gene Cook and Jon McElroy to Hamstein Publishing.

COMPANIES: Pete Fisher and Dan Raines form Fisher Raines Entertainment LLC. The company is a personal management firm representing Paul Brandt, Carolyn Arends, and Tracy Lyda.

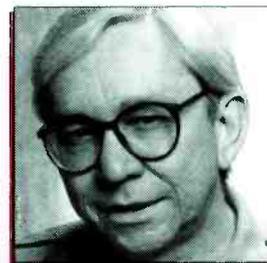
Lisa Gladfelter Bell forms LGB Media with clients Lyric Street Records, Lari White, Aaron Tippin, Shedaisy, and Kortney Kayle.

Envoy Communications Corp. of Bowling Green, Ky., a broadcast property management company, opens three divisions in Nashville. Envoy Management, Envoy Records, and Vette City Music will be headed by director of operations Ben Ewing.

SunTrust Bank’s music industry division is expanding its Music Row facility with a new 11,800-square-foot building now under construction. When finished in late 1999, it will be the largest of SunTrust’s 42 branch offices in Tennessee. The current Music Row office has 26 staffers.



by Chet Flippo



## Western Music Acts Perform And Receive Awards At Music Festival

BY DEBORAH EVANS PRICE

NASHVILLE—Riders In The Sky, Sons Of The San Joaquin, and 150 other acts represented the best in western music at the 10th annual International Western Music Festival, held Nov. 4-8 in Tucson, Ariz., at Old Tucson Movie Studios.

Among the event’s highlights were the annual Western Music Assn.’s (WMA) Performer Awards and the Hall of Fame inductions. Don Edwards won the male performer award. Liz Masterson took home top honors in the female performer category.

Sons Of The San Joaquin were named top duo/group. “From Whence Came The Cowboy” by the Sons’ Jack Hannah won song of the year; and Hannah was named songwriter of the year. Rich O’Brien won instrumental of the year.

Sponsored by the WMA, the festivities included a variety of showcases and workshops, including a children’s concert, a raffle and memorabilia auction, a yodeling contest, Cowboy Church, and open mike

sessions. Western artists from all over the country performed on five covered stages and two open stages during the festival. Rex Allen, Rex Allen Jr., Sons Of The San Joaquin, Riders In The Sky, and Johnny Western were among the headliners.

Numerous other artists also performed, including R.W. Hampton, Brenn Hill, Belinda Gail & Wildwind, Jean & Gary Prescott, and Jon Messenger & La Roca. Post-concert jam sessions took place at Tucson’s Holiday Inn City Center, the festival’s host hotel.

The inductees into the Hall of Fame were songwriter Smiley Burnette; the Reinsmen, who have been performing western music for 36 years; and fiddle player Billy Beeman of the Wagonmasters. Beeman performed a well-received set during the awards ceremony, backed by Riders In The Sky.

Winners were voted on by the membership of the WMA, a non-profit organization devoted to preserving cowboy music and the songs of the West, as well as encouraging new western singers and songwriters. Michelle Sundin serves as executive director of the WMA, and Jon Messenger is president. The organization is currently establishing regional chapters.



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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	14	<b>WIDE OPEN SPACES</b> P.WORLEY,B.CHANCEY (S.GIBSON)	◆ DIXIE CHICKS (C) (D) (V) MONUMENT 79003	1
2	2	6	16	<b>A LITTLE PAST LITTLE ROCK</b> M.WRIGHT (J.BROWN,T.LANE,B.JONES)	◆ LEE ANN WOMACK (C) (D) (V) DECCA 72068	2
3	6	12	15	<b>IT MUST BE LOVE</b> D.JOHNSON (C.BICKHARDT,J.SUNDRUD)	TY HERNDON (V) EPIC 79049	3
4	7	11	15	<b>WE REALLY SHOULDN'T BE DOING THIS</b> T.BROWN,G.STRAIT (J.LAUDERDALE)	GEORGE STRAIT (V) MCA NASHVILLE 72071	4
5	11	14	9	<b>HUSBANDS AND WIVES</b> D.COOK,K.BROOKS,R.DUNN (R.MILLER)	BROOKS & DUNN (V) ARISTA NASHVILLE 13143	5
6	15	17	14	<b>SOMEONE YOU USED TO KNOW</b> C.RAYE,P.WORLEY,B.J.WALKER, JR. (R.LEE,T.JOHNSON)	COLLIN RAYE (C) (D) EPIC 79011	6
7	13	13	11	<b>LET ME LET GO</b> D.HUFF,F.HILL (S.DIAMOND,D.MORGAN)	◆ FAITH HILL WARNER BROS. ALBUM CUT	7
8	14	15	13	<b>YOU'RE EASY ON THE EYES</b> K.STEGALL (T.SHAPIRO,C.WATERS,T.CLARK)	◆ TERRI CLARK (V) MERCURY 566218	8
9	17	23	6	<b>RIGHT ON THE MONEY</b> K.STEGALL (C.BLACK,P.VASSAR)	ALAN JACKSON (V) ARISTA NASHVILLE 13136	9
				★★★ AIRPOWER ★★★		
10	33	—	2	<b>IT'S YOUR SONG</b> A.REYNOLDS (B.HILL,P.WOLFE)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	10
11	3	2	17	<b>HOW DO YOU FALL IN LOVE</b> D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (V) RCA 65561	2
12	8	4	18	<b>HONEY, I'M HOME</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY 566220	1
13	18	19	14	<b>YOU'RE BEGINNING TO GET TO ME</b> J.STROUD,C.WALKER (T.SHAPIRO,A.BARKER)	CLAY WALKER (C) (D) (V) GIANT 17158/REPRISE	13
14	10	8	19	<b>DON'T LAUGH AT ME</b> C.CHAMBERLAIN (A.SHAMBLIN,S.SESKIN)	◆ MARK WILLS (V) MERCURY 566054	2
15	12	7	20	<b>WHERE THE GREEN GRASS GROWS</b> B.GALLIMORE,J.STROUD,T.MCGRAW (J.LEARY,C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	1
16	5	3	14	<b>YOU MOVE ME</b> A.REYNOLDS (G.KENNEDY,P.PETTIS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	3
17	4	5	18	<b>FOREVER LOVE</b> D.MALLOY,R.MCENTIRE (L.HENGBER,D.BRYANT,S.RUSS)	◆ REBA (V) MCA NASHVILLE 72062	4
				★★★ AIRPOWER ★★★		
18	21	24	10	<b>WRONG AGAIN</b> M.MCBRIDE,P.WORLEY (T.L.JAMES,C.WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	18
				★★★ AIRPOWER ★★★		
19	19	21	21	<b>HOW DO YOU SLEEP AT NIGHT</b> D.COOK (J.MCBRIDE,J.SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	19
				★★★ AIRPOWER ★★★		
20	20	20	9	<b>ABSENCE OF THE HEART</b> C.FARREN,D.CARTER (D.CARTER,C.FARREN,C.JONES)	◆ DEANA CARTER (V) CAPITOL 58738/CAPITOL NASHVILLE	20
				★★★ AIRPOWER ★★★		
21	22	25	16	<b>FOR YOU I WILL</b> P.MCMAKIN,A.TIPPIN (T.MARTIN,M.NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	21
22	16	9	21	<b>EVERYTHING'S CHANGED</b> D.COOK,W.WILSON (R.MCDONALD,P.NELSON,L.BOONE)	◆ LONESTAR BNA ALBUM CUT	2
23	9	10	23	<b>I WANNA FEEL THAT WAY AGAIN</b> T.BROWN (J.STEVENS,S.BOGARD,D.LEIGH)	◆ TRACY BYRD (V) MCA NASHVILLE 72058	9
24	23	31	13	<b>THERE YOU HAVE IT</b> M.BRIGHT,T.DUBOIS (S.BOGARD,R.GILES)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	23
25	29	33	7	<b>SPIRIT OF A BOY, WISDOM OF A MAN</b> J.STROUD,B.GALLIMORE,R. TRAVIS (T.BRUCE,G.BURTNIK)	◆ RANDY TRAVIS DREAMWORKS ALBUM CUT	25
26	25	30	11	<b>GETCHA SOME</b> J.STROUD,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY 566432	25
27	28	22	27	<b>I'M ALRIGHT</b> B.GALLIMORE,T.MCGRAW (P.VASSAR)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
28	27	29	15	<b>I WILL STAND</b> B.CANNON,N.WILSON (M.GERMINO,C.BEATHARD)	KENNY CHESNEY (C) (D) (V) BNA 65570	27
29	31	35	7	<b>HOLD ON TO ME</b> C.PETOCZ,J.M.MONTGOMERY (B.DALY,W.RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84197	29
30	26	26	21	<b>HOW LONG GONE</b> D.COOK,K.BROOKS,R.DUNN (S.CAMP,J.S.SHERRILL)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13143	1
31	37	39	7	<b>STAND BESIDE ME</b> B.GALLIMORE,T.MCGRAW (S.A.DAVIS)	◆ JO DEE MESSINA CURB ALBUM CUT	31
32	32	34	13	<b>IF I LOST YOU</b> B.J.WALKER, JR., T. TRITT (T. TRITT, S. HARRIS)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17152	32
33	24	18	10	<b>WHERE YOUR ROAD LEADS</b> A.REYNOLDS (V.SHAW,D.CHILD)	◆ TRISHA YEARWOOD (DUET WITH GARTH BROOKS) (V) MCA NASHVILLE 72070	18
34	39	42	4	<b>UNBELIEVABLE</b> M.D.CLUTE,DIAMOND RIO (A.ANDERSON,J.STEELE)	◆ DIAMOND RIO (V) ARISTA NASHVILLE 13138	34
35	46	74	3	<b>FOR A LITTLE WHILE</b> B.GALLIMORE,J.STROUD,T.MCGRAW (P.VASSAR,S.MANOILE,J.VANDIVER)	TIM MCGRAW CURB ALBUM CUT	35
36	34	32	17	<b>I'LL GO ON LOVING YOU</b> K.STEGALL (K.KANE)	◆ ALAN JACKSON (V) ARISTA NASHVILLE 13135	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
37	35	37	7	<b>KINDLY KEEP IT COUNTRY</b> T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 72072	35
38	38	36	13	<b>GUILTY</b> C.FARREN (B.WARREN,B.WARREN,D.BERG)	◆ THE WARREN BROTHERS (C) (D) (V) BNA 65552	36
39	40	40	9	<b>BY THE BOOK</b> R.E.ORRALL,J.LEO (M.PETERSON,R.E.ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	39
40	42	43	8	<b>NO PLACE THAT FAR</b> N.WILSON,B.CANNON (S.EVANS,T.SHAPIRO,T.MARTIN)	◆ SARA EVANS (C) (D) (V) RCA 65584	40
41	41	41	11	<b>A BITTER END</b> B.CHANCEY,C.YOUNG (D.DODD,K.BEARD)	◆ DERYL DODD (C) (D) CURB 79013	41
42	44	50	5	<b>FLY (THE ANGEL SONG)</b> T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,R.M.BOURKE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17131/REPRISE	42
43	36	16	17	<b>NOTHIN' NEW UNDER THE MOON</b> W.C.RIMES (R.BOWLES,T.SHAPIRO,J.LEO)	LEANN RIMES CURB ALBUM CUT/MCG	10
44	59	—	2	<b>WRONG NIGHT</b> D.MALLOY,R.MCENTIRE (J.LEO,R.BOWLES)	REBA (V) MCA NASHVILLE 72075	44
45	53	55	4	<b>BUSY MAN</b> J.KELTON,K.STEGALL (B.REGAN,G.TEREN)	◆ BILLY RAY CYRUS MERCURY ALBUM CUT	45
46	45	48	8	<b>TAKE ME</b> D.HUFF (S.SMITH,B.DIPIERO)	◆ LARI WHITE LYRIC STREET ALBUM CUT	45
47	50	53	6	<b>EVERY LITTLE WHISPER</b> S.WARINER (B.KIRSCH,S.WARINER)	STEVE WARINER CAPITOL ALBUM CUT/CAPITOL NASHVILLE	47
48	52	58	5	<b>SOMEBODY'S OUT THERE WATCHING</b> T.HASELDEN,R.ZAVITSON (R.LERNER,F.GOLDE,S.BOOKER)	THE KINLEYS EPIC ALBUM CUT	48
49	47	47	12	<b>STRAIGHT TEQUILA</b> C.HOWARD,A.SMITH (D.STAFFORD,J.HARGROVE)	◆ TRINI TRIGGS (C) (D) (V) CURB 73066/MCG	47
50	48	46	9	<b>SOMETHING TO THINK ABOUT</b> P.MCMAKIN (T.MARTIN,T.NICHOLS)	DAVID KERSH CURB ALBUM CUT	46
51	49	49	7	<b>ONE DAY LEFT TO LIVE</b> K.STEGALL (D.DILLON,R.ROUDREAU,J.NORTHROP)	◆ SAMMY KERSHAW (C) (D) (V) MERCURY 566052	49
52	56	62	4	<b>I'M YOURS</b> J.STROUD,J.KING (P.COLEMAN,C.D.JOHNSON)	◆ LINDA DAVIS (C) (D) DREAMWORKS 59015	52
53	51	52	10	<b>WINE INTO WATER</b> G.NICHOLSON,T.GRAHAM BROWN (T.G.BROWN,B.BURCH,T.HEWITT)	◆ T. GRAHAM BROWN INTERGROUND ALBUM CUT	51
54	54	57	5	<b>TICKET OUT OF KANSAS</b> G.FUNDIS,R.METHWIN (T.SILLERS)	◆ JENNY SIMPSON (C) (D) (V) MERCURY 566476	54
55	55	54	6	<b>WHEN I GROW UP</b> L.PENDERGRASS,J.SCHERER (T.MARTIN,C.SWEAT)	◆ CLINT DANIELS (V) ARISTA NASHVILLE 13137	54
56	57	56	8	<b>SLOW DOWN</b> J.CRUTCHFIELD,K.LEHNING (M.NESLER,T.MARTIN)	◆ MARK NESLER ASYLUM ALBUM CUT	55
57	60	63	3	<b>ORDINARY LIFE</b> N.WILSON,B.CANNON (B.BAKER,C.HARRINGTON)	◆ CHAD BROCK (C) (D) (V) WARNER BROS. 17136	57
58	43	38	11	<b>EVERY TIME</b> B.J.WALKER, JR., P.TILLIS (T.L.JAMES,J.KIMBALL)	PAM TILLIS (V) ARISTA NASHVILLE 13129	38
59	71	—	2	<b>LEAVE MY MAMA OUT OF THIS</b> P.DAVIS,E.SEAY (M.HOLMES,K.BLAZY,W.KIMES)	MONTY HOLMES BANG II ALBUM CUT	59
60	63	51	15	<b>LOOSEN UP MY STRINGS</b> C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 65585	12
				★★★ Hot Shot Debut ★★★		
61	NEW ▶	1	1	<b>SHORTENIN' BREAD</b> S.RIPLEY,W.RICHMOND (W.RICHMOND,S.RIPLEY,C.VAN BEEK,D.KEESE)	THE TRACTORS ARISTA NASHVILLE ALBUM CUT	61
62	68	73	3	<b>I WON'T LIE</b> N.WILSON,B.TANKERSLEY (B.BOUTON,H.LINDSEY)	◆ SHANNON BROWN ARISTA NASHVILLE ALBUM CUT	62
63	64	60	6	<b>I'M A COWBOY</b> D.GRAU (B.ENGVALL,A.BAKER)	◆ BILL ENGVALL WARNER BROS. ALBUM CUT	60
64	58	45	9	<b>WHEREVER YOU ARE</b> M.WRIGHT (R.SPRINGER,T.MARTIN,R.WILSON)	◆ MARK CHESNUTT (V) DECCA 72066	45
65	66	—	2	<b>WHEN YOU GET TO BE YOU</b> P.WORLEY,D.HUFF (C.WRIGHT,D.ROBBINS,M.D.EHMIG)	LISA BROKOP (C) (D) COLUMBIA 79012	65
66	RE-ENTRY	2	2	<b>I'LL TAKE TODAY</b> M.WRIGHT,B.HILL (K.M.ROBBINS,W.ROBINSON)	◆ GARY ALLAN (V) DECCA 72079	66
67	NEW ▶	1	1	<b>CAN'T STOP THINKIN' 'BOUT THAT</b> R.CHANCEY,B.CHANCEY (M.DODSON,D.DRAKE,S.MULLINS)	RICCOCHET COLUMBIA ALBUM CUT	67
68	NEW ▶	1	1	<b>INNOCENT BYSTANDER</b> D.GATES,B.DEAN (B.DEAN,D.GATES)	BILLY DEAN CAPITOL ALBUM CUT/CAPITOL NASHVILLE	68
69	62	65	3	<b>I WALK THE LINE (REVISITED)</b> R.CROWELL (R.CROWELL,J.CASH)	RODNEY CROWELL WITH JOHNNY CASH (C) (D) (V) REPRISE 17149	62
70	67	71	17	<b>COMING BACK FOR YOU</b> W.WILSON (J.D.RICH,C.WATERS,T.SHAPIRO)	◆ KEITH HARLING (V) MCA NASHVILLE 72064	39
71	NEW ▶	1	1	<b>THE BIG ONE</b> B.BECKETT,P.GREENE (J.I.MS,P.MATTHEWS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	71
72	72	72	11	<b>THE MAN SONG</b> T.GRISWOLD,S.ALLEE,A.JOHNSON (S.MOREY)	SEAN MOREY BANJO ALBUM CUT	70
73	65	—	2	<b>DRIVE ME WILD</b> M.A.MILLER,M.MCANALLY (M.A.MILLER,G.HUBBARD,M.LAWLER)	SAWYER BROWN CURB ALBUM CUT	65
74	RE-ENTRY	2	2	<b>YOU HAVEN'T LEFT ME YET</b> T.BROWN,G.STRAIT (D.H.OGLESBY,K.ROBBINS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	74
75	NEW ▶	1	1	<b>I DON'T WANT TO MISS A THING</b> M.WRIGHT (D.WARREN)	MARK CHESNUTT DECCA ALBUM CUT	75

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

# Billboard® Top Country Singles Sales

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

NOVEMBER 21, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	36	<b>THIS KISS</b> ● WARNER BROS. 17247	FAITH HILL
2	2	2	20	<b>26 CENTS</b> GIANT 17197/WARNER BROS.	THE WILKINSONS
3	3	3	9	<b>FOR YOU I WILL</b> LYRIC STREET 164023/HOLLYWOOD	AARON TIPPIN
4	4	4	37	<b>I'M ALRIGHT/BYE BYE</b> ● CURB 73034	JO DEE MESSINA
5	5	8	8	<b>IF I LOST YOU</b> WARNER BROS. 17152	TRAVIS TRITT
6	8	6	32	<b>COMMITMENT</b> ● CURB 73055	LEANN RIMES
7	6	7	14	<b>WIDE OPEN SPACES</b> MONUMENT 79003/SONY	DIXIE CHICKS
8	7	5	10	<b>A LITTLE PAST LITTLE ROCK</b> DECCA 72068/MCA NASHVILLE	LEE ANN WOMACK
9	9	9	9	<b>SOMEONE YOU USED TO KNOW</b> EPIC 79011/SONY	COLLIN RAYE
10	11	11	9	<b>I WILL STAND</b> BNA 65570/RLG	KENNY CHESNEY
11	10	10	75	<b>HOW DO I LIVE</b> ▲ <sup>3</sup> CURB 73022	LEANN RIMES
12	14	16	3	<b>HOLD ON TO ME</b> ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
13	13	12	5	<b>THERE YOU HAVE IT</b> ARISTA NASHVILLE 13134	BLACKHAWK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	14	26	<b>ONE HEART AT A TIME</b> ATLANTIC 84117/AG	VARIOUS ARTISTS
15	19	17	17	<b>THE HOLE</b> DREAMWORKS 59010/GEFFEN	RANDY TRAVIS
16	15	15	11	<b>WRONG AGAIN/HAPPY GIRL</b> RCA 65456/RLG	MARTINA MCBRIDE
17	18	18	5	<b>ONE DAY LEFT TO LIVE/HONKY TONK AMERICA</b> MERCURY 566052	SAMMY KERSHAW
18	17	25	3	<b>STRAIGHT TEQUILA</b> CURB 73066	TRINI TRIGGS
19	16	13	17	<b>COVER YOU IN KISSES</b> ATLANTIC 84157/AG	JOHN MICHAEL MONTGOMERY
20	NEW ▶	1	1	<b>FLY (THE ANGEL SONG)</b> GIANT 17131/WARNER BROS.	THE WILKINSONS
21	22	—	2	<b>GUILTY</b> BNA 65552/RLG	THE WARREN BROTHERS
22	20	21	31	<b>I JUST WANT TO DANCE WITH YOU</b> MCA NASHVILLE 72046	GEORGE STRAIT
23	NEW ▶	1	1	<b>NO PLACE THAT FAR</b> RCA 65584/RLG	SARA EVANS
24	21	20	20	<b>I SAID A PRAYER</b> ARISTA NASHVILLE 13125	PAM TILLIS
25	RE-ENTRY	6	6	<b>YOU'RE BEGINNING TO GET TO ME</b> GIANT 17158/WARNER BROS.	CLAY WALKER

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

### COUNTRY CORNER



by Wade Jessen

**BIG SKY COUNTRY:** During a vigorous week for country airplay, 54 of the 75 titles on Hot Country Singles & Tracks show airplay gains, and each title in the top 10 increases by at least 100 spins. The most dramatic jumps belong to "It's Your Song," the lead single from **Garth Brooks'** "Double Live," which gains 1,939 plays with Airpower stripes to blast 33-10, and **Tim McGraw's** "For A Little While" (Curb), which rises 46-35, up 1,209 spins. Capitol Nashville promotion VP **Terry Stevens** says the label originally planned to service country stations with the Brooks set Nov. 13. However, due to airplay from sets that were leaked in advance of the label's target date, the Brooks title hit programmers' desks nearly two weeks early, Nov. 3.

Since all but three tracks on "Double Live" are treated as alternate versions of studio takes that have previously spent the maximum number of weeks allowed on Hot Country Singles & Tracks, only two other previously unreleased tracks are eligible to chart. Watch for airplay activity on "Wild As The Wind" (with **Trisha Yearwood**) and "Tearin' It Up (And Burnin' It Down)."

**Dixie Chicks** continue to dominate the radio chart, as "Wide Open Spaces" (Monument) ropes a third straight week at the top, up 146 plays. **Collin Raye's** "Someone You Used To Know" (Epic) rises 15-6 to score the second-largest hike in the top 10, up 546. **Ty Herndon's** "It Must Be Love" (Epic) moves 6-3, up 455, while **Brooks & Dunn's** "Husbands And Wives" (Arista/Nashville) gains 423 plays to rise 11-5.

Elsewhere on our airplay chart, **Reba McEntire's** "Wrong Night" (MCA Nashville), which has a decidedly more traditional country sound than most of her recent singles, gains 756 plays to shoot 59-44. Airplay is detected at 111 monitored signals, with new airplay at 60 of those stations, including KVOO Tulsa, Okla.; WLWI Montgomery, Ala.; and WMIL Milwaukee. Heavy airplay (more than 35 plays per week) is registered at KPLX Dallas.

**LIVING IN THE PROMISED LAND:** Since scoring an off-the-wall hit with "Baby Likes To Rock It" in '94, the **Tractors** have shown only moderate success on our airplay and retail charts. This issue, the Tulsa-based group returns to break two career records, as "Farmers In A Changing World" bows on Top Country Albums at No. 55 with approximately 2,500 scans, and "Shortenin' Bread," the album's lead single, pops on Hot Country Singles & Tracks at No. 61 with Hot Shot Debut honors. Both titles enter their respective charts higher than any of the band's previous titles. "The Tractors" opened on Top Country Albums at No. 60 in the Sept. 3, 1994, issue and peaked at No. 2 in the Nov. 19, 1994, Billboard. On Hot Country Singles & Tracks, the group's prior high debut was "Baby Likes To Rock It," which opened at No. 63 in the Aug. 27, 1994, issue. That title peaked at No. 11 in the Dec. 10 issue of that year.

With this renewed attention on the act, watch Top Country Catalog Albums in the coming weeks for "Have Yourself A Tractors Christmas," a 1995 release that may re-enter our list of older titles.

### JOKER RAY STEVENS RETURNS TO THE STAGE, PLANS MCA DISC

(Continued from page 39)

was one of the first acts to do that, at the Desert Inn in Vegas. The audience was really taken with it, and I said, 'We're onto something here.' "

To test the waters for such extend-

ed stage shows, Opryland has renovated the Acuff Theatre, which opened in 1979. Seating in the theater has been expanded from 1,400 to 1,800. Two corporate suites have

been added for private parties and for corporations to entertain clients. The show is booked to resume its run in the Acuff Theatre from May-December 1999. It costs \$27.95 plus tax for adults and \$15 for children.

In the early '90s, Stevens built his own venue in Branson, Mo.—the Ray Stevens Theatre. He performed there from 1991-1993. For many artists, Branson's original lure was that they could settle down in one place to perform and thus quit touring; the audiences would come to them. Stevens, however, says the concept backfired for him. He finally left Branson out of utter exhaustion.

"I was doing two shows a day," he notes. "Six days a week, for six months at a crack. That's a killer. I was just worn out. Then you've got months in front [of a show] and months at the end of gearing up and gearing down. That took up the whole year. That was nice, but I'm glad to be home."

He has just finished building his own video studio on Music Row here and is writing songs and working on new videos, as well as rehearsing the new show.

In typical Stevens fashion, he appeared on the Grand Ole Opry (next door to the Acuff Theatre) on Halloween and performed two diametrically opposed songs: his just-written "The Booger Man" in honor of the holiday and his Grammy-winning version of the jazz classic "Misty."

After recording some 80-plus albums ("I've lost count," he says), Stevens is now cutting a new album for MCA Nashville. The as-yet-unscheduled album will, he says, incorporate straight songs, social commentary, and comedy.

Stevens says that, although he's nominally a country artist on a country label in an era in which veteran country artists get no radio play, he expects his new album to do well and that sales will be boosted by his videos and by his live show.

"I've always found a way around roadblocks," he says. "They can't put me out to pasture yet—I don't like grass very much."



**Stars A Plenty.** Randy Scruggs assembled a pretty impressive pickup band for his appearance on the "CMA 40th Anniversary Celebration: Country Music's Biggest Homecoming" show, which airs Nov. 28 on CBS. Shown in the back row, from left, are Steve Wariner, Scruggs, Duane Eddy, Don Was, Leon Russell, Vince Gill, and Chad Cromwell. In the front row, from left, are Earl Scruggs, Chet Atkins, and Anita Cochran. The group performed "Lonesome Ruben" from Randy Scruggs' current Reprise album, "Crown Of Jewels."



**Smooth Sailing.** George Jones, who recently signed with Asylum Records, poses with his boat, which he christened in honor of Asylum president Evelyn Shriver. His first album on the label is scheduled for an early 1999 release.

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

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

- |   |   |  |  |  |
|---|---|--|--|--|
| <p>20 <b>ABSENCE OF THE HEART</b> (EMI Princeton Street, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/In The Fairway, ASCAP/Hamstein Cumberland, BMI/Hardtail Hits, BMI) HL/WBM</p> <p>71 <b>THE BIG ONE</b> (Rites Of Passage, BMI)</p> <p>41 <b>A BITTER END</b> (BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Lobby Bayou, ASCAP) HL/WBM</p> <p>45 <b>BUSY MAN</b> (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Ieren It Up, BMI) HL/WBM</p> <p>39 <b>BY THE BOOK</b> (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM</p> <p>67 <b>CAN'T STOP THINKIN' 'BOUT THAT</b> (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Killen-Turner, BMI/We're Brewin' Hits, BMI)</p> <p>70 <b>COMING BACK FOR YOU</b> (Sony/ATV Tree, BMI/Chris Waters, BMI/Hamstein Cumberland, BMI) HL/WBM</p> <p>14 <b>DON'T LAUGH AT ME</b> (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM</p> <p>73 <b>DRIVE ME WILD</b> (Travelin' Zoo, ASCAP/Myrl &amp; Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)</p> <p>47 <b>EVERY LITTLE WHISPER</b> (Hamstein Cumberland, BMI/KidJule, BMI/Steve Warner, BMI) WBM</p> <p>22 <b>EVERYTHING'S CHANGED</b> (Five Cowboys, BMI/Sony/ATV Tree, BMI/Terlie, BMI/Sony/ATV Cross Keys, ASCAP) HL</p> <p>58 <b>EVERY TIME</b> (Still Working For The Man, BMI/EMI Blackwood, BMI/Garden Angel, BMI) HL</p> <p>42 <b>FLY (THE ANGEL SONG)</b> (Golden Phoenix, SOCAN/Krayer songs, SOCAN/Rory Bourke, BMI) WBM</p> | <p>35 <b>FOR A LITTLE WHILE</b> (Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL</p> <p>17 <b>FOREVER LOVE</b> (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Starstruck Angel, BMI/Missoula, BMI) HL</p> <p>21 <b>FOR YOU I WILL</b> (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM</p> <p>26 <b>GETCHA SOME</b> (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL</p> <p>38 <b>GUILTY</b> (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL</p> <p>29 <b>HOLD ON TO ME</b> (Reynolds, BMI/Bayou Boy, BMI) HL</p> <p>12 <b>HONEY I'M HOME</b> (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM</p> <p>11 <b>HOW DO YOU FALL IN LOVE</b> (Maypop, BMI/Wildcountry, BMI) WBM</p> <p>19 <b>HOW DO YOU SLEEP AT NIGHT</b> (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings, SESAC) HL/WBM</p> <p>30 <b>HOW LONG GONE</b> (Shawn Camp, BMI/Foreshadow, BMI/CLM, BMI/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) CLM/HL</p> <p>5 <b>HUSBANDS AND WIVES</b> (Sony/ATV Tree, BMI) HL</p> <p>75 <b>I DON'T WANT TO MISS A THING</b> (Realsongs, ASCAP)</p> <p>32 <b>IF I LOST YOU</b> (Post Oak, BMI/Edisto, ASCAP) HL</p> <p>36 <b>I'LL GO ON LOVING YOU</b> (Spur 66, SESAC/Moraine, SESAC/Little Duck, SESAC)</p> <p>66 <b>I'LL TAKE TODAY</b> (Seven Sorrows, BMI/Wildcountry, BMI/Inking, BMI) HL/WBM</p> | <p>63 <b>I'M A COWBOY</b> (Twin Spurs, BMI/Muy Bueno, BMI/Blind Sparrow, BMI)</p> <p>27 <b>I'M ALRIGHT</b> (EMI April, ASCAP/Phil Vassar, ASCAP) HL</p> <p>52 <b>I'M YOURS</b> (Gravtron, SESAC/Blakemore Avenue, ASCAP/Full Keel, ASCAP) WBM</p> <p>68 <b>INNOCENT BYSTANDER</b> (Haneli, BMI/Kipahulu, ASCAP)</p> <p>3 <b>IT MUST BE LOVE</b> (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Red Quil, BMI) WBM</p> <p>10 <b>IT'S YOUR SONG</b> (Gooby, BMI/Pan For Gold, BMI/Copyright Management, BMI)</p> <p>69 <b>I WALK THE LINE (REVISITED)</b> (Sony/ATV Tunes, ASCAP/House Of Cash, BMI/Bug, BMI) HL</p> <p>23 <b>I WANNA FEEL THAT WAY AGAIN</b> (Jeff Stevens, BMI/Warner-Tamerlane, BMI/Rancho Belita, BMI/WB, ASCAP) WBM</p> <p>28 <b>I WILL STAND</b> (Scarlett Sister, ASCAP/Still Working For The Woman, ASCAP/Sweet Two O Five, BMI/Frankly Scarelett, BMI/First And Goal, BMI)</p> <p>62 <b>I WON'T LIE</b> (EMI April, ASCAP/Pedalhead, ASCAP/Famous, ASCAP) HL</p> <p>37 <b>KINDLY KEEP IT COUNTRY</b> (Viny Mae, BMI) WBM</p> <p>59 <b>LEAVE MY MAMA OUT OF THIS</b> (Blue Lake, BMI/Terrace, BMI/Spit &amp; Stoalace, BMI/In The Air, BMI/A Hard Day's Write, BMI/Careers-BMG, BMI/Mama's Blessing, ASCAP) HL</p> <p>7 <b>LET ME LET GO</b> (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) HL/WBM</p> <p>2 <b>A LITTLE PAST LITTLE ROCK</b> (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM</p> <p>60 <b>LOOSEN UP MY STRINGS</b> (Blackened, BMI) WBM</p> <p>72 <b>THE MAN SONG</b> (TTE, BMI)</p> <p>40 <b>NO PLACE THAT FAR</b> (Sony/ATV Tree, BMI/Weronga, BMI/Hamstein Cumberland, BMI) HL/WBM</p> <p>43 <b>NOTHIN' NEW UNDER THE MOON</b> (Hamstein Cumber-</p> | <p>land, BMI/Sony/ATV Tree, BMI/Wildcountry, BMI/Mike Curb, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) HL/WBM</p> <p>51 <b>ONE DAY LEFT TO LIVE</b> (Acuff-Rose, BMI/That's A Smash, BMI/Mike Curb, BMI/CPN, ASCAP) WBM</p> <p>57 <b>ORDINARY LIFE</b> (McSpadden-Smith, BMI/Magnolia Hill, ASCAP)</p> <p>9 <b>RIGHT ON THE MONEY</b> (EMI Blackwood, BMI/Flybnidge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL</p> <p>61 <b>SHORTENIN' BREAD</b> (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquapin, BMI/CVB, BMI/Atlantic Meridian, BMI)</p> <p>56 <b>SLOW DOWN</b> (Glitterfish, BMI/Buna Boy, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM</p> <p>48 <b>SOMEBODY'S OUT THERE WATCHING</b> (Warner-Tamerlane, BMI/Puckalesia, BMI/Nomad-Norman, BMI/Franne Golde, BMI/Windswept Pacific, BMI) WBM</p> <p>6 <b>SOMEONE YOU USED TO KNOW</b> (Melanie Howard, ASCAP/Big Giant, ASCAP)</p> <p>50 <b>SOMETHING TO THINK ABOUT</b> (EMI Blackwood, BMI/Ty Land, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM</p> <p>25 <b>SPIRIT OF A BOY WISDOM OF A MAN</b> (WB, ASCAP/Big Tractor, ASCAP/War Bride, ASCAP) WBM</p> <p>31 <b>STAND BESIDE ME</b> (Hamstein Cumberland, BMI) WBM</p> <p>49 <b>STRAIGHT TEQUILA</b> (Top Brass, ASCAP/Penny Annie, BMI/House Of Penny, BMI/Copperfield, BMI)</p> <p>46 <b>TAKE ME</b> (EMI Blackwood, BMI/Singles Only, BMI/Sony/ATV Tree, BMI) HL</p> <p>24 <b>THERE YOU HAVE IT</b> (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM</p> <p>54 <b>TICKET OUT OF KANSAS</b> (Tom Collins, BMI) WBM</p> <p>34 <b>UNBELIEVABLE</b> (Mighty Nice, BMI/ALAndersongs, BMI/Longtude, BMI/My Life's Work, BMI) HL/WBM</p> | <p>4 <b>WE REALLY SHOULDN'T BE DOING THIS</b> (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL</p> <p>55 <b>WHEN I GROW UP</b> (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM</p> <p>65 <b>WHEN YOU GET TO BE YOU</b> (Hamstein Cumberland, ASCAP/Curtis Wright, ASCAP/WB, ASCAP/Coey Rock, ASCAP/Doctor Dan, BMI/Take The Vow, BMI)</p> <p>15 <b>WHERE THE GREEN GRASS GROWS</b> (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM</p> <p>64 <b>WHEREVER YOU ARE</b> (EMI April, ASCAP/Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) HL/WBM</p> <p>33 <b>WHERE YOUR ROAD LEADS</b> (EMI April, ASCAP/Desmobile, ASCAP/Manor House, ASCAP/BMG, ASCAP) HL</p> <p>1 <b>WIDE OPEN SPACES</b> (Pie-Eyed Groobee, BMI/Groobee, BMI)</p> <p>53 <b>WINE INTO WATER</b> (EMI Blackwood, BMI/River Of Time, BMI/Burch Brothers, BMI/Ted Hewitt, ASCAP) HL</p> <p>18 <b>WRONG AGAIN</b> (Still Working For The Man, BMI/Dyad, BMI)</p> <p>44 <b>WRONG NIGHT</b> (Warner-Tamerlane, BMI/Hellmaymen, BMI/Burch Brothers, BMI/Dead Solid Perfect, BMI) HL</p> <p>74 <b>YOU HAVEN'T LEFT ME YET</b> (Irving, BMI/Cotter Bay, BMI/Neon Sky, ASCAP) WBM</p> <p>16 <b>YOU MOVE ME</b> (PolyGram International, ASCAP/Piercepeltongs, ASCAP) HL</p> <p>13 <b>YOU'RE BEGINNING TO GET TO ME</b> (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM</p> <p>8 <b>YOU'RE EASY ON THE EYES</b> (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/PolyGram International, ASCAP/Terr-000, ASCAP) HL/WBM</p> |
|---|---|--|--|--|

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				<b>★★★ No. 1 ★★★</b>			
1	1	1	52	SHANIA TWAIN ▲ <sup>6</sup> MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1	
				<b>★★★ GREATEST GAINER ★★★</b>			
2	2	2	41	DIXIE CHICKS ▲ <sup>2</sup> MONUMENT 68195/SONY (10.98 EQ/16.98) <b>HS</b>	WIDE OPEN SPACES	2	
3	3	3	25	SOUNDTRACK ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1	
4	4	4	29	FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2	
5	8	7	11	ALABAMA ▲ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2	
6	5	5	10	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1	
7	7	8	3	TOBY KEITH MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	7	
8	6	6	3	DEANA CARTER CAPITOL 21142/CAPITOL NASHVILLE (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6	
9	9	11	23	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4	
10	10	9	75	TIM MCGRAW ▲ <sup>3</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	1	
11	11	10	27	MARK WILLS ● MERCURY 536317 (10.98 EQ/16.98) <b>HS</b>	WISH YOU WERE HERE	8	
12	12	12	23	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2	
13	13	13	50	GARTH BROOKS ▲ <sup>6</sup> CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1	
14	23	27	6	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA MCA NASHVILLE 70038 (10.98/17.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	14	
15	14	14	13	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1	
16	16	17	29	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1	
17	17	20	34	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6	
18	18	22	27	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1	
19	15	15	17	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3	
20	21	21	27	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2	
21	19	16	4	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16	
22	24	23	15	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9	
23	22	18	4	TRAVIS TRITT WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15	
24	20	19	7	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9	
25	26	24	60	BROOKS & DUNN ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2	
26	27	26	63	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4	
27	25	25	7	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) <b>HS</b>	SOME THINGS I KNOW	20	
				<b>★★★ PACESETTER ★★★</b>			
28	40	42	5	MARTINA MCBRIDE RCA 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	28	
29	28	28	22	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9	
30	36	39	13	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) <b>HS</b>	NOTHING BUT LOVE	20	
31	29	29	17	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12	
				<b>★★★ HOT SHOT DEBUT ★★★</b>			
32	<b>NEW ▶</b>		1	BILLY RAY CYRUS MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32	
33	30	33	63	TRISHA YEARWOOD ▲ <sup>2</sup> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1	
34	34	34	61	LEANN RIMES ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1	
35	32	32	25	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10	
36	33	31	10	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13	

○ 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 IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
37	37	37	69	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
38	35	36	17	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
39	41	40	5	AARON TIPPIN LYRIC STREET 165003/HOLLYWOOD (10.98 EQ/16.98)	WHAT THIS COUNTRY NEEDS	33
40	31	30	9	VARIOUS ARTISTS ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
41	39	38	6	BLACKHAWK ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
42	44	43	27	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
43	38	35	10	WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98)	TEATRO	17
44	42	41	29	STEVE WARINER CAPITOL 94482/CAPITOL NASHVILLE (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
45	51	48	6	LORRIE MORGAN BNA 67627/RLG (10.98/16.98)	SECRET LOVE	36
46	43	44	26	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
47	48	—	2	SARA EVANS RCA 67653/RLG (10.98/16.98) <b>HS</b>	NO PLACE THAT FAR	47
48	47	47	63	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
49	45	45	25	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
50	46	46	53	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
51	49	49	29	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 4	19
52	50	51	56	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
53	52	53	24	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
54	54	55	29	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
55	<b>NEW ▶</b>		1	THE TRACTORS ARISTA NASHVILLE 18878 (10.98/16.98)	FARMERS IN A CHANGING WORLD	55
56	69	—	2	VARIOUS ARTISTS HIP-O 40124/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS II	56
57	63	72	3	CONFEDERATE RAILROAD ATLANTIC 83024/AG (10.98/16.98)	KEEP ON ROCKIN'	57
58	56	57	79	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 1	39
59	57	56	55	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 3	31
60	53	50	22	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
61	<b>NEW ▶</b>		1	LINDA DAVIS DREAMWORKS 50100/GEFFEN (10.98/16.98)	I'M YOURS	61
62	62	62	81	GEORGE STRAIT ▲ <sup>3</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
63	59	63	75	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 2	43
64	55	54	20	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	49
65	60	59	33	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) <b>HS</b>	DID I SHAVE MY BACK FOR THIS?	16
66	58	52	7	VARIOUS ARTISTS COLUMBIA 68073/SONY (10.98 EQ/17.98)	TRIBUTE TO TRADITION	36
67	61	58	22	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
68	68	—	2	T. GRAHAM BROWN INTERSOUND 9346/PLATINUM (10.98/16.98)	WINE INTO WATER	68
69	<b>NEW ▶</b>		1	DON WILLIAMS GIANT 24709/WARNER BROS. (10.98/16.98)	I TURN THE PAGE	69
70	73	67	11	DOLLY PARTON DECCA 70041/MCA NASHVILLE (10.98/16.98)	HUNGRY AGAIN	23
71	<b>NEW ▶</b>		1	VARIOUS ARTISTS ATLANTIC 83090/AG (10.98/17.98)	THE CIVIL WAR: THE NASHVILLE SESSIONS	71
72	64	60	17	CHRIS LEDOUX CAPITOL NASHVILLE 21942 (10.98/16.98)	ONE ROAD MAN	24
73	<b>NEW ▶</b>		1	THE WARREN BROTHERS BNA 67678/RLG (10.98/16.98)	BEAUTIFUL DAY IN THE COLD CRUEL WORLD	73
74	<b>RE-ENTRY</b>		90	LEANN RIMES ▲ <sup>2</sup> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
75	65	66	56	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**  
NOVEMBER 21, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	GARTH BROOKS ▲ <sup>10</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	168
2	2	SHANIA TWAIN ▲ <sup>10</sup> MERCURY 522886 (10.98 EQ/16.98) <b>HS</b>	THE WOMAN IN ME	196
3	3	ALAN JACKSON ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	159
4	4	LEANN RIMES ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	BLUE	122
5	6	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	203
6	5	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	232
7	8	PATSY CLINE ▲ <sup>8</sup> MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	607
8	7	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	222
9	9	DEANA CARTER ▲ <sup>4</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	114
10	11	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	56
11	10	TIM MCGRAW ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	242
12	12	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	160
13	14	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	106

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	—	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (3.98/5.98)	A CHRISTMAS TOGETHER	19
15	—	GARTH BROOKS ▲ <sup>3</sup> CAPITOL NASHVILLE 98742 (7.98/11.98)	BEYOND THE SEASON	84
16	13	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	62
17	18	THE CHARLIE DANIELS BAND ▲ <sup>3</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	465
18	16	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	85
19	15	VINCE GILL ▲ <sup>3</sup> MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	227
20	19	GEORGE STRAIT ▲ <sup>5</sup> MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	320
21	17	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	388
22	—	BURL IVES MCA NASHVILLE 22177 (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	3
23	25	GEORGE STRAIT ▲ <sup>5</sup> MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	144
24	20	VINCE GILL ▲ <sup>2</sup> MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	142
25	21	CLINT BLACK ▲ RCA 66671/RLG	THE GREATEST HITS	111

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.

## In the SPIRIT



by Lisa Collins

**TOUCHED:** Fred Hammond, Daryl Coley, Harvey Watkins, and Hezekiah Walker join an all-star lineup of artists that includes Amy Grant, Bob Dylan, Celine Dion, Wynonna, and Della Reese for "Touched By An Angel: The Album," which was released Nov. 3 on 550 Music/Sony Music Soundtrax. Highlights of the 16-track release include Reese singing a revamped version of the TV show's theme song, "Walk With You," produced by Hammond and featuring the Verity All-Stars (Helen Baylor, Watkins, Hezekiah Walker & the Love Fellowship Tabernacle Choir, Coley, and Hammond's Radical For Christ). God's Property teams with Dion for another key cut, "Love Can Move Mountains."

Meanwhile, Bobby Jones, whose book "Touched By God" was recently released by Simon & Schuster's Pocket Books, is readying his annual Gospel Artists Retreat, to be held Dec. 6-8 at the Rio Hotel in Las Vegas.

**GOD SENT:** WWIN (Spirit 1400) Baltimore PD Jeff Majors, a gifted harpist, hopes to stretch the boundaries of gospel even further with the Tuesday (17) release of "Sacred," a collection of gospel favorites—"Amazing Grace," "Blessed Assurance," and "Precious Lord," among them. Majors, who studied with Alice Coltrane, has been honing his harp skills for more than 20 years while nurturing his production

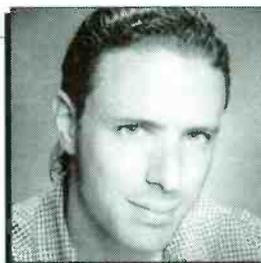
company, New Age Soul. But new age gospel is what Majors is out to prove his music is. Backed by Baltimore-based Music One, the company behind Cathy Hughes' growing radio empire, and with national distribution from Universal, he is starting to create quite a buzz.

**FORGING LEGACIES:** Saturday (14) marks the date of the second Gospel Music Hall of Fame induction dinner, an annual event fast becoming one of the more prestigious on the gospel industry calendar. To understand why, look no further than this year's list of inductees: the Rance Allen Group, the Rev. Milton Brunson (posthumously) & His Thompson Community Singers, the Canton Spirituals, Andraé Crouch, the Dixie Hummingbirds, Edwin Hawkins, Bobby Jones, the Mighty Clouds Of Joy, James Moore, and Richard Smallwood. The event, held in Detroit, is the brainchild of David Gough, owner of Do Rohn Records.

**BRIEFLY:** Kirk Franklin, God's Property, CeCe Winans, M.C. Hammer, the Canton Spirituals, and Shirley Caesar got together at the House of Blues in Los Angeles to tape a series of "Gospel Brunch" specials that are tentatively scheduled to begin airing on VH1 Dec. 20... Adding a new twist to the classic holiday favorite "The Christmas Song" are the Williams Brothers, whose latest release, "A Candlelit Christmas" (Blackberry Records), is a celebration of the holiday season. Also newly released from Blackberry is the Bolton Brothers' "Live In Mobile 2."

Bishop T.D. Jakes isn't the only evangelist who's turned to music to broaden his ministry. New York-based evangelist Juanita Bynum has followed suit and is scoring impressive airplay in the Midwest, Southern, and East Coast regions with her Aug. 14 release, "Morning Glory Peace," from Shekinah International.

## Jazz BLUE NOTES



by Steve Graybow

**THE FINE ART OF FRIENDSHIP:** In many ways, Gary Burton's "Like Minds" (Concord, Nov. 3) is nothing more than a gathering of longtime friends, getting together to do what they love most. Of course, when those friends are Pat Metheny, Chick Corea, Roy Haynes, and Dave Holland, the situation moves from the ordinary to the realm of the extraordinary. It's jazz history, all over again.

"Pat contacted me, wondering if Chick and I would be interested in recording with him," says Burton about the quintet's convergence. "I was surprised to find out that Pat and Chick had never played together. Interestingly, Pat attended the very first duet gig Chick and I ever did. He was around 20 years old at the time, playing in my band. He thought it would be his only chance to see Chick and I play together."

Burton laughs heartily at the irony of this recollection; his vibes and piano duets with Corea have been a recurring motif in both their careers for the past 26 years. "What's interesting about this project is that nearly everyone has a history playing with everyone else," Burton explains, tracing the project's extensive lineage. "I first played with Roy [drummer Haynes] in 1964, in Stan Getz's band. Chick first played with Roy in the 1960s as well; Dave [bassist Holland] and Pat played with Roy in the 1970s. Roy is the linchpin of this project, and collectively he's our favorite drummer."

The 72-year-old Haynes played with Charlie Park-

er and Lester Young in the late 1940s and early 1950s; his most recent album, "Praise" (Dreyfus, Sept. 15), features relative youngsters Kenny Garrett and David Sanchez. According to Burton, Haynes "has an amazing ability to span the generations, to subtly change the music to suit the musicians he plays with. Roy would play a certain way when I was soloing and then shift gears to accommodate either Pat or Chick. Playing with Roy brings out the best in a musician, because he makes the music feel comfortable for you."

Recorded over the course of two days in December 1997, "Like Minds" was "one of the easiest projects" of his career, says Burton. "Almost everything was a first take, much like the 'Crystal Silence' album I did with Chick [ECM, 1972], which was recorded in one afternoon," he says. "The first takes are usually the most spontaneous and inspired. We didn't rehearse ahead of time, so the five of us discovered the music together, and that's what we caught on tape."

"Pat wanted this to be a playing record, as opposed to one that focused on writing and production," Burton continues. "It was my idea to include both old and new compositions from both Pat and Chick." Featured are the title track from Metheny's 1990 Geffen date "Question And Answer" and Corea's "Windows" (which Burton describes as being "well on its way to becoming a standard"), in addition to new compositions by both musicians. Burton contributes the album's stirring title track, along with his classic composition "Country Roads," the 1969 version of which features Haynes on drums.

"I usually write a tune once every five years, and that's fine with me," the vibraphonist says resolutely, "but Pat and Chick like my writing and pushed me to write for the project."

"With most records I make, I stop listening to them well before they are released," Burton says. "Between the preparation, recording, and production work, I

(Continued on next page)

## Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			★★ NO. 1 ★★	
1	1	6	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE	THE NU NATION PROJECT
2	2	17	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE	TRIN-I-TEE 5:7
3	3	29	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
4	4	77	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
5	6	8	YOLANDA ADAMS VERITY 43123	SONGS FROM THE HEART
6	7	33	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
7	5	4	VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR TYSGOT/NEW LIFE 43117/VERITY	ANY DAY
8	8	2	TAKE 6 REPRISE 46795/WARNER BROS.	SO COOL
9	9	41	VARIOUS ARTISTS VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
10	15	5	CECE WINANS PIONEER 92810/AG	HIS GIFT
11	13	19	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
12	11	15	PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR VERITY 43116	LIVE AT LOVE FELLOWSHIP TABERNAACLE
13	10	3	KIM BURRELL TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
14	12	53	KAREN CLARK-SHEARD ISLAND 524397	FINALLY KAREN
15	14	11	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
16	22	102	SOUNDTRACK ARISTA 18951	THE PREACHER'S WIFE
17	19	6	HOWARD SLIM HUNT & SUPREME ANGEL MAJESTIC 7005	OVER YONDER!
18	18	72	VICKIE WINANS CGI 161279	LIVE IN DETROIT
19	20	11	DAWKINS & DAWKINS HARMONY 1696	FOCUS
20	17	4	KIRK WHALUM FEATURING GEORGE DUKE & PAUL JACKSON, JR. WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ
21	21	55	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY	STRENGTH
22	16	11	VARIOUS ARTISTS CRYSTAL ROSE 20952	PURE GOSPEL — 10 TOP CHOIRS
23	24	88	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
24	23	54	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
25	28	24	BOBBY JONES & NEW LIFE WITH THE NASHVILLE SUPER CHOIR GOSPO CENTRIC 90211/INTERSCOPE	JUST CHURCHIN'
26	NEW		VARIOUS ARTISTS VERITY 43121	THE REAL MEANING OF CHRISTMAS VOLUME 2
27	32	89	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSE!
28	25	9	VARIOUS ARTISTS INTEGRITY/WORD 69541/EPIC	WOMEN OF WORSHIP—GOSPEL
29	36	69	THE CANTON SPIRITUALS VERITY 43021	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
30	34	80	SHIRLEY CAESAR WORD 68003/EPIC	A MIRACLE IN HARLEM
31	27	6	JOE SIMON RIPETE 2258	THE STORY MUST BE TOLD
32	RE-ENTRY		LASHAUN PACE SAVOY GOSPEL 14838/MALACO	JUST BECAUSE GOD SAID IT
33	30	25	PATRICK LOVE & THE A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE 20950	THE VISION
34	33	10	GREG O'QUIN 'N JOYFUL NOYZE WORD 69203/EPIC	CONVERSATIONS
35	26	27	REV. GERALD THOMPSON ATLANTA INT'L 10238	LET THE CHURCH SAY AMEN... AGAIN!
36	29	21	COGIC INTERNATIONAL MASS CHOIR WORLD CLASS GOSPEL 5002	LEANING ON JESUS
37	31	5	WHITFIELD COMPANY CRYSTAL ROSE 20953	STILL
38	RE-ENTRY		REVEREND EDGAR L. VANN, JR. AND THE SECOND EBENEZER BAPTIST CHURCH SOUND OF GOSPEL 225	LIVE IN DETROIT
39	39	20	MIAMI MASS CHOIR SAVOY 14833	IT'S PRAYING TIME
40	RE-ENTRY		VANESSA BELL ARMSTRONG VERITY 43114	DESIRE OF MY HEART — LIVE IN DETROIT

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



At last the new Jackson Southernaires album, "Warrior", graces the store shelves. It includes a tribute to late great Frank Williams with a marvelous medley of Jackson Southernaires favorites including "Remember Me" and "Near The Cross".

**MALACO**

## HIGHER GROUND



by Deborah Evans Price

**B**UT SERIOUSLY: Mark Lowry has made a living making people laugh. Well-known for his comedy albums and solo concerts as well as his amusing performances with the Gaither Vocal Band, Lowry is the



LOWRY

Christian music community's premier comedian. However, with his new album, "But Seriously," Lowry fans are seeing a different side of the talented entertainer. In fact, the album carries a warning sticker that says, "This album contains no parodies. This recording is for everyone who ever wished I'd just shut up and sing!"

There have been previous glimpses of Lowry's deep, serious side. After all, he co-wrote "Mary Did You Know," a poignant Christmas ballad that's been recorded by numerous artists, including **Kenny Rogers**, **Wynonna**, and **Michael English**. And, in fact, the Houston native started his career as a vocalist, recording his first album for Benson Records with the **London Symphony Orchestra** when he was only 11. He recorded and toured three years before giving up the business long enough to attend high school and college, then was recruited by **Bill Gaither** for the Gaither Vocal Band.

On "But Seriously," Lowry serves up a collection of strong songs and gets help from his pals in the Gaither Vocal Band on "Bein' Happy," **Howard and Vestal Goodman** on "I Can't Even Walk," and the **Martins** on "Farther On Down the Road." **Michael English** lends his pipes to several cuts, and Lowry's mother, **Beverly Lowry**, does a fine job in a duet with her son on "Look For Me." **Ralph Lofton** and the **Mount Zion Baptist Church Choir** join him on "Goin' Up Yonder."

It has been 12 years since Lowry recorded an album that was strictly singing. He credits his mother and a great song with providing the incentive for "But Seriously." "My mother has been after me to do it for a long time," he says. "I said, 'Mama, you better be ready to buy a whole bunch of them.'"

What really got the ball rolling for Lowry was when Spring Hill Records A&R VP **Phil Johnson** called to read him the lyric to the song "We Fall Down." "He knows I love great lyrics," says Lowry, "and he gave me the number for the songwriter, **Kyle Matthews**. [Matthews] came over to the house and played me his custom CD. Every song on there is as good as that one. He's an amazing writer."

When Lowry asked about "We Fall Down," Matthews said it had been passed on by **Point Of Grace**, **4HIM**, and other Christian acts. "They all have good reasons for passing on that song, but I would have started from scratch and said, 'Let's build a whole album around that song,' which was what I did," Lowry says. "That song is all about grace, and what grace really is. It's a gift. You can't be good enough to get it, and you can't be good enough to keep it. It is a gift."

Lowry says after he heard "We Fall Down," he began looking for nine other songs to complete the album. Among those he chose are the **Hank Williams** chestnut "A House Of Gold," the **Russ** and **Tori Taff**-penned "Bein' Happy" (which was a Reprise single for **Russ**), **Rusty Goodman's** "Look For Me," and "Things To Do," written by **Joel Lindsey** and **Jeff Silvey**. Lowry co-wrote one tune, "Farther On Down The Road," with **Joyce Martin McCollough** and **Harrie McCollough**.

After completing the album, he found out **Bob Carlisle** had also cut "We Fall Down." "I was going to release it as a single, but when I found out he was going to release it as a single, I pulled mine," Lowry says. "I knew everybody wanted to hear the follow-up to 'Butterfly Kisses,' and I thought more people will hear this

song if I get out of the way and let him do it . . . I wanted people to hear that song. The only reason I made the record was because I thought, 'If I don't, with everybody passing on that song, maybe no one will record.'"

He says another song on the set that has special significance is "Look For Me." "One of the exciting things for me was singing with my mother on 'Look For Me.' To me, that's one of the highlights of the record. The response I'm getting back from my Internet newsletter is that people love that song with me and my mom."

Produced by **Lynn Keesecker** and **Michael Sykes**, the album covers a variety of territory stylistically, including contemporary Christian, Southern gospel, blues, and country. "It's for the attention-deficit-disordered listener," Lowry says. "I have attention deficit disorder, and it's a wonderful thing to have because I know I'm going to get bored first and the audience will be following behind me. So as long as I'm not bored, I know the audience probably isn't going to be bored. With an album, I can't sit through whole album where it's all the same style. I get bored . . . I picked these songs not for the style, but for the lyric. Music is just a vehicle for the message, and I wanted blatant lyrics about grace and forgiveness and failure. It's not an us and them mentality. It's us and him."

Lowry admits people often make faith seem restricting and Christianity like an exclusive club. "Basically, there are so many sacred cows around the cross that we can't see the cross," he says. "[Some people think] you've got to be part of the Republican Party. You've got to be pro-life. You've got to be this or that. Just get to the cross, and it will take care of all that stuff."

In addition to "But Seriously," Lowry fans can also check out several new books. "Mary Did You Know?" is the basis for two new books, a gift book published by J. Countryman and a coffee-table book published by Waterbrook Press. There's also a new installment in Lowry's children's book/audiotape series, "Piper The Hyper Mouse: The Night Before Christmas," issued by Howard Publishing. There are two more Hyper books already written and slated for release next year.

Lowry also has 18,000 subscribers to his Internet newsletter, reMarks. His World Wide Web site is [www.marklowry.com](http://www.marklowry.com). He has a digital camera and entertains fans with photos of his excursions, including a recent trip to the Tennessee State Fair. His album is also available for sale through his Web site. Lowry says after leaving his 10-year association with Word Records, he considered just marketing his albums through the Internet but then opted to lease "But Seriously" to Spring House.

Lowry will tour to support "But Seriously," performing both solo dates and shows with the Gaither Vocal Band. He also has scheduled upcoming appearances on TNN's "Prime Time Country" Dec. 21 and will ring in the New Year with the 12th annual Jubilate Music Spectacular, a huge Southern gospel extravaganza from Charlotte, N.C., on New Year's Eve, hosted by **Bill and Gloria Gaither**.

**NEWS NOTES:** Myrrh is taking "Touched By An Angel," an album based on themes from the CBS TV show, to the Christian retail market. The 550/Myrrh project features songs by **Amy Grant**, **Celine Dion**, **the Kinleys**, **Martina McBride**, **Della Reese**, and **Wynonna**, among others. Music from the soundtrack will be featured in the upcoming season . . . **Chris Rice's** song "Hallelujas" was recently used to wake up the passengers on the space shuttle Discovery. Seems the song, which was included on Rice's debut album, is a favorite of shuttle pilot **Steve Lindsey** and his family . . . "One Silent Night . . . God So Loved," the new Christmas single from **Jaci Velasquez**, will be available in Christian Booksellers Assn. stores free with the purchase of Velasquez's current album during the holiday season. The single features special guests **Steven Delopoulos** and **Johnny Philippidis** from **Burlap To Cashmere** and the new vocal group **Phase 2**, which includes **Carvin**, **Marvin**, **Juan**, and **Michael Winans**, who are the sons of **Carvin**, **Marvin**, and **Michael Winans Sr.** The single, packaged in a Christmas card, shipped to radio and media Monday (16) and hits retail at Thanksgiving.

## Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★	
1	1	6	<b>KIRK FRANKLIN</b> GOSPO CENTRIC/INTERSCOPE 90241/WORD	6 weeks at No. 1 THE NU NATION PROJECT
2	2	3	<b>VARIOUS ARTISTS</b> SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
3	3	7	<b>DC TALK</b> VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
4	5	6	<b>VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA</b> SPARROW 70038/MCA NASHVILLE	BREATH OF HEAVEN — A CHRISTMAS COLLECTION
5	7	4	<b>MICHAEL W. SMITH</b> REUNION 10015/PROVIDENT	CHRISTMASTIME
6	NEW		<b>SOUNDTRACK</b> 550 MUSIC/MYRRH 5772/WORD	TOUCHED BY AN ANGEL: THE ALBUM
7	4	14	<b>POINT OF GRACE</b> WORD 5444	STEADY ON
8	23	4	<b>VARIOUS ARTISTS</b> TIME LIFE 80404/MADACY	SONGS 4 LIFE — RENEW YOUR HEART!
9	11	7	<b>VARIOUS ARTISTS</b> TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
10	6	17	<b>TRIN-I-TEE 5:7</b> B-RITE 0072/WORD HS	TRIN-I-TEE 5:7
11	9	3	<b>REBECCA ST. JAMES</b> FOREFRONT 5189/CHORDANT HS	PRAY
12	NEW		<b>FIVE IRON FRENZY</b> 5 MINUTE WALK/FOREFRONT 5216/CHORDANT HS	QUANTITY IS JOB 1 (EP)
13	10	19	<b>NEWSBOYS</b> STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
14	12	61	<b>LEANN RIMES</b> ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
15	14	28	<b>MICHAEL W. SMITH</b> REUNION 10007/PROVIDENT	LIVE THE LIFE
16	13	23	<b>JACI VELASQUEZ</b> MYRRH 7026/WORD	JACI VELASQUEZ
17	20	3	<b>BURLAP TO CASHMERE</b> SQUINT/A&M 5562/WORD HS	ANYBODY OUT THERE?
18	15	19	<b>RICH MULLINS AND A RAGAMUFFIN BAND</b> MYRRH 7034/WORD HS	THE JESUS RECORD
19	16	4	<b>KATHY TROCCOLI</b> REUNION 10007/PROVIDENT HS	CORNER OF EDEN
20	26	3	<b>RAY BOLTZ</b> WORD 5702 HS	HONOR AND GLORY
21	17	6	<b>BOB CARLISLE</b> BENSON/DIADEM 82312/PROVIDENT	STORIES FROM THE HEART
22	33	41	<b>CARMAN</b> SPARROW 1640/CHORDANT	MISSION 3:16
23	8	6	<b>VARIOUS ARTISTS</b> TIME LIFE 80403/MADACY	SONGS 4 LIFE — EMBRACE HIS GRACE!
24	21	8	<b>CHRIS RICE</b> ROCKETOWN 5310/WORD	PAST THE EDGES
25	18	6	<b>VARIOUS ARTISTS</b> TIME LIFE 80402/MADACY	SONGS 4 — LIFT YOUR SPIRIT!
26	36	4	<b>BILL GAITHER &amp; THE GAITHER VOCAL BAND</b> SPRING HILL 5458/CHORDANT HS	STILL THE GREATEST STORY EVER TOLD
27	28	15	<b>THE W'S</b> 5 MINUTE WALK/SARABELLUM 5204/CHORDANT HS	FOURTH FROM THE LAST
28	19	8	<b>YOLANDA ADAMS</b> VERITY 43123/PROVIDENT HS	SONGS FROM THE HEART
29	29	45	<b>AVALON</b> SPARROW 1639/CHORDANT HS	A MAZE OF GRACE
30	22	34	<b>CECE WINANS</b> PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
31	24	2	<b>TAKE 6</b> REPRISE 46795/WCD	SO COOL
32	27	53	<b>VARIOUS ARTISTS</b> ▲ SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
33	NEW		<b>THE INSYDERZ</b> KMG 0403/PROVIDENT	FIGHT OF MY LIFE
34	30	55	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 1630/CHORDANT	GREATEST HITS
35	31	3	<b>VARIOUS ARTISTS</b> HILLSONG/INTEGRITY 1400/WORD	TOUCHING HEAVEN CHANGING EARTH
36	25	4	<b>MICHAEL ENGLISH</b> CURB 77939/WCD HS	GOSPEL
37	35	3	<b>PHILLIPS, CRAIG AND DEAN</b> STAR SONG/SPARROW 0210/CHORDANT HS	FAVORITE SONGS OF ALL
38	32	2	<b>FERNANDO ORTEGA</b> MYRRH 5932/WORD	THE BREAKING OF THE DAWN
39	NEW		<b>CECE WINANS</b> SPARROW/PIONEER 1674/CHORDANT	HIS GIFT
40	39	21	<b>MXPX</b> TOOTH & NAIL 1118/CHORDANT	SLOWLY GOING THE WAY OF THE BUFFALO

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

### JAZZ BLUE NOTES

(Continued from preceding page)

end up burned out." The vibraphonist's voice brightens with enthusiasm. "I'm still listening to this record several times a week, and so is Pat. I think that's a very good sign."

**A NEW DISGUISE:** Incognito mastermind **Jean Paul "Bluey" Maunick** returns with a new project, **Inner Shade**, whose "4 Corners" will be released Nov. 24 on N2K Encoded Music. Featured musicians include guitarist **Mark Whitfield** and Incognito vocalist

**Maysa**. The album is the first to be released on Maunick's Rice Records imprint.

**GIVING BACK:** The Jazz Foundation of America (JFA) presents an all-star tribute to trumpeter **Clark Terry** Monday (16) at the Blue Note in New York. The Jazz Foundation is a nonprofit organization dedicated to providing medical care and financial assistance to jazz musicians in need. Proceeds from the show go directly to the JFA's Emergency Medical Fund.

TOP WORLD MUSIC 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	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	59	★★ NO. 1 ★★ ROMANZA ▲ PHILIPS 539207 HS	ANDREA BOCELLI 31 weeks at No. 1
2	2	58	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
3	3	7	RETURN TO PRIDE ROCK—SONGS INSPIRED BY DISNEY'S THE LION KING II WALT DISNEY 60639	VARIOUS ARTISTS
4	8	3	CELTIC CHRISTMAS IV WINDHAM HILL 11367	VARIOUS ARTISTS
5	4	60	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
6	5	13	CANTOS DE AMOR NONESUCH/ATLANTIC 79510/AG	GIPSY KINGS
7	9	5	CELTIC CHRISTMAS STRAIGHTWAY 20204/CHORDANT	EDEN'S BRIDGE
8	6	33	LEAHY NARADA 42955/VIRGIN HS	LEAHY
9	10	2	THE ALBUM II ASTOR PLACE 4014	ALABINA
10	7	14	SUPRALINGUA RYKODISC 10396 HS	MICKEY HART/PLANET DRUM
11	11	6	REENCARNACION HANNIBAL 1429/RYKODISC	CUBANISMO!
12	15	32	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
13	12	15	GAELIC STORM OMTOWN/HIGHER OCTAVE 46112/VIRGIN HS	GAELIC STORM
14	RE-ENTRY		MAMALOSHEN NONESUCH 79459/AG HS	MANDY PATINKIN
15	NEW▶		WORDS THAT REMAIN SHANACHIE 78023	SOLAS

TOP BLUES ALBUMS™

1	1	3	★★ NO. 1 ★★	WANDER THIS WORLD A&M 540984	JONNY LANG 3 weeks at No. 1
2	2	3	BLUES ON THE BAYOU MCA 11879	B.B. KING	
3	3	57	TROUBLE IS... ● REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND	
4	4	3	BEST OF FRIENDS VIRGIN 46424	JOHN LEE HOOKER	
5	5	11	SLOW DOWN OKEH/550 MUSIC 69376/EPIC HS	KEB' MO'	
6	6	93	LIE TO ME ▲ A&M 540640 HS	JONNY LANG	
7	7	27	JUST WON'T BURN TONE/COOL/ROUNDER 471164/MERCURY HS	SUSAN TEDESCHI	
8	8	40	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK	
9	9	53	DEUCES WILD ● MCA 11711	B.B. KING	
10	10	11	GREATEST HITS MCA 11746	B.B. KING	
11	11	19	LIFE, LOVE & THE BLUES PRIVATE MUSIC 82162/WINDHAM HILL	ETTA JAMES	
12	12	7	BLUES COLLECTION MADACY 1332	VARIOUS ARTISTS	
13	13	67	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	
14	14	23	HEAVY LOVE SILVERTONE 41632/JIVE	BUDDY GUY	
15	15	21	TAYLORED TO PLEASE MALACO 7488	JOHNNIE TAYLOR	

TOP REGGAE ALBUMS™

1	9	2	★★ NO. 1 ★★	NEXT MILLENNIUM BLUNT 6370*/TVT HS	BOUNTY KILLER 1 week at No. 1
2	1	8	MR. ENERGIZER POLYBEAT 46055/VIRGIN HS	GENERAL GRANT	
3	2	17	PURE REGGAE POLYGRAM TV 565122/ISLAND	VARIOUS ARTISTS	
4	3	25	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS	
5	4	19	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS	
6	5	47	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY	
7	6	47	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP HS	BEENIE MAN	
8	7	50	INNA HEIGHTS GERMAIN 2068*/VP HS	BUJU BANTON	
9	8	4	A DAY IN THE LIVE... VP 1534*	BERES HAMMOND	
10	10	14	DANCEHALL XPLOSION '98 — MEGAMIX JAM DOWN 40001	VARIOUS ARTISTS	
11	11	55	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY	
12	15	2	HEADS HIGH GREENSLADE/EVES 251	MR. VEGAS	
13	14	77	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS	
14	NEW▶		PLATINUM JAM '98 VP 3114*	VARIOUS ARTISTS	
15	12	41	RIGHT ON TIME HELLCAT 80406*/EPITAPH HS	HEPCAT	

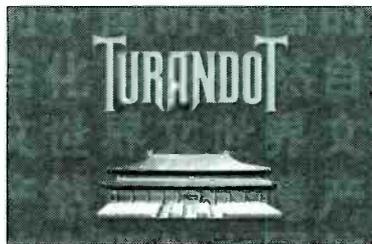
Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running 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 Heatseekers titles © 1998, Billboard/BPI Communications and SoundScan, Inc.

In Flux, Classical Music Video Still Has Potential

SIGHTS AND SOUNDS: Conventional wisdom has it that classical music on video is moribund. With a few exceptions, the sales of classical titles have dipped precipitously in the past few years, and major labels have stopped investing in new productions beyond the occasional star vehicle. DVD presents great potential—particularly with the golden catalogs of PolyGram and Sony—yet entry into that market is fraught with expense, and the going is slow. Still, classical video can make an impact.

Fueled by critical acclaim, an NVC Arts/Warner documentary on the late Russian piano icon Sviatoslav Richter—"Richter: The Enigma" by Bruno Monsiegeon—has shipped 6,000 copies in two months, excluding such key territories as Germany, Japan, and the U.S. Encouraged by the initial response, Atlantic Classics will release the title stateside in February, with companion films on violinist David Oistrakh and baritone Dietrich Fischer-Diskau following in March and April, respectively. The Richter title will also be one of NVC's first DVDs next year.

Other successful Atlantic-associated video titles include the wonderful



Teldec documentary "The Art Of Conducting," which has sold some 37,000 copies worldwide in four years, according to Atlantic. And a film of Puccini's "Tosca" with Placido Domingo and Catherine Malfitano and shot on location in Rome has sold 42,000 units since 1993.

According to Paul Porto, a manager/buyer at the Tower Records in New York's Greenwich Village, "The Art Of Conducting" and its sequels, "The Art Of Singing" and a second "Art Of Conducting," are among the few bright spots in an otherwise dreary area. He says even the latest Three Tenors video was a relative disappointment. Ron Pollard, Tower's opera buyer and a big proponent of opera on video, says Philips' Kirov Opera series with Valery Gergiev has done as well as could be expected, yet underdogs like Sofia Entertainment's "Great Moments In Opera" (documenting the likes of Maria Callas singing on "The Ed Sullivan Show") and Video Artists International's "Voices Of Firestone" series have proved surprisingly popular.

While new opera videos used to do well, Pollard says only classic artists have any drawing power these days. Still, he looks forward to the release of such unique items as André Previn's "A Streetcar Named Desire," from PolyGram. And Pollard expects the new RCA video of Puccini's "Turandot" to have a chance, since it was filmed during the lavish September production mounted in the opera's

historical setting, Beijing's Forbidden City. "Although the CD itself is nothing spectacular," he says, "I think people might go for the video just for the sheer visual spectacle of the thing."

One of the very few theatrical productions ever held in the Forbidden



by Bradley Bambarger

City, the \$15 million Beijing "Turandot" represents the first co-production by BMG Classics and sister Bertelsmann company CLT-UFA. The proverbial cast of thousands was directed by Zhang Yimou, while the musical forces featured soprano Giovanna Casolla as the Princess Turandot, tenor Sergej Larin as the Unknown Prince, and the orchestra and chorus of Maggio Musicale Fiorentino led by that master of the grandiose, Zubin Mehta. RCA rush-released a CD of the extravaganza in early November, with VHS following Nov. 29. A "Turandot" DVD is due Jan. 12, with the laserdisc being released in Asia only.

Laserdisc sales in the U.S. flat-lined long ago, yet the format "still represents a healthy business for us in Asia, and our orders on 'Turandot' there are very, very good," says Cor Dubois, president of BMG Classics. He adds that the bold production made "Turandot" ideal for BMG's entry into the DVD market, which also has its greatest current potential in Asia. With TV broadcasts planned internationally over the next year, BMG has ambitious projections of 250,000 sales worldwide for "Turandot" in all formats. A documentary on the mounting of the opera is in the works, and BMG plans to renew its U.S. marketing campaign next summer when "Turandot" airs on PBS.

In general, Dubois says, BMG is wary of classical video, with its investment limited to "unique and exclusive" productions. According to

Sony Classical president Peter Gelb—a renowned veteran of classical video, with "Horowitz: The Last Romantic" among his credits—the same "event-only" attitude goes for his company. "The problem with longform music video—pop as well as classical—is that with the rare exception, it has never really captured the public's imagination," he says. "Music videos have yet to demonstrate that they can be a complete artistic experience. Maybe that will change with DVD and the integration of computers into the home theater system. But the days of filming someone performing all the Mahler symphonies are over—I don't even think if Bernstein was around today that he could do it."

To Gelb, the recent set of six "Inspired By Bach" films revolving around Yo-Yo Ma and collaborators from such fields as dance and botany is an exception that proves Sony's rule. "Obviously, Yo-Yo is a special case," he says, "and when we have a chance to do something that stretches the boundaries, then it is more than worth the investment. The Bach films actually came first, then the CD. And the films were very valuable promotionally. In fact, there's no way the CD would be so successful without the films' airing on PBS." Ma's two-disc set of the Bach cello suites (his second recording of the works) has sold 48,000 copies since February, according to SoundScan, while the six videos have sold about 2,200 copies.

Sony Classical's video back catalog boasts a few real gems. The "Music For The Movies" series covering such composers as Bernard Herrmann and Toru Takemitsu is music documentary at its finest. There are some enlightening entries in the label's "Glenn Gould Collection," and Sony has great children's programs in "Marsalis On Music" and "The Composers' Specials."

Sony also has a vast stock of highly polished performance videos from super-conductor Herbert von Karajan, and a quartet of Karajan will constitute the label's first classical catalog DVDs. Beethoven's Ninth (Continued on page 74)

IMPORT & EXPORT

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# Songwriters & Publishers

ARTISTS & MUSIC

## Beatles Songs Top BMI Awards

Compositions Are Honored For Most Airplay In The U.S.

BY JEFF CLARK-MEADS

LONDON—The Beatles' pre-eminent position in the pantheon of British musical exports was underscored again at the annual BMI Awards, held Nov. 3 here. The awards honor those songs signed to BMI's U.K. sister body, the Performing Right Society (PRS), that have received the most airplay in the U.S.

Eight Lennon/McCartney songs took prizes this year. Notching 2 million radio plays were "Can't Buy Me Love," "Eight Days A Week," "Help," "Ob-La-Di, Ob-La-Da," and



LENNON & McCARTNEY

"With A Little Help From My Friends."

Reaching the 3 million mark were "Penny Lane" and "Eleanor Rigby," but the jewel in the crown was "Yesterday," which has totaled 7 million plays. BMI president/CEO Frances Preston told the audience at London's Dorchester Hotel that the song was now the most popular PRS-signed work in the BMI repertoire (*Billboard-Bulletin*, Nov. 4).

Another major winner of the night was Sting, with three honors. The song of the year—that is, the PRS title that received the most plays in the U.S. last year—was "I'll Be Missing You," Puff Daddy's reworking of the Police's "Every Breath You Take."

"Every Breath You Take" notched 5 million plays, and Sting's "Fields Of Gold" hit 2 million plays.

Other winners of the night were for 3 million plays: "What's Love Got To Do With It" (Graham Lyle), "Time Of The Season" (Rod Argent), "Higher Love" (Steve Winwood/Will Jennings), and "Smooth Operator" (Ray St. John); 4 million plays: "How Deep Is Your Love" (Bee Gees), "Born Free" (Don Black/John Barry), and "Brown Eyed Girl" (Van Morrison); and 5 million plays: "Your Song" (Sir Elton John/Bernie Taupin).

A complete list of winning songs and their writers follows. Publishers are listed only if they are PRS members.

"Alone"—Barry Gibb/Maurice Gibb/Robin Gibb (Gibb Brothers Music/BMG).

"As Tears Go By"—Mick Jagger/Keith Richards/Andrew Oldham.

"Bennie And The Jets"—Elton John/Bernie Taupin (PolyGram Music Publishing Ltd.).

"Born Free"—Don Black/John Barry

(EMI Music Publishing).

"Brown Eyed Girl"—Van Morrison (PolyGram International Music Publishing).

"Build Me Up Buttercup"—Michael D'Abo/Anthony Instone (EMI United Partnership).

"Can't Buy Me Love"—John Lennon/Paul McCartney (Northern Songs).

"D'You Know What I Mean"—Creation Songs (Sony/ATV Music Publishing).

"Don't Let The Sun Go Down On Me"—Elton John/Bernie Taupin.

"Eight Days A Week"—John Lennon/Paul McCartney (Northern Songs).

"Eleanor Rigby"—John Lennon/Paul McCartney (Northern Songs).

"Every Breath You Take"—Sting (EMI Music Publishing Ltd./Magnetic Music).

"Fields Of Gold"—Sting (EMI Music Publishing Ltd./Magnetic Music).

"Gimme Some Loving"—Spencer Davis/Muff Winwood/Steve Winwood (F.S. Ltd./Island Music Ltd.).

"Good As I Was To You"—Billy Li Fvsey/John Schiltz.

"Help!"—John Lennon/Paul McCartney (Northern Songs).



BEE GEES

"Higher Love"—Steve Winwood (F.S. Ltd./Rondor Music Ltd.).

"How Deep Is Your Love," Barry Gibb/Maurice Gibb/Robin Gibb (Gibb Brothers Music/BMG).

"I'll Be Missing You"—Sting (EMI Music Publishing Ltd./Magnetic Music).

"I'm So Happy I Can't Stop Crying"—Sting (EMI Music Publishing Ltd./Magnetic Music).

"Imagine"—John Lennon.

"In Another's Eyes"—John Pppard/Bobby Wood (Cat's Eye Music Ltd.).

"It's No Good"—Martin Gore (EMI Music Publishing Ltd.).

"King Of The Hill"—John O'Connor/Roger Ne Nil/Lance Rubin.

"Kiss From A Rose"—Seal (Perfect Songs Ltd.).

"Listen To Your Heart"—Per Gessle/Mats Persson (Jimmy Fun Music (STIM)).

"Loved Too Much"—Billy Livsey/Don Schlitz (Rondor Music [London] Ltd.).

"Lovefool"—Nina Persson/Peter Svenson, Stockholm Songs (STIM)/Sweden Music (STIM).

"Memory"—T.S. Eliot/Andrew Lloyd Webber/Trevor Nunn.

"Missing"—Tracey Thorn/Ben Watt (Sony/ATV Music Publishing).

"More Than This"—Bryan Ferry (EMI Virgin Music Ltd.).

"Ob-La-Di, Ob-La-Da"—John Lennon/

Paul McCartney (Northern Songs Ltd.).

"One Night At A Time"—Roger Cook/Eddie Kilgallon/Bud Lee.

"Ooh Aah . . . Just A Little Bit"—Sim Lon Tauber/Stephen Roadway (peermusic [U.K.] Ltd.).

"Penny Lane"—John Lennon/Paul McCartney (Northern Songs Ltd.).

"Return Of The Mack"—Mark Morrison (Perfect Songs Ltd.).

"Say You'll Be There"—Eliot Kennedy/Victoria Adams/Melanie Brown/Emma Bunton/Melanie Chisholm/Geri Halliwell.

"Silent Running"—B.A. Robertson/



PUFF DADDY & STING

Mike Rutherford (BAR Music Ltd./Hit & Run Music [Publishing] Ltd.).

"Smooth Operator"—Ray St. John/Sade (peermusic [U.K.] Ltd.).

"Solo En Ti"—Vince Clarke/Enrique Inglesias (Sony/ATV Music Publishing).

"Something About The Way You Look Tonight"—Elton John/Bernie Taupin.

"Something About You"—Roland Gould/Mark King (Island Music Ltd.).

"Song 2"—Damon Albarn/Graham Coxon/Steven James/David Rowntree (EMI Music Publishing Ltd.).

"Stuck In The Middle With You"—Gerry Rafferty/Joe Egan (PolyGram International Music Publishing).

"Summertime"—David Gavurin/Harriet Wheeler (Island Music Ltd.).

"Swallowed"—Gavin Rossdale.

"Sweet Dreams"—Mehmet Soenmez/Gerd Saraf (Warner/Chappell Music GmbH Germany).

"This Is Your Night"—Amber/Christian Berman/Frank Berman/Gilbert Montagne (Warner/Chappell Music GmbH Germany).

"Time Of The Season"—Rod Argent (Verulam Music Co. Ltd.).

"Tomorrow Never Dies"—David Arnold.

"Tubthumping"—Jude Abbott/Dunstan Bruce/Chumbawamba/Paul J. Greco/Harry Hamer/Alice Nutter/Danbert Nobocan/Lou Watts/Boff Whalley.

"What's Love Got To Do With It"—Graham Lyle/Terry Britten (Good Single Ltd./Hornall Brothers Music Ltd.).

"With A Little Help From My Friends"—John Lennon/Paul McCartney (Northern Songs Ltd.).

"Woman"—John Lennon.

"Yesterday"—John Lennon/Paul McCartney (Northern Songs Ltd.).

"You Gotta Be"—Des'ree/Ashley Ingram (BMG Music Publishing Ltd.; Sony/ATV Music Publishing).

"Your Song"—Elton John/Bernie Taupin (PolyGram Music Publishing).

### NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
DOO WOP (THAT THING)	Laurn Hill	Sony/ATV Tunes/ASCAP, Obverse Creation/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
WIDE OPEN SPACES	Susan Gibson	Pie-Eyed Groobee/BMI, Groobee/BMI
<b>HOT R&amp;B SINGLES</b>		
NOBODY'S SUPPOSED TO BE HERE	S. Crawford, Montell Jordan	Wixen/ASCAP, Famous/ASCAP
<b>HOT RAP SINGLES</b>		
JUST THE TWO OF US	Will Smith, Bill Withers, W. Salter, R. MacDonald	Antisia/ASCAP, Bluenig/ASCAP
<b>HOT LATIN TRACKS</b>		
CIEGA, SORDOMUDA	Shakira Mebarak, Estefano Salgado	Copyright Control

## Fujisankei May Sell Part Of Windswept; MMI Makes Acquisition, Co-Pub Deals

**W**INDSWEPT PARTIAL SALE? Words & Music hears that the parent company of Windswept Pacific, a major music publisher, is weighing several "strategic" options that include the sale of half of the publishing operation for about \$100 million (*Billboard Bulletin*, Nov. 9). The Los Angeles-based publishing company, which is celebrating its 10th anniversary, is owned by the giant Japanese multimedia conglomerate Fujisankei. When contacted by *Bulletin*, Windswept Pacific president Evan Medow had no comment.

In another development, Windswept Pacific has made a deal to administrate the catalog of Gregg Allman.

### MMI DEALS

**FINALIZED:** Acquisition and co-publishing agreements have been finalized by Los Angeles-based Music & Media International,

according to president Billy Meshel and VP Jim Massa.

Through its affiliate Lehsem Music LLC, MMI has purchased copyrights owned and written by Robert Hartman and published by Petsong Publishing (SESAC). The catalog includes 90 songs recorded by Petra, a successful contemporary Christian act. No purchase price was disclosed.

The subpublishing agreements were reached with:

- Oakland, Calif.-based Lev Berlak, also via Lehsem Music (ASCAP). The company, owned by producer Lev Berlak, has material recorded by Def Jam artist Richie Rich.

- Nashville-based production company Soul 20/20 Entertainment and principals Alvin Williams and Harold "Mafisto" Durrett. The deal includes songs recorded by Relativity artist Bizzy Bone and is through MMI's Lehsem Songs (BMI).

- Los Angeles-based Big Kid Productions, featuring the writer/

producer team of Morgan Carey, Josh "JD" Debear, and Gregg Pagani, with material cut by Priority artist BadAzz.

**T**RIBUTE FOR EDUCATION: Bill Lowery, Atlanta's legendary gift to the world of music publishing for almost 50 years, will be honored at a tribute luncheon Thursday (19) at Atlanta's Four Seasons Hotel to help raise funds for the Bill Lowery Scholarship Endowment Fund at the Georgia State University School of Music. Tickets are \$50 each or \$750 for a table of 10 with VIP seating. Tickets can be purchased through the Atlanta chapter of the National Academy of Recording Arts and Sciences by calling 404-249-8881.

### THE THREE

**DONS:** The California Copyright Conference hosts "An Evening With The Three Dons" Tuesday (17)

at the Sportsmen's Lodge in Los Angeles. The three lawyer "dons" who will discuss major developments in copyright law this year are Don Biederman, executive VP of legal and business affairs and general counsel at Warner/Chappell; Don Engel, a partner at Engel & Engel; and Don Passman, a partner at Gang, Trye, Ramer & Brown. Moderators are Michael R. Morris of Valensi, Rose & Magaram and Ilene M. Goldberg, VP of legal and business affairs at Warner/Chappell. Call 818-848-6783 for reservations to the dinner event.

**P**RINT ON PRINT: The following are the best-selling folios from Music Sales:

1. Tori Amos, "Anthology."
2. Tori Amos, "from the choirgirl hotel."
3. Pink Floyd, "The Wall" (guitar tablature).
4. Tom Waits, "Beautiful Maladies."
5. Bob Dylan, "Time Out Of Mind."



by Irv Lichtman

## Laboring On Lennon's 'Anthology' Lends Lift To Stevens

WHEN HE DIDN'T PRODUCE his own recordings, John Lennon surrounded himself with studio professionals who met the highest of standards—George Martin, Phil Spector, Jack Douglas. What these men brought to the Lennon oeuvre, and what Lennon did for their careers, cannot be described in words or measured in sales. There was an alchemy that took place between them and Lennon that was unique to the moment but yielded timeless results.

Compared with those legends of recording, producer/engineer Rob Stevens' name is low on the recognition scale. Nevertheless, Stevens' contribution to the just-released "The John Lennon Anthology" will earn him a prominent place among the select group of studio pros who captured the Lennon legacy on tape.

Stevens—who has collaborated on various projects with Lennon widow Yoko Ono, starting with her Bill Laswell-produced 1985 release, "Starpeace"—went deep for the "Anthology" project, devoting four years of his life to reviewing the 2,000 hours of tape from which he culled four CDs. The project tested all of Stevens' skills, from mixing, tape restoration, and editing to musicology, diplomacy, and typing.

The material from which "Anthology" was culled spanned various configurations, reflecting the industry's evolution from 4 to 24 tracks during the time span covered by the retrospective—roughly 1970 through 1980. In addition to hundreds of reels of studio tapes, much of the "Anthology" material consisted of rough song sketches recorded on cassettes.

Fortunately, master reels and studio outtakes from most of Lennon's albums—including "Imagine," "Mind Games," "Walls And Bridges," "Rock 'N' Roll," and "Shaved Fish"—had been transferred to digital 48-track by Stevens in 1988, after the tapes were discovered in storage in the basement of the former Record Plant studio in New York. The 10-year-old digital copies were still in good shape, so Stevens worked from those.

Other studio tapes, notably the

"John Lennon/Plastic Ono Band" and "Double Fantasy" albums, were newly transferred, the latter having to be baked in the process. The rest of the "Anthology" material was provided to Stevens by Ono in the form of homemade cassettes and other, miscellaneous formats.

"The material came in all shapes and sizes," observes Stevens. "There was a fairly large cassette collection, the quality of which varied from tune to tune and from situation to situation. It was clear that when John set up the cassette deck, it wasn't to capture in full fidelity, it was to capture for himself, for ideas, for song development."



STEVENS

In order to clean up the tapes, Stevens relied heavily on the Cedar system, which consists of three algorithms: de-clicking, de-crackling, and de-hissing.

"The Cedar boxes' ability to discern what is noise and what is music is uncanny," he says. "These boxes also made it possible to remix three additional tracks from the Madison Square Garden concert that John and Yoko did in 1972, which—when we originally mixed it in 1986—these boxes weren't available or I wasn't aware of them, and because of the hiss and hum that was primarily on the vocal track, these three cuts, "Woman Is The Nigger Of The World," "Come Together," and "It's So Hard," were arguably better performances than the ones that ended up going out but couldn't be used because they were just too damn noisy."

On the 4-track "Give Peace A Chance" and the 8-track "Plastic Ono Band" and "Imagine" masters, Stevens endeavored to keep the sound "as unadulterated as possible," he says. Similarly, the "Mind Games" and "Walls And Bridges" albums needed very little sonic treatment, since they were originally cut on the rugged 16-track, 2-inch format.

Stevens did not remix material that Lennon and his producers had originally mixed. However, Stevens did mix nearly 50 songs that existed only in multitrack form.

For those, he worked on the Solid State Logic SL 9000J console at Quad Recording Studios in New York, which he says lent the tapes "a richness and clarity" that other consoles could not deliver.

"The very first song that I brought up on the 9000J turned out to be one of the first two singles, which is a version of the 'Double Fantasy' track 'I'm Losing You' with [drummer] Bun E. Carlos and [guitarist] Rick Nielsen from Cheap Trick and Tony Levin on bass," says Stevens. (Editor's note: The liner notes on the first pressing



by Paul Verna

of "Anthology" mistakenly credited Cheap Trick bassist Tom Petersson as having played on the session, but it was since discovered that Levin was the bassist.)

"It took me 20 minutes to mix 'I'm Losing You,'" says Stevens. "I did it as a presentation mix for Yoko before I knew how to use the automation on the 9000J, and I did it by hand. Later I did a nine-hour mix with automation, but Yoko preferred the presentation mix."

Stevens, who co-produced "The John Lennon Anthology" with Ono, was assisted by Mike Rew, Chris Habeck, and Mike Anzelowitz. Extensive digital editing on the box was done by Paul Goodrich at Merlin Studios in New York. The mastering was done by longtime Lennon and Ono engineer George Marino at Sterling Sound.

A Lennon fan who wore out the

grooves on his copies of the "Plastic Ono Band" and the Beatles' "White Album" LPs while cutting classes at Columbia University in the early '70s, Stevens never dreamed he would play such an important role in Lennon's career.

"I would cut Contemporary Civilization or Humanities and sit there in my dorm room with my headphones on, listening to the 'White Album,' discovering new sounds all the time," recalls Stevens. "So working on John was beyond my wildest dreams. Beyond."

Besides his collaborations with the Lennon family, Stevens has worked with Laswell, Herbie Hancock, Gil Scott-Heron, the Last Poets, Afrika Bambaataa, John Lydon, and the Red Hot Chili Peppers. He is finishing an album by local act Belizbeha for Rambunctious Records.

THE SAME ADJECTIVE—warm—is often used to describe the rich, pleasant sound our ears want to hear and the sensation caused by a shot of whisky traveling down one's esophagus. A new product from the ever-resourceful folks at Pioneer suggests that this is more than a mere coincidence. The Japanese electronics manufacturer

has teamed with brewer/distiller Suntory Ltd. and handmade furniture company Oak Village Corp. to introduce the S-PM1000-LR "pure-malt" speakers, manufactured from 100-year-old whisky barrels.

Suntory used to throw away the barrels after 50 years until Oak Village began to develop ways of using the wood. As it turns out, aged oak is an extraordinarily hard wood that makes a perfect speaker enclosure. Unfortunately, oak is also expensive, so the idea of recycling it was especially appealing to Pioneer.

The bookshelf-sized S-PM1000-LRs—which feature a 14-centimeter cone woofer and a 2.5-centimeter soft dome-type tweeter—retail for 120,000 yen (\$1,000) a pair in the Japanese market, where they were introduced this month. (A barrel yields one pair.)

"The wood itself is still 'alive' and will change to a splendid deep color as time goes by," according to a Pioneer statement, which says that the company will manufacture 1,000 pairs of S-PM1000-LRs and donate some of the revenue to reforestation projects.

Assistance in preparing this column was provided by Steve McClure in Tokyo and Dominic Pride in London.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 14, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	DOO WOP (THAT THING) Lauren Hill/ Lauren Hill (Ruffhouse/Columbia)	NOBODY'S SUPPOSED TO BE HERE Deborah Cox/ A. Crawford, M. Jordan (Arista)	WIDE OPEN SPACES Dixie Chicks/ P. Worley, B. Chancey (Monument)	FLY AWAY Lenny Kravitz/ Lenny Kravitz (Virgin)	IRIS Goo Goo Dolls/ Rob Cavallo, Goo Goo Dolls (Warner Sunset/Reprise)
RECORDING STUDIO(S) Engineer(s)	CHUNG KING/MARLEY MUSIC (New York, NY/Kingston, Jamaica) Warren Riker, Commissioner Gordon	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	WESTWOOD SOUND (Nashville, TN) Eric Legg	COMPASS POINT (Nassau, Bahamas) Terry Manning	OCEANWAY RECORD ONE B (Los Angeles, CA) Allen Sides
RECORDING CONSOLE(S)	Neve VRP 72	SSL 6056G	Neve V3	Protocols	SSL 9000J w/Ultimation
RECORDER(S)	Studer D827/A827	Studer 800	Sony 3348	Lucas/Neve V3	Studer A800
MASTER TAPE	Quantegy 467/499	Quantegy 499	Sony 1460	APS Hard Drive	BASF 900
MIX DOWN STUDIO(S) Engineer(s)	CHUNG KING (New York, NY) Warren Riker, Commissioner Gordon	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	THE WORK STATION (Nashville, TN) John Guess	COMPASS POINT Terry Manning	OCEANWAY A (Los Angeles, CA) Jack Joseph Puig
CONSOLE(S)	Neve VRP 72	SSL 6056G	Harrison Series 12	Protocols	Custom Oceanway Focusrite w/GML Automation
RECORDER(S)	Studer D827/A827	Studer 800	Sony 3348/Ampex ATR 100	Lucas/Neve V3	Ampex ATR 102
MASTER TAPE	Quantegy 467/499	Quantegy 499	Quantegy 499	APS Hard Drive	BASF 911
MASTERING Engineer	SONY MUSIC Vic Anesini	MASTERDISK Tony Dawsey	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND Ted Jensen	FUTURE DISC SYSTEMS Steve Hall
CD/CASSETTE MANUFACTURER	Sony	UNI	PDO-HTM	WEA	WEA

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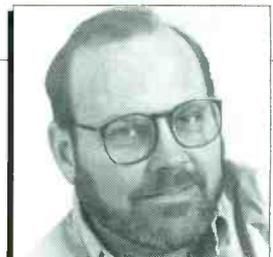
John Lennon in action during an early-'70s studio session. (Photo: David Spindel)

## Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	2	2	5	<b>SHAKIRA</b> SONY DISCOS	<b>CIEGA, SORDOMUDA</b> S.MEBARAK, L.MENDEZ (S.MEBARAK, E.SALGADO)
2	1	1	9	<b>ENRIQUE IGLESIAS</b> FONOVISA	<b>ESPERANZA</b> R.PEREZ BOTUJA (E.IGLESIAS, C.GARCIA ALONSO)
3	4	—	2	<b>CHAYANNE</b> SONY DISCOS	<b>DEJARIA TODO</b> ESTEFANO (ESTEFANO)
4	3	5	8	<b>FRANKIE NEGRON</b> WEA/CARIBE/WEA LATINA	<b>AGUA PASADA</b> S.GEORGE (G.FRANCISCO)
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>					
5	8	29	3	<b>OLGA TANON</b> WEA LATINA	<b>TU AMOR</b> R.PEREZ (K.SANTANDER)
6	6	7	11	<b>VICTOR MANUELLE</b> SONY DISCOS	<b>QUE HABRIA SIDO DE MI</b> O.ALFANNO (O.ALFANNO)
7	5	3	14	<b>MARC ANTHONY</b> RMM	<b>CONTRA LA CORRIENTE</b> A.CUCCO PENA (O.ALFANNO)
8	9	9	17	<b>VICENTE FERNANDEZ</b> SONY DISCOS	<b>ME VOY A QUITAR DE EN MEDIO</b> PRAMIREZ (M.MONTERROSAS)
9	16	19	3	<b>MIJARES WITH LUCERO</b> RODVEN/POLYGRAM LATINO	<b>EL PRIVILEGIO DE AMAR</b> J.AVENDANO LUHRS, A.ZEPEDA (J.AVENDANO LUHRS)
10	13	16	5	<b>DI BLASIO WITH JUAN GABRIEL</b> ARIOLA/BMG LATIN	<b>QUERIDA</b> R.DI BLASIO (J.GABRIEL)
11	11	6	5	<b>LA MAFIA</b> SONY DISCOS	<b>PIDO</b> M.LICHTENBERGER JR. (J.L.PILOTO)
12	7	13	32	<b>PEPE AGUILAR</b> MUSART/BALBOA	<b>POR MUJERES COMO TU</b> PAGUILAR (FATO)
13	12	10	9	<b>LOS TEMERARIOS</b> FONOVISA	<b>COMO TE RECUERDO</b> A.ANGEL ALBA (A.ANGEL ALBA)
14	10	4	10	<b>MILLY QUEZADA WITH ELVIS CRESPO</b> SONY DISCOS	<b>PARA DARTE MI VIDA</b> R.QUEZADA (V.VICTOR)
15	15	18	11	<b>PEPE AGUILAR</b> MUSART/BALBOA	<b>DIRECTO AL CORAZON</b> PAGUILAR (FATO)
16	18	11	10	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN	<b>HOTEL CORAZON</b> G.FELIX (M.QUINTERO LARA)
17	21	26	5	<b>JOSE FELICIANO</b> RODVEN/POLYGRAM LATINO	<b>ME HAS ECHADO AL OLVIDO</b> R.PEREZ (R.PEREZ, R.LIVI)
18	14	15	5	<b>GRUPO LIMITE</b> RODVEN/POLYGRAM LATINO	<b>LA OTRA PARTE DEL AMOR</b> J.CARRILLO, G.PADILLA (ALAZANI)
19	17	25	25	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS	<b>YO NACI PARA AMARTE</b> E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
20	27	—	2	<b>KARIS</b> EMD/BMG LATIN	<b>TUS OJOS SON</b> L.CORPORAN, E.MONTANEZ (R.ARMANDO DEL BELLE)
21	36	—	2	<b>MICHAEL STUART</b> RMM	<b>NINA BELLA</b> J.GONZALEZ (Y.ENRIQUEZ)
22	19	12	18	<b>ELVIS CRESPO</b> SONY DISCOS	<b>TU SONRISA</b> R.CORA, J.CASTRO (E.CRESPO)
23	22	23	5	<b>JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO</b> RCA/BMG LATIN	<b>DOS HOJAS SIN RUMBO</b> M.ABDALA (V.CORDERO)
24	31	35	3	<b>LOS ANGELES AZULES</b> DISA/EMI LATIN	<b>QUIERO SER</b> J.MEJIA AVANTE (J.MEJIA AVANTE)
25	20	24	5	<b>JESSICA CRISTINA</b> ARIOLA/BMG LATIN	<b>DAME, DAME, DAME</b> M.TEJADA, F.MENDEZ (B.ANDERSON, B.ULVACUSI)
26	23	21	14	<b>MARCO ANTONIO SOLIS</b> FONOVISA	<b>CASAS DE CARTON</b> M.A.SOLIS (A.PRIMERA)
27	26	36	18	<b>JOAN SEBASTIAN</b> MUSART/BALBOA	<b>GRACIAS POR TANTO AMOR</b> J.SEBASTIAN (J.SEBASTIAN)
28	28	28	3	<b>LOS MISMOS</b> EMI LATIN	<b>QUE BONITO</b> LOS MISMOS (M.E.CASTRO)
29	29	33	9	<b>GRUPO BRYNDIS</b> DISA/EMI LATIN	<b>SIN TI</b> DISA RECORDS (M.POSADAS)
30	34	27	13	<b>BANDA ARKANGEL R-15</b> LUNA/FONOVISA	<b>TU NUEVA VIDA</b> A.DE LUNA (J.NAVARRO)
31	25	8	13	<b>CARLOS PONCE</b> EMI LATIN	<b>DECIR ADIOS</b> K.SANTANDER (K.SANTANDER)
32	NEW	1	1	<b>ANA GABRIEL</b> SONY DISCOS	<b>ME EQUIVOQUE CONTIGO</b> A.GABRIEL (J.A.JIMENEZ)
33	38	20	10	<b>FRANKIE RUIZ</b> RODVEN/POLYGRAM LATINO	<b>VUELVO A NACER</b> V.URRUTIA, R.SANCHEZ (M.VALENTIN)
34	NEW	1	1	<b>LAURA PAUSINI</b> WEA LATINA	<b>EMERGENCIA DE AMOR</b> A.CERRUTI, D.PARISINI, L.PAUSINI (L.PAUSINI, C.CHOPE, B.BUFFAT, PACCIANI)
35	32	—	18	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN	<b>DESDE QUE TE AMO</b> G.FELIX (M.QUINTERO LARA)
36	40	39	20	<b>INTOCABLE</b> EMI LATIN	<b>AMOR MALDITO</b> J.L.AYALA (M.MENDOZA)
37	NEW	1	1	<b>SHANIA TWAIN</b> MERCURY (NASHVILLE)/POLYGRAM LATINO	<b>YOU'RE STILL THE ONE</b> R.J.LANGE (S.TWAIN, R.J.LANGE)
38	37	—	2	<b>ALQUIMIA</b> CAIMAN	<b>EL CHIVO</b> J.RAMIREZ (V.GONZALES)
39	NEW	1	1	<b>MICHAEL SALGADO</b> JOEY/SONY DISCOS	<b>MI CHATITA</b> J.S. LOPEZ (J.S. LOPEZ)
40	RE-ENTRY	26	26	<b>LOS ANGELES AZULES</b> DISA/EMI LATIN	<b>ME HACES FALTA TU</b> D.CHAVEZ MORENO (J.MEJIA AVANTE)

### Latin Notas



by John Lannert

**C**ELEBRATING SANTAOLALLA: Noted Argentinian producer Gustavo Santaolalla is one of those rare studio wizards whose productions not only are hailed by music critics but also actually move units. Santaolalla has helmed commercially viable albums by Mexican rockers *Café Tacuba* and rap/rock group *Molotov*; the discs were nominated for Grammys. Santaolalla's considerable talent has not gone unnoticed by record labels. Last year, Universal and Santaolalla teamed to form a \$5 million joint-venture imprint called Surco. The label's acts include Molotov; Argentine rock act *Bersuit Vergarabat*, whose label debut, "Libertinaje," went gold (30,000 units sold) in Argentina, according to Surco; Uruguay rap outfit *Peyote Asesino*, whose label bow, "Terraja," is enjoying heavy radio attention in Argentina; and Argentinian alternative rock band *Arbol*, now set to go into the studio. The Surco signees played Oct. 2 at Buenos Aires' Parque Sarmiento arena before an enthusiastic crowd of 3,000 concertgoers who were on hand to help raise a collective toast to the Surco imprint... and to its amiable and knowledgeable leader. "This was more than a rock festival," says Santaolalla. "It was a statement. We aim to showcase alter-

native Hispanic music as a new worldwide force, and these four bands combine lyrics and music with explosive results." A proven, versatile producer with a formidable track record, Santaolalla has paved the way for *rock en español* credibility in the '90s with groundbreaking discs by Warner's *Café Tacuba* ("Re") and PolyGram's *Divididos* ("La Era De La Boledez"). In addition, Santaolalla has recorded BMG Mexico's *Fobia* and Island's avant-garde theater group *De La Guarda*. Before concentrating on rock groups in the '90s, Santaolalla worked with Argentina's noted folkloric artist *Leon Gieco* and with the Argentinian pop act *Git*. Santaolalla has even released a couple of eclectic discs on his own in the past few years. Nowadays, however, his activities with Surco take top priority. "Outside of Surco," says Santaolalla, "I am only producing *Café Tacuba* for personal reasons. But I am 100% committed to this new label, and I am sure it can become even more powerful, because it reflects a new brand of alternative music that will refresh the American alternative scene." Upcoming recordings for Surco include label premieres from the Puerto Rican act *Puya*, the Uruguayan group *La Vela Puerca*, and the Colombian act *Uraba*. A Santaolalla trademark is to work closely with artists, but his rapidly expanding label has compelled him to form a production team to keep up with the scheduled release dates. Along with longtime partner *Anibal Kerpel*, Santaolalla has enlisted the services of other studio specialists, including *Alfredo Toth* and *Pablo Guyot*, who

(Continued on next page)

## Alquimia

LA SONORA DEL XXI

SEL ..# 2923

## Alquimia

LA SONORA DEL XXI

LEYENDA

SEL ..# 2924

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LA SONORA DEL XXI

TRAS LA HUELLA

SEL ..# 2951

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LA SONORA DEL XXI

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2 ENRIQUE IGLESIAS FONOVISA	2 VICTOR MANUELLE SONY DISCOS	2 LOS TUCANES DE TIJUANA EMI LATIN			
3 CHAYANNE SONY DISCOS	3 MARC ANTHONY RMM	3 GRUPO LIMITE RODVEN/POLYGRAM LATINO			
4 OLGA TANON WEA LATINA	4 SHAKIRA SONY DISCOS	4 VICENTE FERNANDEZ SONY DISCOS	4 VICENTE FERNANDEZ SONY DISCOS	4 VICENTE FERNANDEZ SONY DISCOS	4 VICENTE FERNANDEZ SONY DISCOS
5 MIJARES WITH LUCERO RODVEN/POLYGRAM LATINO	5 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	5 PEPE AGUILAR MUSART/BALBOA			
6 DI BLASIO WITH JUAN GABRIEL ARIOLA/BMG LATIN	6 OLGA TANON WEA LATINA	6 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	6 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	6 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	6 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN
7 JOSE FELICIANO RODVEN/POLYGRAM LATINO	7 KARIS EMD/BMG LATIN	7 LOS ANGELES AZULES EMI LATIN	7 LOS ANGELES AZULES EMI LATIN	7 LOS ANGELES AZULES EMI LATIN	7 LOS ANGELES AZULES EMI LATIN
8 RICKY MARTIN SONY DISCOS	8 CHAYANNE SONY DISCOS	8 PEPE AGUILAR MUSART/BALBOA			
9 LA MAFIA SONY DISCOS	9 MICHAEL STUART RMM	9 LOS MISMOS EMI LATIN			
10 ALEJANDRO FERNANDEZ SONY DISCOS	10 ELVIS CRESPO SONY DISCOS	10 JOAN SEBASTIAN MUSART/BALBOA			
11 MICHAEL STUART RMM	11 JESSICA CRISTINA ARIOLA/BMG LATIN	11 MARCO ANTONIO SOLIS FONOVISA			
12 SHANIA TWAIN MERCURY (NASHVILLE)	12 ENRIQUE IGLESIAS FONOVISA	12 GRUPO BRYNDIS DISA/EMI LATIN			
13 JUAN GABRIEL ARIOLA/BMG LATIN	13 FRANKIE RUIZ RODVEN/POLYGRAM LATINO	13 BANDA ARKANGEL R-15 LUNA/FONOVISA			
14 FRANKIE NEGRON WEA/CARIBE/WEA LATINA	14 ALQUIMIA CAIMAN	14 ANA GABRIEL SONY DISCOS			
15 RICARDO ARJONA SONY DISCOS	15 SHANIA TWAIN MERCURY (NASHVILLE)	15 LOS TEMERARIOS FONOVISA			

# Artists & Music

## NOTAS

(Continued from preceding page)

worked with Santaolalla on the Bersuit Vergarabat disc, and **Tito Ocampo**, former musical director of **Carlos Vives**, who will team with Santaolalla on the Uraba project.

**GETTING CAUGHT UP IN CHILE:** Dallas-based Iberoamerican Media Partners is closing negotiations on purchasing a classical radio station in Santiago, Chile. In August, Iberoamerican, a consortium that includes Venezuelan entrepreneur **Carlos Cisneros**, acquired six Santiago radio stations, including the highly rated Rock & Pop, and the popular music magazine Rock & Pop.

**Paula Narea** has been named GM of BMG Chile. She formerly was regional marketing manager of BMG Latin America in Madrid.

The U.S. label RAS is expected to ship **Gondwana's** eponymous debut in December. The group's debut for BMG has sold 10,000 units in Chile, according to the label.

EMI Chile's hit rock act **Lucybell** has just dropped its third disc, an eponymous album. Mastered at Abbey Road by **Chris Blair**, the album follows up the band's 1996 release "Viajar," which went platinum (25,000 units sold), according to the label.



**Anthony Salsafies Casa Blanca.** President Clinton and RMM recording artist Marc Anthony strike a pose during a recent state dinner party at the White House at which Anthony performed material from his three hit salsa discs. Anthony's performance at the state dinner, held in honor of Colombian President Andrés Pastrana, boasted a jam session featuring guests Emilio Estefan Jr., Edward James Olmos, and Jimmy Smits.

EMI Chile has just dropped "Polvo De Estrellas," the latest album by revered singer/songwriter **Alberto Plaza**. Recorded at West-

lake Audio in Los Angeles, it made its debut at an album presentation Nov. 6 at Teatro Teletón in Santiago. Plaza's previous disc, 1996's "Bandido," sold more than 85,000 pieces in Chile, according to the label.

After a successful three-album career with EMI, pop/ballad duo **La Sociedad** has just put out its label debut for BMG titled "Corazón Latino." The album was certified gold (15,000 units sold) less than two weeks after its release in October.

Sony has released "Rindanse Terribles," the label bow by fast-rising funk group **Chanco En Piedra**. The band's previous pair of discs on Alerce sold a cumulative 20,000 units, according to Alerce.

Another band that left Alerce, punk crew **Los Miserables**, has dropped its label bow on Warner titled "Miserables." Produced by **Marino Goñi (Negu Gorriak)**, the album contains a cover of "El Pueblo Unido," a famous protest song against Chilean strongman **Augusto Pinochet** that was originally recorded by Chile's famed folkloric group **Quilapayún**.

**CHART NOTES, RETAIL:** **Olga Tañón** barely hangs on at the top of The Billboard Latin 50 for the second week as her hit album "Te Acor-

(Continued on next page)

# THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	1	2	<b>OLGA TANON</b>	WEA LATINA 25098 HS	TE ACORDARAS DE MI
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>					
2	3	7	<b>SHAKIRA</b>	SONY DISCOS 82746 HS	DONDE ESTAN LOS LADRONES?
3	2	7	<b>ENRIQUE IGLESIAS</b>	FONOVISA 080002	COSAS DEL AMOR
4	6	5	<b>JULIO IGLESIAS</b>	COLUMBIA 69577	MY LIFE: THE GREATEST HITS
5	7	30	<b>ELVIS CRESPO</b>	SONY DISCOS 82634 HS	SUAVEMENTE
6	4	13	<b>SOUNDTRACK</b>	EPIC 68905/SONY DISCOS	DANCE WITH ME
7	5	39	<b>RICKY MARTIN</b>	SONY DISCOS 82653	VUELVE
8	15	5	<b>CHAYANNE</b>	SONY DISCOS 82869 HS	ATADO A TU AMOR
9	8	3	<b>GRUPO LIMITE</b>	RODVEN 559468/POLYGRAM LATINO HS	DE CORAZON AL CORAZON
10	9	57	<b>MANA</b>	WEA LATINA 20430	SUENOS LIQUIDOS
11	10	49	<b>ALEJANDRO SANZ</b>	WEA LATINA 20281 HS	MAS
12	19	2	<b>MICHAEL SALGADO</b>	JOEY 82925/SONY DISCOS	PURO PUEBLO
13	11	22	<b>CHARLIE ZAA</b>	SONOLUX 82706/SONY DISCOS HS	UN SEGUNDO SENTIMIENTO
14	13	59	<b>BUENA VISTA SOCIAL CLUB</b>	WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
15	12	6	<b>DI BLASIO</b>	ARIOLA 61420/BMG LATIN	DESDE MEXICO
16	14	59	<b>ALEJANDRO FERNANDEZ</b>	SONY DISCOS 82446 HS	ME ESTOY ENAMORANDO
17	16	13	<b>GIPSY KINGS</b>	NONESUCH/ATLANTIC 79510/AG	CANTOS DE AMOR
18	18	53	<b>MARC ANTHONY</b>	RMM 82156	CONTRA LA CORRIENTE
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>					
19	<b>NEW ▶</b>		<b>LOS TEMERARIOS</b>	FONOVISA 6078	15 EXITOS PARA SIEMPRE
20	22	19	<b>LOS TUCANES DE TIJUANA</b>	EMI LATIN 93618 HS	AMOR PLATONICO
21	20	8	<b>LOS SUPER SEVEN</b>	RCA (NASHVILLE) 67689/BMG LATIN	LOS SUPER SEVEN
22	23	19	<b>VICENTE FERNANDEZ</b>	SONY DISCOS 82713 HS	ENTRE EL AMOR Y YO
23	29	2	<b>LAURA PAUSINI</b>	WEA LATINA 24720	MI RESPUESTA
24	<b>RE-ENTRY</b>		<b>MILLY QUEZADA</b>	SONY DISCOS 82593	VIVE
25	27	8	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	FREDDIE 1775	CASAS DE MADERA
26	25	11	<b>FRANKIE RUIZ</b>	RODVEN 55773/POLYGRAM LATINO HS	NACIMIENTO Y RECUERDOS
27	21	73	<b>CHARLIE ZAA</b>	SONOLUX 82136/SONY DISCOS HS	SENTIMIENTOS
28	17	20	<b>JARABE DE PALO</b>	EMI LATIN 41762	LA FLACA
29	24	13	<b>LUIS MIGUEL</b>	WEA LATINA 20845	TODOS LOS ROMANCES
30	28	6	<b>FRANKIE NEGRON</b>	WEACARIBE 24712/WEA LATINA	NO ME COMPARES
31	26	26	<b>VICTOR MANUELLE</b>	SONY DISCOS 82717 HS	IRONIAS
32	40	2	<b>ALABINA</b>	ASTOR PLACE 4014	THE ALBUM II
33	<b>RE-ENTRY</b>		<b>CONJUNTO PRIMAVERA</b>	FONOVISA 9663	NECESITO DECIRTE
34	<b>RE-ENTRY</b>		<b>BANDA ARKANGEL R-15</b>	LUNA 8502/FONOVISA	AMOR DEL BUENO
35	39	3	<b>JULIO IGLESIAS</b>	SONY DISCOS 82871	MI VIDA GRANDES EXITOS
36	33	31	<b>SELENA</b>	EMI LATIN 94110	ANTHOLOGY
37	<b>NEW ▶</b>		<b>FEY</b>	SONY DISCOS 82755	EL COLOR DE LOS SUENOS
38	31	7	<b>LOS MISMOS</b>	EMI LATIN 98802	VEN A MI MUNDO
39	32	21	<b>OZOMATLI</b>	ALMO SOUNDS 80020/INTERSCOPE HS	OZOMATLI
40	36	11	<b>GRUPO BRYNDIS</b>	DISA 95847/EMI LATIN	UN JUEGO DE AMOR
41	38	23	<b>RICARDO ARJONA</b>	SONY DISCOS 82680 HS	SIN DANOS A TERCEROS
42	30	30	<b>PEPE AGUILAR</b>	MUSART 1819/BALBOA	CON MARIACHI
43	35	40	<b>LOS TEMERARIOS</b>	FONOVISA 0515 HS	COMO TE RECUERDO
44	37	23	<b>CARLOS PONCE</b>	EMI LATIN 59454 HS	CARLOS PONCE
45	44	4	<b>JOSE FELICIANO</b>	RODVEN 559002/POLYGRAM LATINO	SEÑOR BOLERO
46	41	6	<b>JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO</b>	RCA 61928/BMG LATIN	TU YA LO CONOCES
47	45	10	<b>LA MAFIA</b>	SONY DISCOS 82826	EUFORIA
48	34	10	<b>TONO ROSARIO</b>	WEACARIBE 24304/WEA LATINA HS	EXCLUSIVO
49	48	21	<b>VARIOUS ARTISTS</b>	COLUMBIA 69493/SONY DISCOS	LATIN MIX USA
50	42	28	<b>GRUPO BRYNDIS</b>	DISA 94243/EMI LATIN	14 SUPER CUMBIAS
			<b>POP</b>	<b>TROPICAL/SALSA</b>	<b>REGIONAL MEXICAN</b>
1	1	2	<b>OLGA TANON</b>	WEA LATINA TE ACORDARAS DE MI	1 <b>GRUPO LIMITE</b>
2	3	7	<b>SHAKIRA</b>	SONY DISCOS DONDE ESTAN LOS LADRONES?	2 <b>MICHAEL SALGADO</b>
3	2	7	<b>ENRIQUE IGLESIAS</b>	FONOVISA COSAS DEL AMOR	3 <b>LOS TEMERARIOS</b>
4	6	5	<b>JULIO IGLESIAS</b>	COLUMBIA MY LIFE: THE GREATEST HITS	4 <b>LOS TUCANES DE TIJUANA</b>
5	7	30	<b>ELVIS CRESPO</b>	SONY DISCOS SUAVEMENTE	5 <b>LOS SUPER SEVEN</b>
6	4	13	<b>SOUNDTRACK</b>	EPIC DANCE WITH ME	6 <b>VICENTE FERNANDEZ</b>
7	5	39	<b>RICKY MARTIN</b>	SONY DISCOS VUELVE	7 <b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>
8	15	5	<b>CHAYANNE</b>	SONY DISCOS ATADO A TU AMOR	8 <b>FRANKIE RUIZ</b>
9	8	3	<b>GRUPO LIMITE</b>	RODVEN DE CORAZON AL CORAZON	9 <b>CONJUNTO PRIMAVERA</b>
10	9	57	<b>MANA</b>	WEA LATINA SUENOS LIQUIDOS	10 <b>SELENA</b>
11	10	49	<b>ALEJANDRO SANZ</b>	WEA LATINA MAS	11 <b>LOS MISMOS</b>
12	19	2	<b>MICHAEL SALGADO</b>	JOEY PURO PUEBLO	12 <b>GRUPO BRYNDIS</b>
13	11	22	<b>CHARLIE ZAA</b>	SONOLUX UN SEGUNDO SENTIMIENTO	13 <b>PEPE AGUILAR</b>
14	13	59	<b>BUENA VISTA SOCIAL CLUB</b>	WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB	14 <b>LOS TEMERARIOS</b>
15	12	6	<b>DI BLASIO</b>	ARIOLA DESDE MEXICO	15 <b>COMO TE RECUERDO</b>
16	14	59	<b>ALEJANDRO FERNANDEZ</b>	SONY DISCOS ME ESTOY ENAMORANDO	16 <b>JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO</b>
17	16	13	<b>GIPSY KINGS</b>	NONESUCH/ATLANTIC CANTOS DE AMOR	17 <b>LAURA PAUSINI</b>
18	18	53	<b>MARC ANTHONY</b>	RMM CONTRA LA CORRIENTE	18 <b>TONO ROSARIO</b>
19	<b>NEW ▶</b>		<b>LOS TEMERARIOS</b>	FONOVISA 15 EXITOS PARA SIEMPRE	19 <b>VARIOUS ARTISTS</b>
20	22	19	<b>LOS TUCANES DE TIJUANA</b>	EMI LATIN AMOR PLATONICO	20 <b>SELENA</b>
21	20	8	<b>LOS SUPER SEVEN</b>	RCA LOS SUPER SEVEN	21 <b>LOS MISMOS</b>
22	23	19	<b>VICENTE FERNANDEZ</b>	SONY DISCOS ENTRE EL AMOR Y YO	22 <b>GRUPO BRYNDIS</b>
23	29	2	<b>LAURA PAUSINI</b>	WEA LATINA MI RESPUESTA	23 <b>PEPE AGUILAR</b>
24	<b>RE-ENTRY</b>		<b>MILLY QUEZADA</b>	SONY DISCOS VIVE	24 <b>LOS TEMERARIOS</b>
25	27	8	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	FREDDIE CASAS DE MADERA	25 <b>COMO TE RECUERDO</b>
26	25	11	<b>FRANKIE RUIZ</b>	RODVEN NACIMIENTO Y RECUERDOS	26 <b>JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO</b>
27	21	73	<b>CHARLIE ZAA</b>	SONOLUX SENTIMIENTOS	27 <b>LAURA PAUSINI</b>
28	17	20	<b>JARABE DE PALO</b>	EMI LATIN LA FLACA	28 <b>TONO ROSARIO</b>
29	24	13	<b>LUIS MIGUEL</b>	WEA LATINA TODOS LOS ROMANCES	29 <b>VARIOUS ARTISTS</b>
30	28	6	<b>FRANKIE NEGRON</b>	WEACARIBE NO ME COMPARES	30 <b>GRUPO BRYNDIS</b>
31	26	26	<b>VICTOR MANUELLE</b>	SONY DISCOS IRONIAS	31 <b>PEPE AGUILAR</b>
32	40	2	<b>ALABINA</b>	ASTOR PLACE THE ALBUM II	32 <b>LOS TEMERARIOS</b>
33	<b>RE-ENTRY</b>		<b>CONJUNTO PRIMAVERA</b>	FONOVISA NECESITO DECIRTE	33 <b>COMO TE RECUERDO</b>
34	<b>RE-ENTRY</b>		<b>BANDA ARKANGEL R-15</b>	LUNA AMOR DEL BUENO	34 <b>JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO</b>
35	39	3	<b>JULIO IGLESIAS</b>	SONY DISCOS MI VIDA GRANDES EXITOS	35 <b>LAURA PAUSINI</b>
36	33	31	<b>SELENA</b>	EMI LATIN ANTHOLOGY	36 <b>TONO ROSARIO</b>
37	<b>NEW ▶</b>		<b>FEY</b>	SONY DISCOS EL COLOR DE LOS SUENOS	37 <b>VARIOUS ARTISTS</b>
38	31	7	<b>LOS MISMOS</b>	EMI LATIN VEN A MI MUNDO	38 <b>GRUPO BRYNDIS</b>
39	32	21	<b>OZOMATLI</b>	ALMO SOUNDS OZOMATLI	39 <b>PEPE AGUILAR</b>
40	36	11	<b>GRUPO BRYNDIS</b>	DISA UN JUEGO DE AMOR	40 <b>LOS TEMERARIOS</b>
41	38	23	<b>RICARDO ARJONA</b>	SONY DISCOS SIN DANOS A TERCEROS	41 <b>COMO TE RECUERDO</b>
42	30	30	<b>PEPE AGUILAR</b>	MUSART CON MARIACHI	42 <b>JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO</b>
43	35	40	<b>LOS TEMERARIOS</b>	FONOVISA COMO TE RECUERDO	43 <b>LAURA PAUSINI</b>
44	37	23	<b>CARLOS PONCE</b>	EMI LATIN CARLOS PONCE	44 <b>TONO ROSARIO</b>
45	44	4	<b>JOSE FELICIANO</b>	RODVEN SEÑOR BOLERO	45 <b>VARIOUS ARTISTS</b>
46	41	6	<b>JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO</b>	RCA TU YA LO CONOCES	46 <b>GRUPO BRYNDIS</b>
47	45	10	<b>LA MAFIA</b>	SONY DISCOS EUFORIA	47 <b>PEPE AGUILAR</b>
48	34	10	<b>TONO ROSARIO</b>	WEACARIBE EXCLUSIVO	48 <b>LOS TEMERARIOS</b>
49	48	21	<b>VARIOUS ARTISTS</b>	COLUMBIA LATIN MIX USA	49 <b>COMO TE RECUERDO</b>
50	42	28	<b>GRUPO BRYNDIS</b>	DISA 14 SUPER CUMBIAS	50 <b>JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO</b>

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 multi-million sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1998, Billboard/BPI Communications and SoundScan, Inc.

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## LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 4 AGUA PASADA (Giffan, BMI/Lanfranco, ASCAP)
  - 36 AMOR MALDITO (Ser-Ca, BMI)
  - 26 CASAS DE CARTON (Unimusica, ASCAP)
  - 1 CIEGA, SORDOMUDA (Copyright Control)
  - 13 COMO TE RECUERDO (Maximo Aguirre Music/Editora Angel Musical, SESAC)
  - 7 CONTRA LA CORRIENTE (New Edition EMOA, SESAC)
  - 25 DAME, DAME, DAME (GIMME, GIMME, GIMME) (Copyright Control)
  - 31 DECIR ADIOS (F.I.P.P., BMI)
  - 3 DEJARIA TODO (1998 Deep Music)
  - 35 DESDE QUE TE AMO (Mas Flamingo, BMI)
  - 15 DIRECTO AL CORAZON (Edimusa, ASCAP)
  - 23 DOS HOJAS SIN RUMBO (Peermusic, BMI)
  - 38 EL CHIVO (Copyright Control)
  - 9 EL PRIVILEGIO DE AMAR (Beechwood, BMI)
  - 34 EMERGENCIA DE AMOR (WB Music Corp., ASCAP)
  - 2 ESPERANZA (EMI April, ASCAP/Unimusica, ASCAP)
  - 27 GRACIAS POR TANTO AMOR (Vander, ASCAP)
  - 16 HOTEL CORAZON (Mas Flamingo, BMI)
  - 18 LA OTRA PARTE DEL AMOR (Warner Chappell, ASCAP)
  - 32 ME EQUIVOQUE CONTIGO (Peer Int'l., BMI)
  - 40 ME HACES FALTA TU (Edimonsa, ASCAP)
  - 17 ME HAS ECHADO AL OLVIDO (JKMC, ASCAP/MCA, ASCAP/Lvi, ASCAP)
  - 8 ME VOY A QUITAR DE EN MEDIO (Copyright Control)
  - 9 MI CHATITA (Eliaz, BMI)
  - 21 NINA BELLA (EMOA, ASCAP)
  - 14 PARA DARTE MI VIDA (WB Music Corp., ASCAP/Lambayan)
  - 11 PIDO (Lanfranco, ASCAP)
  - 12 POR MUJERES COMO TU (Vander, ASCAP)
  - 28 QUE BONITO (Pacific, BMI)
  - 6 QUE HABRIA SIDO DE MI (New Edition EMOA, SESAC)
  - 10 QUERIDA (BMG, ASCAP)
  - 24 QUIERO SER (Copyright Control)
  - 29 SIN TI (Edimonsa, ASCAP)
  - 5 TU AMOR (F.I.P.P., BMI)
  - 30 TU NUEVA VIDA (De Luna, BMI)
  - 22 TU SONRISA (Sony/ATV Songs, BMI)
  - 20 TUS OJOS SON (EMD, ASCAP)
  - 33 VUELVO A NACER (Unimusica, ASCAP)
  - 19 YO NACI PARA AMARTE (F.I.P.P., BMI)
  - 37 YOU'RE STILL THE ONE (Songs Of PolyGram Int'l., BMI/Loon Echo, BMI/Zomba, ASCAP)

# Artists & Music

## NOTAS

(Continued from preceding page)

darás De Mí" outsells Shakira's second-place album, "Dónde Están Los Ladrones?" (Sony Discos) by 12,000 units to 11,500 units.

Tañón's disc, which retains the No. 1 rung on the pop genre chart, swoons 111-141 on The Billboard 200 as sales of her disc drop 1,500 units.

"Dónde Están Los Ladrones?," whose sales kite 3,000 pieces this issue, soared 175-143 with a bullet on The Billboard 200.

The third Latino title on The Billboard 200, Enrique Iglesias' "Cosas Del Amor" (Fonovisa), tanked 152-186.

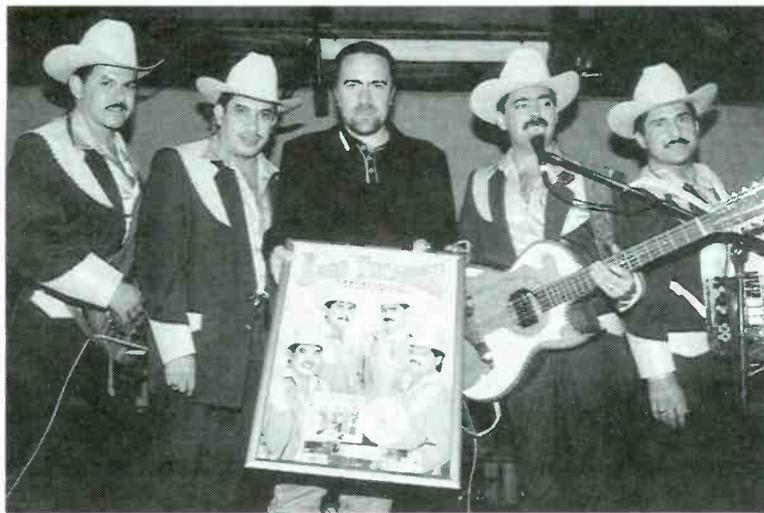
Grupo Límite's "De Corazón Al Corazón" (Rodven/PolyGram Latino) holds fort at No. 1 on the regional Mexican genre chart for the third week running.

Elvis Crespo's "Suavemente" (Sony Discos) returns to No. 1 on the tropical/salsa chart, thus ending the 12-week run atop the chart by the Epic/Sony Discos soundtrack to the film "Dance With Me."

Rising prominently this issue is Chayanne's hit album "Atada A Tu Amor" (Sony Discos), which leaps 15-8 to become his first top 10 entry on The Billboard Latin 50.

Also jumping is Michael Salgado's splendid "Puro Pueblo," up 19-12. The Tejano roots disc is the first Joey release to be distributed by Sony Discos.

**CHART NOTES, RADIO:** Shakira scales Hot Latin Tracks for the first time this issue with "Ciega, Sordo-



**Tucanes' Chilean Gold.** EMI Latin recording act Los Tucanes De Tijuana recently received a gold disc in Chile for its eponymous greatest-hits collection, which sold more than 15,000 units. Shown, from left, are Tucanes band members Clemente Flores and David Servín; Alejandro Sanfuentes, managing director of EMI Odeón Chilena; and Tucanes band members Mario Quintero Lara and Joel Higuera.

muda," which scored 17.4 million audience impressions.

Moreover, Sony Discos' budding superstar is the first Colombian artist to hit No. 1 on the chart. "Ciega, Sordomuda," which reaches the high chair of the pop genre chart this issue, notched 12.8 million audience impressions on that chart.

For the sixth week in a row, Los Temerarios stay atop the regional Mexican genre chart with "Como Te Recuerdo" (Fonovisa). That smash ballad recorded 7.9 million audience

impressions.

Frankie Negrón's "Agua Pasada" (WEA Latina) remains at No. 1 on the tropical/salsa genre chart with 12.4 million audience impressions.

Elsewhere on Hot Latin Tracks, Ariola/BMG's noted pianist Di Blasio lands his first top 10 hit, "Querida," with his mega-star labelmate Juan Gabriel chipping in vocals on his classic.

Also, thanks to heavy airplay by WCOM-FM and WKAQ-FM in San Juan, Puerto Rico, Shania Twain becomes the first country artist to enter Hot Latin Tracks with her now-classic smash "You're Still The One" (Mercury/PolyGram Latino).

One final note: Contrary to what was reported in the Latin Notas of Oct. 24, Enrique Iglesias' former chart-topper "Esperanza" (Fonovisa) earned the Spanish singing star his ninth No. 1 single. In terms of No. 1 singles, this moves him into sole possession of second place behind WEA Latina idol Luis Miguel, who has 12 chart-toppers. Iglesias has spent 54 weeks atop Hot Latin Tracks, two weeks shy of the 56 chart-topping weeks recorded by Miguel. In third place, with eight No. 1 hits, is Epic/Sony luminary Gloria Estefan, who has logged 27 weeks atop Hot Latin Tracks.

**SALES STATFILE:** The Billboard Latin 50: this issue: 118,500 units; last issue: 115,000 units; similar issue last year: 110,000 units.

Pop genre chart: this issue: 62,500 units; last issue: 61,000 units; similar issue last year: 45,000 units.

Tropical/salsa genre chart: this issue: 25,500 units; last issue: 27,000 units; similar issue last year: 38,500 units.

Regional Mexican genre chart: this issue: 23,000 units; last issue: 22,000 units; similar issue last year: 22,000 units.

Assistance in preparing this column was provided by Marcelo Fernández Bitar in Buenos Aires and Pablo Márquez in Santiago, Chile.

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## LATIN MUSIC CENTER

# SPAIN

BY HOWELL LLEWELLYN

MADRID—Spain's music industry was one of the fastest-growing last year, with a huge leap in sales of domestic, Latin and Anglo-European product, which saw Spain climb into 10th place in world-market rankings, according to the IFPI.

Although not spectacular, increased traffic across the Spain-Latin American musical bridge—a bridge built upon 500 years of linguistic, historical and cultural links—has played its part in this boom. And fueling the growth is the initiative of Spain's IFPI affiliate, AFYVE, to highlight Latino music as a third and separate category, alongside Spanish and international music, in its Premios Amigo award ceremony. The second annual Premios Amigo event will be staged Nov. 26, in Madrid.

"The results of the first ceremony last November have been highly positive," insists Claudio Condé, who is president of the Premios Amigo organizing committee, as well as president of Sony Music Entertainment Spain.



Molotov

"It played a role in the increase of sales in Spanish and Latino music, and the Amigo awards are seen beyond Spain as the official recognition of the Spanish music industry."

The facts, to some extent, justify his optimism. The number of Latino artists who have appeared in the Spanish charts this year is higher than ever: Gloria Estefan, Ricky Martin, Francisco Cespedes, Molotov, Luis Miguel, So Pra Contrariar, Andres Calamaro, Alejandro Fernandez, José Luis Rodríguez, "El Puma," Marcela Morelo, Compay Segundo, Silvio Rodríguez and both Julio and Enrique Iglesias.

The outgoing route from Spain to the Americas was a little quieter, with the traffic limited to perhaps Alejandro Sanz, Mónica Naranjo, Jarabe de Palo, Ella Baila Sola and Joan Manuel Serrat. But that's no surprise.

## PREMIOS AMIGO: A SPANISH CELEBRATION Building A Bridge To Latin America



Condé, who was Premios Amigo president for its inaugural event, said then, "We expect Latin America to benefit [most] from greater sales here [in Spain] for reasons of size and variety. After all, it's an entire continent."

Indeed, there is a growing realization among insiders and critics on the Spanish scene that, while mainstream pop/rock in Spain may be more evolved than in the New World, when it comes to quality material and a rich source of varied roots music, Spain needs Latin American and Latino music more than vice versa.

Condé is himself Brazilian, and, ironically, his prediction was well borne out last month, when Spain became the first territory outside Latin America where Brazilian samba/rock act So Pra Contrariar won a gold disc (50,000 sales) with the Spanish version of its eponymous RCA album, which has sold 3 million units in Brazil.

### COMMON LANGUAGE

A glance at the official AFYVE sales chart any week during 1998 reveals a



So Pra Contrariar

glaring fact that is unprecedented in Spain's music industry (which arguably did not exist as a serious business until the 1980s, as Spain emerged from the isolationism of the Franco era). The vast number of entries on the Spanish charts were, in fact, by Spanish-language artists from both sides of the Atlantic. The list published Oct. 14, for example, shows that just three of the top 15 albums were non-Spanish or non-Latino—Phil Collins, Mike Oldfield and Depeche Mode—although there was also the mostly English-language album "gloria!" by Latino star Gloria Estefan.

"Over the past year, we have often seen nearly all the top 20 or so albums being Spanish or Latino, and the changes since last year's Premios Amigo have been amazing," says Laly García, international-exploitation director at

*Continued on page 56*

# SPAIN

## PREMIOS AMIGO AWARD NOMINEES

Here are the nominations for 16 prizes to be presented at Spain's Premios Amigo Awards, to be held Nov. 26 in Madrid. The awards are distributed within three categories: Spanish, international and Latino artists. Albums released in Spain between Jan. 1, 1997, and Sept. 30, 1998, were eligible for nominations.

### SPANISH

#### Best Male Artist

**Andrés Calamaro** "Alta Sociedad" (DRO East West)  
**Manolo García** "Arena En Los Bolsillos" (BMG Ariola)  
**Joan Manuel Serrat** "Sombras En La China" (BMG Ariola)

#### Best Female Artist

**Malú** "Aprendiz" (Pep's Records)  
**Mónica Naranjo** "Palabra De Mujer" (Epic)  
**Niña Pastori** "Eres Luz" (BMG Ariola)

#### Best Group

**Jarabe De Palo** "Depende" (Virgin)  
**La Oreja De Van Gogh** "Dile Al Sol" (Sony)  
**Presuntos Implicados** "Siete" (Warner)

#### Best Album

**Manolo García** "Arena En Los Bolsillos" (BMG Ariola)  
**Jarabe De Palo** "Depende" (Virgin)  
**Joan Manuel Serrat** "Sombras En La China" (BMG Ariola)

#### Best Flamenco Album

**El Lebrijano** "Casablanca" (EMI)  
**Niña Pastori** "Eres Luz" (BMG Ariola)  
**Navajita Plateá** "Desde Mi Azotea" (Chrysalis)

#### Best New Artist/Revelation

**Malú** "Aprendiz" (Pep's Records)  
**Alba Molina** "Desapito" (Virgin)  
**La Oreja De Van Gogh** "Dile Al Sol" (Sony)

### INTERNATIONAL

#### Best Male Artist

**Eric Clapton** "Pilgrim" (Warner)  
**Lenny Kravitz** "5" (Virgin)  
**Mike Oldfield** "Tubular Bells III" (Warner)

#### Best Female Artist

**Celine Dion** "Let's Talk About Love" (Epic)  
**Gloria Estefan** "gloria!" (Epic)  
**Natalie Imbruglia** "Left Of The Middle" (RCA)

#### Best Group

**Aqua** "Aquarium" (Universal)  
**The Corrs** "Talk On Corners" (143/Lava/Atlantic)  
**Lighthouse Family** "Postcards From Heaven" (Polydor)

#### Best Album

**The Corrs** "Talk On Corners" (143/Lava/Atlantic)  
**Celine Dion** "Let's Talk About Love" (Epic)  
**Lighthouse Family** "Postcards From Heaven" (Polydor)

#### Best New Artist/Revelation

**Aqua** "Aquarium" (Universal)  
**Natalie Imbruglia** "Left Of The Middle" (RCA)  
**Lighthouse Family** "Postcards From Heaven" (Polydor)

### LATINO

#### Best Male Artist

**Francisco Céspedes** "Vida Loca" (Warner)  
**Ricky Martín** "Vuelve" (Columbia)  
**Luis Miguel** "Romances" (Warner)

#### Best Female Artist

**Gloria Estefan** "gloria!" (Epic)  
**Marcela Morelo** "Manantial" (BMG-RCA)  
**Thalia** "Amor A La Mexicana" (EMI Odeon)

#### Best Group

**Molotov** "Dónde Jugarán Las Niñas?" (Universal)  
**So Pra Contrariar** "So Pra Contrariar" (BMG-RCA)  
**Vieja Trova Santiaguera** "La Manigua" (Virgin-La Raíz)

#### Best Album

**Francisco Céspedes** "Vida Loca" (Warner)  
**Gloria Estefan** "gloria!" (Epic)  
**Molotov** "Dónde Jugarán Las Niñas?" (Universal)

#### Best New Artist/Revelation

**Francisco Céspedes** "Vida Loca" (Warner)  
**Manu Chao** "Clandestino" (Virgin-Chewaka)  
**Molotov** "Dónde Jugarán Las Niñas?" (Universal) ■

# critic's choices

Billboard correspondent Howell Lewellyn offers his selection of some of the most notable new albums of the past year by artists active on the Spanish music scene.

**Artist: Radio Futura** **Album: "Memoria Del Porvenir"** **Label: BMG/Ariola** **Distributor: BMG/Ariola** **Publisher: Animal Music** **Management: Mariluz Auserón, NSL SL** **Booking Agent: Mariluz Auserón, NSL SL**

Simply put, Radio Futura changed the face of Spanish pop/rock in the 1980s, the decade of great Spanish pop/rock. At first, the major labels didn't want to know about three kids whose desire was to invigorate and update the stale teenage-pop sound favored by the mainstream music business. Within no time, the labels were licking the boots of Radio Futura and their classy imitators, who did as much for the '80s Madrid "Movida," or "happening," as cult filmmaker Pedro Almodóvar. The three members of Radio Futura took separate paths in 1992. But, when BMG asked them to release an anthology, they went further, bringing in younger musicians to help them re-record old hits and remix others. About half of the 15 songs on "Memoria Del Porvenir (Memory Of The Future)" are untouched, and the result is delightful. When the group disbanded years ago, Radio Futura singer and composer Santiago Auserón transformed himself into something of a roving musical mongrel under the guise of Juan Perro (John Dog). Yet he also was responsible for introducing Spaniards to traditional Cuban *son* music in the late '80s, which led the way for Ry Cooder's Grammy-winning "Buena Vista Social Club" project.



Radio Futura

**Artist: Compay Segundo** **Album: "Lo Mejor De La Vida"** **Label: DRO East West** **Distributor: DRO East West** **Publisher: DRO East West** **Management: Luis Lázaro** **Booking Agents: Luis Lázaro in Spain, Clare Henault/Planete Aurora in Europe**

One person central to the worldwide awakening to traditional Cuban music, as well as the phenomenal success of Ry Cooder's aforementioned "Buena Vista Social Club," is 91-year-old Compay Segundo, who has been playing for 77 years. Segundo was a major figure in Cuba and Europe in the 1940s and 1950s, was "forgotten" after the 1959 triumph of Fidel Castro, then rediscovered in Spain in 1994. The version of "Chan Chan" that opens "Buena Vista Social Club" was written by Compay—whose real name is Francisco Repilado—as were many songs on "Lo Mejor De La Vida (The Best In Life)." This album was heading for gold status (50,000 units) in Spain this fall and had moved more than 115,000 units worldwide, mainly in the U.S. and France. Every song is a treasure, dominated by Compay's unique seven-string guitar, a cross between the Cuban *tres* and the Spanish guitar called the *armónico*. Compay is aided by the queen of Cuban "filin" (from the word "feeling"), Omara Portuondo, and Spain's sublime singer Martirio, plus flamenco guitarist Raimundo Amador. The album is worth any price just for the song "Juliancito (Tu Novia Te Botó)."



Jarabe De Palo

**Artist: Paco De Lucía** **Album: "Luzia"** **Label: Mercury** **Distributor: Mercury/PolyGram** **Publisher: Mambro** **Management: Concertarte S.A.** **Booking Agents: Concertarte S.A. in Spain and Latin America, Palast Promotions in Europe, International Music Network in the U.S.**

Spain is top-heavy with excellent flamenco guitarists of all ages, and they easily outnumber worthy rock axemen. But there is one light shining bright in the uniquely Spanish firmament of flamenco-guitar wizardry, that of non-gypsy Paco De Lucía, who has captivated hardened practitioners for more than 25 years. "Luzia" is named for the artist's Portuguese mother, hence the spelling difference. Although at times jaunty, "Luzia" is also a deeper rendering of the human condition and is both expressive and serene. Below all the happiness, evidenced in spiraling guitar flourishes, is an inevitable sadness, displayed in meandering, low-keyed saunters. The real joy of Paco De Lucía is that his playing is both ancestral and modern. He still plays purist flamenco, as well as with such pop stars as Alejandro Sanz, and has ventured into jazz and Eastern mysticism. An abundance of guests on "Luzia" includes bassist Carles



Niña Pastori



Mónica Naranjo

Benavent, Ketama's Antonio and Josemi Carmona, percussionist Tino Di Geraldo, singer Duquende and dancer Joaquín Grilo.

**Artist: Jarabe De Palo** **Album: "Depende"** **Label: Virgin Records España** **Distributor: Virgin Records España** **Publisher: Tronco Records, Canciones del Mundo, Warner Chappell** **Management: Morgan Britos** **Booking Agent: Morgan Britos**

It may not be the "Latin rock" described by critics and observers when they talk about the growth of music in Spain, largely imported from Latin America, but Jarabe De Palo's somewhat languid style certainly has boosted sales and interest in the Latin-rock genre. The success of this Barcelona act, the biggest of any new Spanish band for several years, is due to one song, "La Flaca," from the debut album, and one person, singer Pau Donés, who composes all the songs and is, in effect, the band. The Jarabe phenomenon led to the immediate success this fall of second album "Depende (It Depends)," which will have an additional track featuring New York-based Cuban salsa queen Celia Cruz on its U.S. edition, due for February release. Members of Spain's top gypsy pop group, Ketama, guest on "Depende," which was produced in London by Joe Dworniak—factors that give the album an international credibility it might otherwise lack.

**Artist: Ska-P** **Album: "Eurosis"** **Label: RCA** **Distributor: BMG Ariola** **Publisher: Ediciones Musicales BMG Ariola** **Management: MIC-MIC** **Booking Agent: Angel Romero**

Police violence, political corruption, liberation struggles and paramilitary killings in Latin America, a Christmas carol based on children dying of hunger in the Third World, animal rights (especially that most Spanish phenomenon of bullfighting), ecology, landless peasants, even King Juan Carlos as an idler... These are the topics tackled by the lyrics of the rather musically limited Ska-P, and no doubt the surprise success of this act is essentially a social phenomenon. The songs are rousing hymns to teenage rebellion and social concerns, with much humor that connects well with a widespread hostility among Spanish youth to the looming European single market and its currency the euro (hence the album title). Ska-P, which is pronounced as "escape," enjoys little radio airplay, as you might expect. But the band's first album, "El Vals Del Obrero (The Worker's Waltz)," sold 165,000 units, and "Eurosis" is on course for sales of 200,000, or double-platinum status.

**Artist: Niña Pastori** **Album: "Eres Luz"** **Label: Ariola** **Distributor: BMG Ariola** **Publisher: Chachipen/Canciones Del Mundo/Pacoco/PolyGram Music** **Pub./April Music** **Management: FLAMENCO 2000** **Booking Agent: Fernando Revilla**

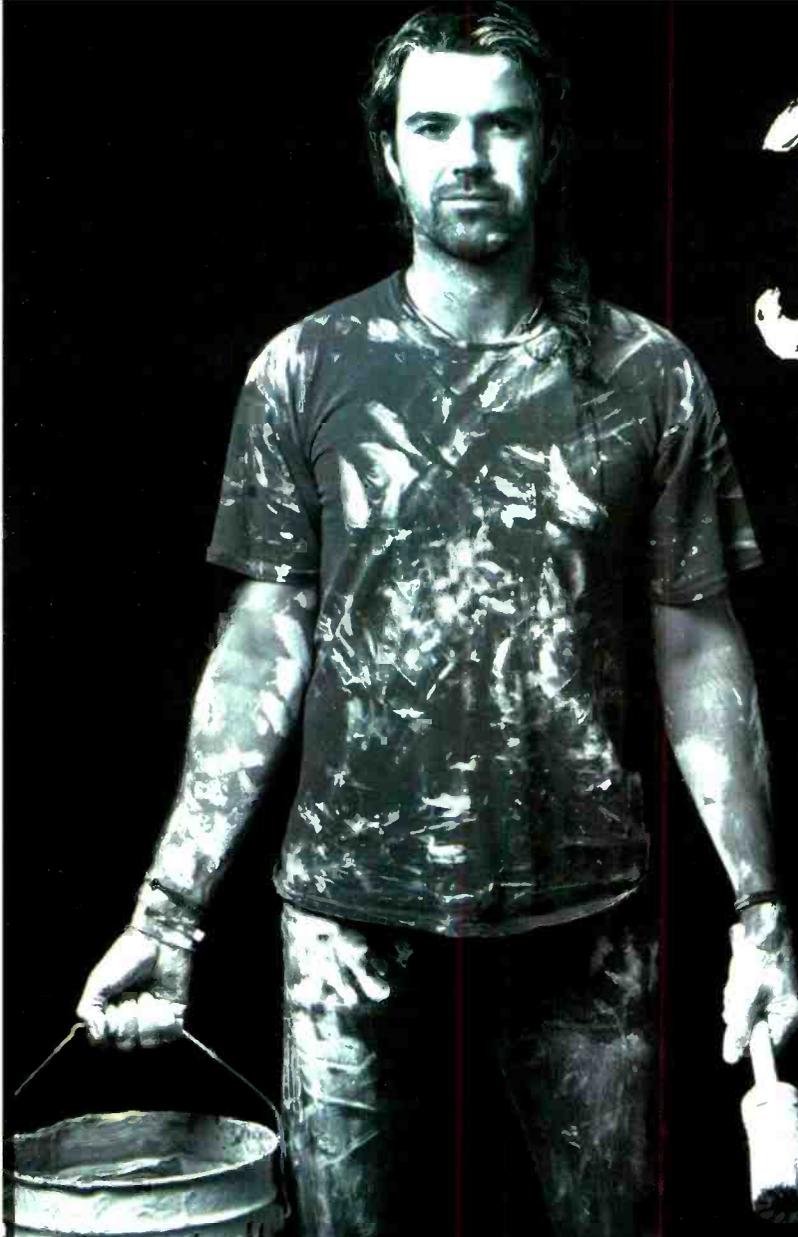
Flamenco, as understood today, is not that much older than its mirror-image genre across the Atlantic, the blues. But whereas the debate between purists and innovators seems to have been overcome in the blues field, it is still a source of much excited, dry-sherry-inspired discussion in Spain. This means that, from time to time, the imminent demise of "real flamenco" is announced—until somebody like Niña Pastori comes along. Pastori sold 150,000 copies of her debut album at age 17, and now, three years later, she has surpassed that with "Eres Luz (You Shine)," an accomplished mix of the traditional and the modern. She would be splendid even without the distinct advantage of having been a neighbor and friend of the late flamenco legend Camarón De La Isla and having been discovered by two famous artists—flamencologist Paco Ortega and singer Alejandro Sanz, who wrote one of the numbers on the album, "Qué Pena (What A Shame)."

**Artist: Mónica Naranjo** **Album: "Palabra De Mujer"** **Label: Epic** **Distributor: Sony Music** **Publisher: SAN SOUND Ediciones Musicales** **Management: Gil Bros** **Booking Agent: Gil Bros**

"Exuberant" is the word that flashes across your mind as you watch and listen to Mónica Naranjo, a powerful figure in all

Continued on page 54

# JARABE DE PALO



- Debut album "La Flaca" sold more than 600.000 copies worldwide, spending 64 consecutive weeks in the charts
- In 1997 Jarabe de Palo received Spain's most prestigious music awards: Premio Amigo, Premios Ondas and Premios de la Música.
- "La Flaca" tour involved more than 200 shows.



- New album "Depende" went straight to N° 1 in Spain and has sold in excess of 200.000 units (2 X platinum) in 4 weeks.
- Lead single "Depende" has held Top 5 airplay positions in Spain since August.
- Now touring in Latin America.

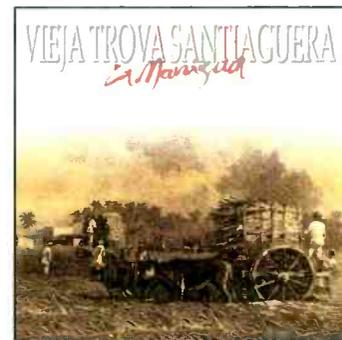


## VIEJA TROVA SANTIAGUERA



*These five talented musicians used to play in legendary Cuban bands, such as Cuarteto Patria and Estudiantina Invasora. When it came time to retire in 1993 they decided instead to form Vieja Trova Santiaguera and conquer Europe.*

*Five years later they have released their fourth album (their first with Virgin Records) and they can boast of doing sell-out tours every year.*



**La Manigua** was recorded in Madrid in June '98 and mixed by Joe Dworniak in London. The album contains a fine collection of traditional Cuban

songs plus covers of "La vida sigue igual" (Julio Iglesias) and "Todos los ojos te miran" (Pablo Milanés).



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# SPAIN

**CRITIC'S CHOICE**  
*Continued from page 52*

senses but relatively unknown, despite selling 700,000 albums in Mexico in 1997 and 800,000 in Spain this year with the album "Palabra De Mujer (A Woman's Word)." The title itself is interesting, as 23-year-old Naranjo, married for five years to her producer, Cristóbal Sansano, has become an icon of the Spanish gay community. This was after she was featured on the cover of Spain's main gay magazine, *Shangay*. Naranjo's initial success in Mexico had some Spanish magazines reporting the release of "Palabra De Mujer" as "another hit from Mexican artist Naranjo," so little was she known in Spain. This singer, whose characteristic visual image comes from dividing her hair in black and white halves, has explosive potential.

**Artist: Manolito Y Su Trabuco Album: "Marcando La Distancia"**  
**Label: Eurotropical Distributor: Manzana Distribuciones**  
**Discográficas Publisher: Ediciones Musicales Manzana**  
**Management: Francisco Cruz Terry Booking Agent: Manzana**  
**Producciones Discograficas**

Cuba's Manolito Y Su Trabuco is the only representative of the island's new aggressive and vibrant salsa known as *timba* among the Cuban acts signed by Eurotropical, an imprint of Canary Islands-based Manzana Discos. More than two years ago, Manzana Discos became the first foreign label to set up shop on Cuba. The music of Manolito Y Su Trabuco, more percussive and hard-driven than that of its Caribbean neighbors, also displays a social realism in its lyrics, which reflect, in part, the reality of post-Soviet bloc Cuban life. Bandleader Manolito Simonet, 37, is like many post-Revolution musicians, highly trained and versatile. And, although he is now based in Havana, he comes from the more provincial and calmer waters of the city of Camagüey, which gives his band a smoother skin than some of its Havana rivals. As does the fact that this album was recorded in Manzana Discos' studios on the Canary island of Tenerife—a long way from the hardships and frenzy of end-of-century life in Cuba.

**Artist: Vargas Album: "Feedback" Label: DRO East West**  
**Distributor: Warner Music International Publisher: DRO East West**  
**Management: Klink Producciones Booking Agent: Klink**  
**Producciones**

Javier Vargas, with his Vargas Blues Band, emerged in the early '90s as one of Spain's best blues guitarists. But it seems he could never decide if his spiritual home was with the blues of Memphis—he had lived in the U.S. for three years, where he played with Canned Heat and became a good friend of Carlos Santana—or in the "Latin rock" backyard of Spain. This partly explains why his release this fall, "Feedback," sees Vargas dropping "Blues Band" from his group's name. Another clue: The songs on this album are divided about 50/50 in English-Spanish, depending on whether the vocalist is African-American Bobby Alexander or Cuban David Montes, who both have excellent but contrasting styles. And there are times when Vargas strays from Memphis into Hendrixlandia. Vargas joined Santana onstage in Madrid and Paris this fall, and the buzz is that, once Vargas perfects his blend of blues, soul, Latin rock and Caribbean rhythm, he will conjure up a magic potion.



**Artist: Ruper Ordorika Album: "Dabilen Harria" Label: Nuevos Medios**  
**Distributor: Nuevos Medios Publisher: Ediciones Nemo**  
**Management: Unai Booking Agent: Unai Radiation Tour**

Something is happening up north in Spain's fascinating and hermetic Basque country. Europe's last guerrilla movement, the Basque separatists ETA, called a truce this fall in the land of Europe's oldest language, Euskera. The whirlwind that was Basque radical rock still exists but has dispersed. The independence region's most revered troubadour, Ruper Ordorika—who is also distinguished as the musician with the most convincing '70s-style sideburns—this fall released an album that blends traditional Basque music with that of avant-garde New York jazz trio Ben Monder (guitar), Skuli Sverrisson (bass) and Kenny Wollesen (drums). "Dabilen Harria" (which translates as the rolling stone that gathers no moss) consists of 11 new songs sung by Ordorika entirely in Euskera and sounding completely ancestral. The album is particularly interesting since a resurgence of traditional Basque music is slowly seeping into the rest of Spain, played on instruments such as the *txalaparta* (thick sticks pounded rhythmically into a slice of tree trunk) and the *trikitixa* (Basque accordion), which fascinated Flaco Jimenez on a recent visit. ■

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Alejandro Sanz



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# SPAIN

## BRIDGE TO LATIN AMERICA Continued from page 51

BMG Ariola. The most significant initiative by any major label in Spain to boost Spain-Latin America musical links was taken by Ariola last month, when it brought four BMG Ariola acts to Spain from three countries and released a CD of quality Latin American music. The initiative is called Calaveras y Diablitos (Skulls and Little Devils), named for a song by Argentina's Fabulosos Cadillacs, one of the four bands that performed an initial six-city tour of Spain. Ariola director Carlos López, the person behind the initiative, says there will be more Calaveras y Diablitos CDs and tours.

What Ariola is doing is not insignificant. After all, since the first early-'90s forays into the Spanish charts by such Latino

artists as merengue star Juan Luis Guerra, Spain's multinationals have talked a lot about the need to attract more interaction across the Spain-Latin America musical bridge. Until the Ariola initiative, which on its first outing included Colombia's class act Aterciopelados, and Maldita Vecindad and Julieta Vargas from Mexico, the majors had promoted only safe and assured artists such as Estefan, Miguel and Martin.

This point is stressed by Teddy Bautista, executive president of the Spanish authors' and publishers' society SGAE, which has several hundred Latin Americans among its 41,000 members. "If they really mean business, why don't [the labels] promote quality acts like La Ley from Chile?" he asks.

The SGAE and the AIE artists' association have a rival music-awards ceremony, called Premios De La Música, which was also inaugurated last year, but Bautista says he fully supports the Premios Amigo "as a contribution to the growth of the Spanish market and as an element to bring further musical diversification—especially Latino product—into the market." Bautista has been actively promoting Spanish and Latino (mainly Cuban) music around the world during the '90s and was named MIDEM Latino's first Man Of The Year in Miami in August.

Ariola's Lopez says, "This is an idea I've been working on for some time. We thought it only fair that the efforts of Latin

American territories in developing a more advanced musical level than the charts suggested should be recognized. But the 'e' is still a complex in much of the Spanish industry about 'Latin rock.' We had 10,000 people at the Calaveras y Diablitos concert in Madrid in October—and no radio coverage. The aim is to get these groups and many other class acts in the Latino world better-known here."

Most observers agree that complicated historical reasons between the so-called 'Mother Country' and its erstwhile colonies—mainly involving Spain's own explosive history over the past 150 years—are behind this complex, which is only now beginning to resolve itself. Which is ironic, if you consider that Spain has had one of the most intercultural blends of any country.

### SPANISH FUSION

In the U.K. this September, the BBC's cultural network Radio 3 began a series called "Songs From A Country Called Spain," which delved into Spanish roots music. Director Jan Farley was clear about the significance of the project: "All this [talk] about fusion music was a reality in Spain 1,000 years before the record companies invented the phrase."

A part of Spain where cultural blending has long been a reality is the Canary Islands off the coast of West Africa, further from Madrid than London and once an important stop on the Spain-Latin American shipping lanes, especially for ships bound to the Caribbean and to its largest port, Havana. It's no surprise that much of the current invasion of Cuban music in Spain is due to the Canary Island indie label Manzana Discos.

Three years ago, Manzana president Alberto Segura set up a Manzana imprint dedicated solely to Cuban music, Euro-tropical, which was the first foreign label based on the island. Every spring, the Spanish label stages a concert in the island's 5,000-capacity Karl Marx Theater, which includes several local stars and at least two major Spanish attractions. This year's were Ketama and Pedro Guerra.

This year, Segura decided to turn the event around by organizing an annual tour of Spain and eventually other parts of Europe with "Cuba Es Música," which combined traditional artists, such as El Guayabero and Laito Sureda, with the new generation of Cuban music represented by Mayelin Naranjo and salsa group Manolito Y Su Trabuco. Euro-tropical acts are sponsored by the SGAE (and it is worth noting that Bautista himself is from the Canary Islands).

Another label that has taken up the Cuban musical cause is Virgin Records España, whose director general, Lydia Fernández, is Cuban-born. As part of a label expansion this fall, she signed two major Cuban acts—Vieja Trova Santiaguera, a group of aging soneros from Santiago de Cuba, and Eliades Ochoa, who sang three songs on Ry Cooder's Cuban Grammy winner, "Buena Vista Social Club."

"It is important that the [Spanish] industry takes an active part in developing a mutual interest between Hispanic music on both sides of the Atlantic," Fernandez says. "I fully back the Premios Amigo, which was an overdue initiative, and already we can see that Latino artists have a growing presence in the Spanish charts."

Another milestone this year was marked by controversial Mexican rock/rap group Molotov, which became the first Latin American rock band in Spain to win a gold disc, then platinum (100,000 units), and, by October, triple-gold (165,000 sales). Although the Universal Mexico act should be seen as a social rather than musical phenomenon, its success with almost no air-play highlights the growing Latin American influence.

Carlos Ituiño, president of Universal Music Hispania in Spain, says Molotov's success was due to the conviction of a handful of people in his office who have been promoting the outfit since February. "It took time to take off, with a lot of work in alternative bars, the underground scene and alternative/indie radio network Radio 3," he says. "The Premios Amigo must be seen in light of the growing popularity of Spanish-language music, as the Latino population broadens and becomes more integrated in the U.S. and other cultures, while retaining its Latino roots."

The Premios Amigo is again being organized by Lisa Anderson, who has been highly successful for the past nine years as the executive producer of the Brit Awards. "The structure is basically the same this year, with perhaps more live music. Last year was a thoroughly enjoyable learning process, and the difference between the Brit and Amigo events is mainly musical—it's a different rhythm," says Anderson. "I listened to Alejandro Sanz's album 'Más' yesterday to get back into my stride, and it all sounds so different when you're locked into the Brit scene."

There are two more awards this year, Flamenco Album and Latino New Artist, making 16 altogether: six Spanish, five Latino and five international. But for the ceremony, the nominations for each award will be reduced from five to three, allowing more time for live acts. At press time, none of these had been finalized, but Conde says major artists would be appearing, representing all three categories. The voting is carried out by a nearly 2,000-strong jury of industry and media representatives.

"There has been a change of emphasis since the first Premios Amigo," says Conde. "Two years ago, it would have been impossible to hear So Pra Contrariar on commercial radio. The two Madrid girls in Ella Baila Sola showcasing their new album, 'ebs,' Oct. 1 in Buenos Aires instead of in Spain, is significant. A Spanish artist such as Alejandro Sanz starting his U.S./Latin American tour in Chicago [which he did Oct. 21] is almost unprecedented." ■

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onda award to best song "corazón partío" • 1998 premios de la música to best spanish artist,  
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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Portuguese Acts Make Int'l Strides

### Non-Fado Acts Build Presence In Latin America, Europe

BY NUNO GALOPIM

LISBON, Portugal—Portuguese labels are seeing renewed hope for exporting their music. The creation of internationally acceptable product on the domestic market and the global success of repertoire from other European countries are among the factors giving artists and the local industry confidence. Several labels are putting out international albums by nationally successful artists. Polydor's Silence 4 (Global Music Pulse, Billboard, Sept. 19), Delfins, and Pedro Abrunhosa are among the acts that majors are preparing to market in Europe and Latin America.

Outside the traditional world music market for *fado*, labels have struggled to build an international profile for Portuguese acts. Amália Rodrigues, on EMI-Valentim de Carvalho (EMI-VC), is still the country's best-selling artist worldwide, and Madredeus, a modern ensemble with obvious *fado* influences, is already an international act, with releases in most countries by EMI, and in the U.S., by Metro Blue.

Nonetheless, some Portuguese record companies are exploring new export opportunities, often by assembling a separate album for export. The debut album from Silence 4, "Silence Becomes It," sung mostly in English, has sold 120,000 copies in Portugal, according to the label, and will be released in its original form. According to local PolyGram A&R executive Nuno Faria, Colombia, Mexico, Brazil, Germany, Italy, Switzerland, Austria, and Finland will issue "Silence Becomes It" in 1999. With a good chance of securing releases in the Netherlands, Belgium, and the U.S. also next year, "the prospects are quite positive," says Faria.

A breakthrough for the act would mean that, internationally, PolyGram labels would regard Portugal as a source for English-language pop, just as Sweden has done with the Cardigans and Ace Of Base, says Faria.

Rudi Steenhuisen, managing director of PolyGram Portugal, says that since presenting Silence 4 at meetings, his PolyGram colleagues have been paying more attention to Portuguese acts. "We need a success story so they can listen to other artists," he says.

Abrunhosa (Billboard, April 12, 1997), Portugal's leading pop artist, is currently a Polydor

France priority with a self-titled French release. This album is quite different from product available in his home country, featuring new sleeve artwork and



THE DELFINS

songs from "Viagens" (Journey) and "Tempo" (Time), his 1994 and '96 Portuguese albums, respectively.

"I think it's already an achievement to secure the release of a

Portuguese pop record in a foreign market," says Abrunhosa, who argues that Portuguese musicians have a disadvantage compared with other acts.

"This record took me to 'level zero' in the European market, and for the next one I'll be able to conquer a wider audience. Both press and musicians have heard about me. I'm not a stranger in a strange land anymore."

In Brazil, a different version of "Tempo" was released. A cover of his song "Lua" by Brazilian singer Sandra de Sá established him as a songwriter. Some concerts that were well-received by the press led to the local release

(Continued on page 64)

## Japanese Rights Body Finds New President

BY STEVE McCLURE

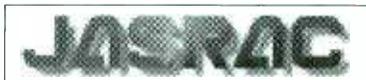
TOKYO—The Japanese performance/mechanical rights society has chosen former gymnast Kiyoko Ono as its new president.

Ono, 62, is the first woman to be president of the Japanese Society for Rights of Authors, Composers, and Publishers (JASRAC). She was elected to the presidency at a Nov. 4 meeting of the society's general assembly.

The election was originally scheduled for Oct. 8 but was postponed after finding candidates for the president's post proved difficult (Billboard, Oct. 17). Ono was the sole candidate in the election.

She succeeds Moriyuki Kato, a former Cultural Affairs Agency official

who played a major role in drafting Japan's current Copyright Law. Media reports here say Kato intends to run for the governorship of western Japan's Ehime Prefecture with



the backing of the ruling Liberal Democratic Party and other political parties.

Ono won a bronze medal in gymnastics at the 1964 Tokyo Olympics and later became active in politics, serving as a Liberal Democratic Party member of Japan's Upper House, where she played an active role in a

## Hong Kong's KPS Chain Forced Into Receivership

This story was prepared by Ann Tsang in Hong Kong and Victor Wong in Taipei, Taiwan.

HONG KONG—Debt-ridden Hong Kong-based video, music, and computer software chain KPS has gone into receivership following rapid expansion and legal action over a failed prepaid coupon scheme.

With 38 stores in Hong Kong and 230,000 members, the chain previously commanded about half of the home video rental market here. Although the company holds assets of \$176 million Hong Kong (\$22.7 million), its liabilities are said to have come from bank loans, rentals on its 38 properties, debts to suppliers, and loans from

its parent company, CV Consumer Service.

However, receiver Ernst & Young reports that eight potential buyers have emerged. The rising seven-store Movieland chain has already confirmed its interest in taking over the beleaguered company, and supermarket chain Park 'N Shop is also rumored to be interested. Movieland owner Colin Grant says that any further action will depend on KPS' financial details and the discussions that his company is having with outside investors.

Levin Lo, GM of Universal Music Hong Kong, says KPS' demise is detrimental to the music industry, because distributors now have 38 fewer megastore outlets through which to sell their products. However, he says, Universal and the other major labels had been preparing for the worst.

"There had been signs for the past six months that this was going to happen, so we were well-prepared for it," he says.

Lo adds that KPS has not been an active account for Universal since rumors began to surface of its imminent demise.

Prescott Price, chief financial director for EMI Southeast Asia, acknowledges that KPS had incurred debts with his company, but he said he couldn't comment on figures.

"There was money involved, but

(Continued on next page)

## Parallels Raise Stakes For Ausmusic Week

BY CHRISTIE ELIEZER

MELBOURNE, Australia—The repeal in July of parallel import restrictions is shaping this year's Ausmusic Week, being held Nov. 23-29. As in the past eight years, radio and TV are encouraged to celebrate local music with increased airplay and coverage. A variety of concerts is being held throughout the country under the event's banner.

The biggest of these will be a free beach concert at Surfers Paradise in Queensland with 60 acts; the three-day Queenscliff Festival near Melbourne with 150 performances by 45 acts, including Renee Geyer, Tiddas, and Joe Camilleri; 12-act concerts in Darwin and South Australia; and the eighth annual Dolphin Music Awards in regional New South Wales, with sets from six young acts and "encour-

agement" awards to young and Aborigine talent.

But this year sees a focus on songwriting and originality, says Sue Gillard, GM of organizer Ausmusic. Ausmusic is the Melbourne-based national grass-roots association that teaches technical and business acumen to aspiring musicians and tries to foster a market for those skills.

"With parallel importing opening up a level playing field, it's obvious there's a need to encourage artists to develop international markets through original repertoire," says Gillard. "The impact of the law is terrible for new artists. The major record companies will have less money to invest in local acts, and independents like Shock have already cut back on their roster because they're competing for retail space with cheaper im-

ports."

The point was emphasized at the Nov. 9 launch of Ausmusic Week by singer and patron Tina Arena and Jeff Kennett, premier of the state of Victoria. Three projects were launched simultaneously. One was Ausmusic's "Our Music Our Say" album, which features the winners of a songwriters competition held in conjunction with the Australian Songwriters Assn. and the Australian Performance Rights Assn. The second was "Rocking In The Real World," a guide to the music industry written by Gillard and Andrew Masterson. The third was the inaugural Ausmusic Awards, which recognize contributions in developing new talent. Handed out by Mushroom Records founder Michael Gudinski, the awards honored the Triple J net-

(Continued on page 78)



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## Cheng Renews Contract With Warner

BY ANN TSANG

HONG KONG—Warner Music has renewed its contractual relationship with the Hong Kong star whose former manager used to be one of the company's top executives in Asia.

The artist, Sammi Cheng, has been a top-selling performer with Cantonese and Mandarin repertoire since 1995 for Warner, which she joined from independent Capital Artists. Her strongest markets have been Hong Kong and Taiwan, but her albums have also sold in Chinese communities further afield, such as Canada. According to Warner, her cumulative album sales over the past three years are 1.5 million (Cantonese) and 1.3 million (Mandarin), excluding sales under license in mainland China.

Earlier this year, Cheng won a Viewer's Choice prize during the Channel V Chinese music awards (Billboard, Feb. 7). Terms of the re-signing have not been disclosed.

Cheng's first Cantonese album under the new deal is expected to be released within the next three months, with a Mandarin project scheduled for release in the New Year.

*'We are extremely optimistic about Sammi's continued impact on the market'*

The economic problems of Hong Kong and other Asian music markets have reduced the prospect of guaranteed sales for even the most established regional artists, but Cheng's continuity with Warner is important for both sides. "Even in difficult economic times such as these, artists with the quality and

talent of Sammi come through," says Warner Music South East Asia senior VP Lachlan Rutherford. "We are extremely optimistic about her continued impact on the market."

The label has also made efforts to broaden Cheng's appeal through liaisons with international artists. Last year, American pop/R&B act All-4-One, which is affiliated with Atlantic Records U.S., recorded a duet with her for inclusion on the Asian version of one of the group's albums.

Cheng was formerly managed by Frankie Lee, who resigned as managing director of Warner Music Hong Kong this past June after three years in the post (Billboard, June 13). Lee had supervised Cheng's career while running the label—with the knowledge of Warner regional executives—but the arrangement ended when Rutherford came on board in April this year. At the  
*(Continued on page 64)*

## newsline...

**"PAY-FOR-PLAY" HAS APPEARED** in the U.K. radio market, with the indie reissue label Westside Records buying airtime on two radio stations in Kent in eastern England. Westside, a division of U.K. midprice specialist VCI, has bought a two-hour Friday night slot on the restricted-license commercial station Maidstone FM until the end of November. The paid-for program will feature tracks from Westside's classic catalog, which includes artists such as Procol Harum, the Move, and the O'Jays. The show is presented by Bob Fisher and Tony Rounce, Westside's managing director and GM, respectively. The label has also bought airtime during AC/gold station Medway FM/Rochester's drive-time show until the end of January 1999. "Whether we sell one or a thousand records by doing this, it will be worthwhile," says Rounce. He believes that commercial radio largely ignores this type of music and that buying airtime is the only way to gain exposure. "We hope we will stir up a few of our contemporaries into following our lead," he says.

MIKE MCGEEVER

**SWEDEN WILL HOST** the opening night at MIDEM in Cannes in January. The Swedish government has contributed 500,000 krona (\$65,500) for the event. A music industry committee was just formed; it consists of Stuart Ward and Roland Sandberg (both of Export Music Sweden), Ola Hakansson (managing director of Stockholm Records), Dag Häggqvist (chairman of the Swedish national group of the International Federation of the Phonographic Industry), and Thomas Johansson (president of booking agent EMA Telstar). Helene Adamsson of the Polar Music Prize is a project consultant. The committee has yet to decide which acts may be involved.

ANDERS LUNDQUIST

**SHIPMENTS BY POLYGRAM ITALY** were at record levels last month, according to the company. Notable October releases included U2's "The Best Of 1980-1990" (300,000 units shipped), Dire Straits' "Sultans Of Swing—The Very Best Of" (50,000 units), and new albums from local artists Franco Battiato ("Gommalacca," 200,000 copies); Gianna Nannini; Biagio Antonacci; and Carmen Consoli. Total trade value was 26 billion lire (\$16.25 million), with an additional 12 billion lire (\$7.5 million) worth of orders collected during the same month. Jazz repertoire also registered an exceptional month, with shipments worth more than 1 billion lire (\$625,000), the company says.

**PolyGram**

MARK DEZZANI

**NORWAY'S COMPETITION AUTHORITY**, Konkurransetilsynet, is expected to issue a ruling on whether the mechanical rights society TONO should continue to be exempt from anti-cartel price legislation. Warner/Chappell Norway had charged that the exemption leads to discrimination against certain types of music through TONO's system of royalty rates based on five genre-based categories. Warner/Chappell professional manager Jon Johannessen says, "We have had to complain many times over their definitions. Pop and rock writers are placed at the lowest end [and get paid less than classical composers, for example], and local rights owners are also favored over international rights owners." TONO managing director Cato Strøm was unavailable for comment.

KAIR LOFTIUS

**KIM VECERA, CEO OF MTV AUSTRALIA**, resigned effective Nov. 6. She cites "creative differences regarding the future development of the 24-hour music channel on Optus Vision." During her two years as head, Vecera built MTV into pay TV's biggest channel in Australia through innovative on-air sponsorships.

CHRISTIE ELIEZER

**IRISH ACTS** including U2, Van Morrison, Boyzone, Sinéad O'Connor, Enya, and the Corrs are among artists contributing songs to a fund-raising album for the victims of the bomb attack in Omagh that rocked Northern Ireland's fragile peace process in August. The album, "Across The Bridge Of Hope," is due for release in the U.K. and Ireland Nov. 30 through 3MV on the newly formed White Label. It takes its title from a poem written by 12-year-old Sean McLaughlin shortly before he lost his life in the tragedy; the poem is read on the album by actor Liam Neeson. Enya has recorded a new version of "Silent Night," and Morrison offers a fresh acoustic version of "The Healing Game." O'Connor has recorded "Chiquitita," a song once donated by Abba to UNICEF. All royalties will go to the Omagh Fund.

NIGEL WILLIAMSON

**ZIC ZAC, THE POLISH** label bought by BMG Entertainment International two years ago, is being relaunched as a stand-alone label under the BMG umbrella. "By reinvigorating the Zic Zac brand name as a separate label, we will effectively create another home for outstanding new talent," says Thomas Stein, BMG president in the German-speaking territories and Eastern Europe. Zic Zac's relaunch is being overseen by its founder, Marek Kosciukiewicz, who moves from a position as GM of BMG Poland to head Zic Zac. BMG Poland's new GM is Biljana Bakic, previously the company's director of legal and business affairs.

JEFF CLARK-MEADS

## HONG KONG'S KPS CHAIN FORCED INTO RECEIVERSHIP

*(Continued from preceding page)*

this isn't the first time something like this has happened to us in the region," he says. Price adds that he's not yet sure how much effect the closure will have on EMI's sales.

KPS was established in 1981 by founders Garrie and Kitty Roman as a small mom-and-pop video rental store. In 1987, the company opened its first megastore, which sold and rented videos, CDs, and laserdiscs. The chain rapidly ascended to take the top position in the marketplace, with a share close to 60%. It was renamed KPS Retail Stores Ltd. in 1987 while simultaneously expanding to Taiwan.

By 1996, revenue had reached \$100 million. However, the company began to face the problems presented by movie parallel imports, the massive rise in CD piracy, and the introduction of 1997's Copyright Ordinance, which cut product availability by 30%.

By 1997's end, as the Asian economic crisis started to dramatically affect consumers, KPS had lost more than \$12 million Hong Kong (\$1.5 million). The Romans resigned, followed shortly thereafter by chief executive Rodney Miles, who had been brought in to spearhead KPS' expansion.

Earlier this year, rumors began to surface that KPS might fold, provoking panic rentals and a severe lack of interest in coupon purchasing. KPS' coupons were prepaid vouchers that consumers could buy and later redeem for video rentals. The system was intended to represent a bank of credit into which customers could make deposits and withdrawals.

With business declining, the company launched its now-infamous Coupon Burn campaign in a last-ditch attempt to salvage its business. During the Coupon Burn campaign, clients had a limited time to use their existing coupons, which were often

purchased in bulk quantities (representing up to 500 rentals).

The chain announced that after the Coupon Burn campaign, the megastores would resume a cash-only rental operation, rendering any unused coupons worthless. Millions of coupons were apparently used, but some disgruntled customers also took legal action in an attempt to get their money back.

On Oct. 23, the Small Claims Tribunal ruled that KPS should compensate the four customers who had sued for a total of \$3,040 Hong Kong (\$390), thus paving the way for thousands of possible further claims.

The company has blamed this ruling for its demise, because talks with a major corporation about a takeover broke down amidst the problems.

Forced closure had earlier been averted after KPS sold off its Taiwan subsidiary to raise additional funds to keep it afloat.

KPS's philosophy was to offer both video and audio products under the same roof; due to its community-based retailing approach, it placed an emphasis on pricing. Its average prices often rivaled those offered elsewhere.

KPS executives in Hong Kong couldn't be reached for comment by press time. But John Parker, managing director of KPS Taiwan, comments, "I think it's only fair to hang a lot of the blame in Hong Kong on the piracy issue. Piracy is getting worse—it's not getting better."

KPS stores in Taiwan remain under separate ownership and are unaffected by the Hong Kong collapse.

## KPS Closing To Benefit Piracy

HONG KONG—Industry figures are predicting that video, CD, and computer software pirates will "make millions" as a result of the demise of KPS.

A total of 40,000 illegal DVDs worth \$6 million Hong Kong (\$775,000) were part of a haul of 270,000 optical discs seized Nov. 5 in raids on 15 factories here. The pirated items were reportedly imported from Indonesia and Taiwan.

Meanwhile, Macau police seized 274,000 pirated laserdiscs from a truck attempting to cross into the Portuguese colony from the mainland border. On Nov. 7 and 8, pirates were cashing in on the closure of KPS by setting up illegal stalls close to subway stations, taking advantage of consumers not being able to stock up on product for the weekend from

their normal supplier.

Laserdiscs sales were reported to be brisk in locations notorious for the distribution of pirated product, where items were being sold at an average of \$40 Hong Kong (\$5) per disc. Customs officers have vowed to maintain their fight against the pirates with all resources available.

Between January and October 1998, 35 million pirated discs worth \$900 million Hong Kong (\$116 million) were seized by the authorities, compared with the 4.4 million worth \$140 million Hong Kong (\$18 million) in 1997.

KPS parent company CV Consumer Service has estimated that retailers lost more than \$1 billion Hong Kong to pirates last year.

ANN TSANG

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# HITS OF THE



# WORLD

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JAPAN (Dempa Publications Inc.) 11/16/98			GERMANY (Media Control) 11/10/98			U.K. (Chart-Track) 11/09/98			FRANCE (SNEP/IFOP/Tite-Live) 11/07/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	OWARI NAKI TABI MR. CHILDREN TOY'S FACTORY	1	1	FLUGZEUGE IM BAUCH OLI P. HANSA/ARIOLA	1	1	BELIEVE CHER WEA	1	1	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
2	1	ALL MY TRUE LOVE SPEED TOY'S FACTORY	2	2	BELIEVE CHER WEA	2	NEW	EACH TIME E-17 TELSTAR	2	2	CHANTER POUR CEUX QUI SONT LOIN CHEZ EUX LAAM DL'AVEMI
3	4	HURRY GO ROUND HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR	3	3	NO MATTER WHAT BOYZONE POLYDOR	3	3	WOULD YOU TOUCH & GO V2	3	3	BROTHER LOUIE '98 MODERN TALKING FEAT. ERIC SINGLETON HANSA/BMG
4	3	BURNIN' X'MAS T.M. REVOLUTION ANTINOS RECORDS	4	4	WE LIKE TO PARTY VENGABOYS MOTOR MUSIC	4	NEW	IF YOU BUY THIS RECORD THE TAMPERER FEAT. TURING MAYA JIVE/ZOMBA	4	8	SIMARIK TARKAN PODIS/POLYGRAM
5	NEW	PEACH!! MASAHARU FUKUYAMA BMG JAPAN	5	4	ONCE UPON A TIME DOWN LOW K-TOWN/SHIFT MUSIC/ZYX	5	NEW	FALLING IN LOVE AGAIN EAGLE-EYE CHERRY POLYDOR	5	5	THE BOY IS MINE BRANDY & MONICA EASTWEST
6	NEW	ALL NIGHT LONG AM I SUZUKI SONY	6	6	IMMORTALITY CELINE DION FEAT. THE BEE GEES COLUMBIA	6	NEW	ANOTHER ONE BITES THE DUST QUEEN FEATURING WYCLEF JEAN & PRAS DREAMWORKS/UNIVERSAL	6	7	SI TU M'AIMES LARA FABIAN POLYDOR
7	5	SNOW DROP L'ARC-EN-CIEL K/00N/SONY	7	7	EGOIST FALCO EMI	7	5	SWEETEST THING U2 ISLAND	7	12	CRUSH JENNIFER PAIGE EDEL
8	6	FORBIDDEN LOVER L'ARC-EN-CIEL K/00N/SONY	8	5	PROTECT YOUR MIND DJ SAKIN & FRIENDS OVER-DOSE/CLUB TUNES/INTERCORD	8	6	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	8	17	I WANT TO SPEND MY LIFETIME LOVING YOU TINA ARENA & MARC ANTHONY COLUMBIA
9	7	THUNDERBIRD T.M. REVOLUTION ANTINOS RECORDS	9	14	HOW DEEP IS YOUR LOVE DRU HILL MERCURY	9	2	OUTSIDE GEORGE MICHAEL EPIC	9	13	RESTER FEMME AXELLE RED VIRGIN
10	NEW	SMOKIN' BILLY THEE MICHELLE GUN ELEPHANT COLUMBIA	10	10	GOD IS A DJ FAITHLESS CHEEKY/INTERCORD/EMI	10	NEW	DAYDREAMIN' TATYANA ALI MJJ MUSIC/EPIC	10	15	MA B*NZ SUPREME NTM EPIC
11	NEW	UMI TO ANATA NO MONOGATARI REIKA MIKU PONY CANYON	11	17	LORDS OF THE BOARDS GUANO APES SUPERSONIC/GUN/ARIOLA	11	4	I JUST WANNA BE LOVED CULTURE CLUB VIRGIN	11	NEW	C'EST BEAU LA VIE DOC GYNECO & BERNARD TAPIE VIRGIN
12	NEW	LOVIN' YOU NANASE AIKAWA CUTTING EDGE	12	9	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	12	7	BLUE ANGELS PRAS MICHEL RUFFHOUSE/COLUMBIA	12	6	BYE BYE MENELIK SMALL/SONY
13	8	RELAX BLACK BISCUITS BMG JAPAN	13	12	IF YOU BELIEVE SASHA WEA	13	NEW	BRAND NEW START PAUL WELLER ISLAND	13	4	THIS IS HOW WE PARTY S.O.A.P. TRISTAR/SONY
14	9	PERFUME OF LOVE GLOBE AVEV TRAX	14	11	STAY 2-4 FAMILY EPIC	14	NEW	GUESS I WAS A FOOL ANOTHER LEVEL NORTH-WESTSIDE/BMG	14	9	PANIQUE CELTIQUE MANAU POLYDOR
15	11	MY WINDING ROAD THE YELLOW MONKEY FUN HOUSE	15	13	DIE FLUT JOACHIM WITT & PETER HEPPNER ZEIT-BOMBE/EPIC	15	10	TELL ME MA SHAM ROCK JIVE	15	11	LIFE DES'REE EPIC
16	NEW	KIMI WO SAGASHITE NEPTUNE TOY'S FACTORY	16	NEW	WEIDER HEIR WESTERHAGEN WEA	16	15	GIRLFRIEND BILLIE INNOCENT/VIRGIN	16	14	STAND BY ME 4 THE CAUSE RCA
17	12	SA YO NA RA GLOBE AVEV TRAX	17	18	DOO WOP (THAT THING) LAURYN HILL COLUMBIA	17	9	THANK U ALANIS MORISSETTE MAVERICK/WEA	17	19	ARE U READY ORGANIZ M6 INTERNATIONAL/SONY
18	10	NEVER END SIAM SHADE SONY	18	19	SUPA RICHIE RICHIE CHLODWIG/ARIOLA	18	8	HOME ALONE R. KELLY FEATURING KEITH MURRAY JIVE	18	10	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
19	17	SWEET HEART GLOBE AVEV TRAX	19	16	CRUSH JENNIFER PAIGE EDEL	19	NEW	ROLLERCOASTER B*WITCHED EPIC	19	NEW	FREE BACON POPPER HOT TRACKS/SONY
20	13	KUMOJI NO HATE COCCO VICTOR	20	NEW	SCHMERZ IN MIR RICKY EASTWEST	20	16	ALBUMS	20	18	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN
1	NEW	YUMI MATSUOYA NEUE MUSIK YUMI MUTSITOYA COMPLETE BEST VOLUME 1 TOSHIBA-EMI	1	NEW	ALANIS MORISSETTE SUPPOSED FORMER INFAT- UATION JUNKIE WEA	1	5	U2 THE BEST OF 1980-1990 ISLAND	1	1	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
2	1	SOUTHERN ALL STARS SAKURA VICTOR	2	NEW	U2 THE BEST OF 1980-1990 MERCURY	2	7	OASIS THE MASTERPLAN CREATION	2	NEW	VARIOUS ARTISTS ENFOIRES EN COEUR RESTO DU COEUR/WEA
3	7	CELINE DION THESE ARE SPECIAL TIMES EPIC	3	NEW	THE KELLY FAMILY FROM THEIR HEARTS EMI	3	1	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	3	2	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
4	2	NERIYUKA MAKIHARA LISTEN TO THE MUSIC SONY	4	3	WESTERNHAGEN RADIO MARIA WEA	4	19	ALANIS MORISSETTE SUPPOSED FORMER INFAT- UATION JUNKIE MAVERICK	4	NEW	MOSSESS A PRENDRE PIAS
5	3	U2 THE BEST OF 1980-1990/U2 THE B-SIDES MERCURY	5	NEW	THE ROLLING STONES NO SECURITY VIRGIN	5	NEW	M PEOPLE THE BEST OF M PEOPLE M PEOPLE/BMG	5	19	ALANIS MORISSETTE SUPPOSED FORMER INFAT- UATION JUNKIE MAVERICK/WEA
6	NEW	MIYUKI NAKAJIMA DAIGINMAKU PONY CANYON	6	5	DIE ROTEN ROSEN WIR WARTEN AUF'S CHRISTKIND EASTWEST	6	3	ANNUAL IV MINISTRY OF SOUND	6	3	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHRIQUE/SONY
7	NEW	ALANIS MORISSETTE SUPPOSED FORMER INFAT- UATION JUNKIE WARNER	7	1	R.E.M. UP WEA	7	2	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) 550 MUSIC/EPIC	7	NEW	THE ROLLING STONES NO SECURITY VIRGIN
8	6	KIRORO NAGAIADA KIRORONOMORI VICTOR	8	4	PHIL COLLINS HITS WEA	8	2	R.E.M. UP WARNER	8	7	FLORENT PAGNY SAVOIR AIMER MERCURY
9	5	B'Z B'Z THE BEST TREASURE ROOMS RECORDS	9	NEW	CHER BELIEVE WEA	9	9	VARIOUS ARTISTS HUGE HITS 1998 SONY TV/WARN- ER ESP/GLOBAL TV	9	NEW	PORTISHEAD PNYC BARCLAY/POLYGRAM
10	8	RYOKO HIROUSE WINTER GIFT '98—HAPPY SONGS & MUSIC CLIPS WARNER	10	2	WOLFGANG PETRY EINFACH GEIL! NA KLAR/ARIOLA	10	4	THE BEAUTIFUL SOUTH QUENCH GO DISCS/MERCURY	10	6	AXELLE RED A TATONS VIRGIN
11	NEW	THE GARDENS A PLACE IN THE SUN TOY'S FACTORY	11	9	EROS RAMAZZOTTI EROS LIVE ODD/ARIOLA	11	NEW	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF EPIC	11	4	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY
12	4	OASIS THE MASTERPLAN EPIC	12	NEW	JOE COCKER THE GREATEST HITS EMI	12	8	PHIL COLLINS HITS VIRGIN	12	11	ANDRE RIEU ROMANTIQUE PHILIPS/POLYGRAM
13	19	TAKURO YOSHIDA HAWAIIAN RHAPSODY FOR LIFE LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	13	6	BRYAN ADAMS ON A DAY LIKE TODAY POLYDOR	13	14	CHER BELIEVE WEA	13	14	VARIOUS ARTISTS AUX SUIVANTS BARCLAY/POLY- GRAM
14	NEW	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	14	NEW	CELINE DION THESE ARE SPECIAL TIMES COLUMBIA	14	NEW	VARIOUS ARTISTS THE BEST OF THE LOVE ALBUM VIRGIN/EMI	14	10	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC
15	9	AEROSMITH A LITTLE SOUTH OF SANITY UNIVERSAL VICTOR	15	7	DEPECHE MODE THE SINGLES '86-'98 MUTE/INTER- CORD	15	11	LADYSMITH BLACK MAMBAZO THE BEST OF— THE STAR & WISEMAN POLYGRAM TV	15	NEW	NOIR DESIR REMIXES BARCLAY/POLYGRAM
16	NEW	STARDUST REVUE MOODY BLUES ZETIMA	16	10	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	16	RE	CORRS TALK ON CORNERS LAVA/ATLANTIC	16	8	MIC SOLAAR LE TOUR DE LA QUESTION EASTWEST
17	15	YO-YO MA YO-YO MA PLAYS PIAZZOLLA SONY	17	8	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY	17	16	B*WITCHED B*WITCHED EPIC	17	5	MANAU PANIQUE CELTIQUE POLYDOR
18	NEW	SOUNDTRACK RHYTHM AND POLICE MERCURY	18	14	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	18	15	VARIOUS ARTISTS THE ALL TIME GREATEST MOVIE SONGS SONY MUSIC TV	18	9	R.E.M. UP WARNER
19	12	PHIL COLLINS HITS WARNER	19	12	ANDRE RIEU ROMANTIC MOMENTS PHILIPS/POLYDOR	19	NEW	MEAT LOAF THE VERY BEST OF MEAT LOAF VIRGIN	19	NEW	EROS RAMAZZOTTI EROS LIVE ARIOLA/BMG
20	13	VARIOUS ARTISTS DANCEMANIA EXTRA TOSHIBA-EMI	20	NEW	M PEOPLE THE BEST OF M PEOPLE M PEOPLE/RCA	20	18	STEPS STEP ONE JIVE	20	NEW	OASIS THE MASTERPLAN CREATION/SONY
CANADA (SoundScan) 11/21/98			NETHERLANDS (Stichting Mega Top 100) 11/14/98			AUSTRALIA (ARIA) 11/09/98			ITALY (Musica e Dischi/FIMI) 11/09/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY	1	1	NO MATTER WHAT BOYZONE POLYDOR	1	3	ROLLERCOASTER B*WITCHED EPIC	1	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
2	4	SWEETEST THING (PART 2) U2 ISLAND	2	2	BOOM, BOOM, BOOM, BOOM! VENGABOYS ZOMBA	2	2	CRUSH JENNIFER PAIGE SHOCK	2	6	SWEETEST THING U2 ISLAND/MERCURY
3	3	SWEETEST THING U2 ISLAND	3	5	ARE YOU THAT SOMEBODY? AALIYAH WARNER	3	2	FROM THIS MOMENT ON SHANIA TWAIN MERCURY	3	2	SHOCK NEJA NEW MUSIC/LUP
4	1	THANK U ALANIS MORISSETTE MAVERICK/WARNER	4	3	LA TRIBU DE DANA MANAU POLYDOR	4	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	4	4	IF YOU BUY THIS RECORD THE TAMPERER FEAT. MAYA TIME
5	5	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN/EMI	5	4	HOU ME VAST VOLUMIA! BMG	5	7	EVERYBODY GET UP FIVE BMG	5	5	SOLO UNA VOLTA ALEX BRITTI DO IT YOURSELF/UNI- VERSAL
6	8	SOME KINDA WONDERFUL SKY EMI	6	8	WAT ZOU JE DOEN? BLOF EMI	6	5	REDUNDANT/TIME OF YOUR LIFE (GOOD RID- DANCE) GREEN DAY WEA	6	11	IRIS GOO GOO DOLLS REPRISE/WEA
7	9	THE BOY IS MINE BRANDY & MONICA ATLANTIC/WARNER	7	11	CRUSH JENNIFER PAIGE ROADRUNNER	7	8	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN	7	10	WE LIKE TO PARTY! VENGABOYS TIME
8	6	THE POWER OF GOODBYE MADONNA MAVERICK/WARNER	8	6	DOO WOP (THAT THING) LAURYN HILL COLUMBIA	8	11	FINALLY FOUND HONEYZ 1ST AVENUE/MERCURY	8	8	MOVE MANIA SASH! FEATURING SHANNON X-IT/ FMA
9	7	BECAUSE OF YOU '98 MOTOOWN	9	9	THANK U ALANIS MORISSETTE MAVERICK/WARNER	9	9	VIVA FOREVER SPICE GIRLS VIRGIN	9	7	KING OF MY CASTLE WAMDUE PROJECT AIR- PLANE/LEVEL ONE
10	10	IF YOU COULD READ MY MIND STARS ON 54: ULTRA NATE, AMBER & JOCELYN ENRIQUEZ TOMMY BOY/WARNER	10	13	YAKALELO NOMADS EPIC	10	6	SWEETEST THING U2 ISLAND	10	9	OUTSIDE GEORGE MICHAEL EPIC
11	13	TIME AFTER TIME INOJ COLUMBIA/SONY	11	12	ZELFS JE NAAM IS MOOI HENK WESTBROEK MER- CURY	11	10	UNDER THE BRIDGE/LADY MARMALADE ALL SAINTS LONDON	11	3	LOVE SONG X-TREME DANCE FACTORY
12	12	WESTSIDE TQ CLOCKWORK/EPIC/SONY	12	7	SWEETEST THING U2 MERCURY	12	14	IF YOU COULD READ MY MIND STARS ON 54: ULTRA NATE, AMBER & JOCELYN ENRIQUEZ MUSH- ROOM/FESTIVAL	12	14	THANK U ALANIS MORISSETTE MAVERICK/WEA
13	15	MY FAVORITE MISTAKE SHERYL CROW A&M	13	10	I WANT YOU BACK MELANIE B. FEAT. MISSY ELLIOTT VIRGIN	13	12	LIFE DES'REE EPIC	13	13	BLU ZUCCHERO POLYDOR
14	16	TOUCH IT MONIFAH UPTOWN/UNIVERSAL	14	NEW	MORE DAYS TO COME E-LIFE SOUL RELATION	14	16	SWAY BIG RUNGA COLUMBIA	14	17	TONIGHT I'M DREAMING FIFTY FIFTY DANCEWORLD/ ART
15	14	THE FIRST NIGHT MONICA ARISTA/BMG	15	14	OUTSIDE GEORGE MICHAEL EPIC	15	17	THANK U ALANIS MORISSETTE MAVERICK/WARNER	15	16	STORM STORM V2
16	17	SHOW ME D-CRU DEXTER ENTERTAINMENT	16	16	MY FAVOURITE GAME THE CARDIGANS POLYDOR	16	15	I WANT YOU BACK MELANIE B. FEAT. MISSY ELLIOTT VIRGIN	16	12	SAY IT ONCE ULTRA EASTWEST/CGD
17	20	LOVE ME 112 FEATURING MASE BAD BOY/ARISTA/BMG	17	20	ALL 'BOUT THE MONEY MEJA COLUMBIA	17	13	EVERYBODY GET UP FIVE BMG	17	20	AMOR A LA MEXICANA THALIA VIRGIN/TIME
18	19	ONE WEEK BARENAKED LADIES REPRISE/WARNER	18	NEW	VOORGOED BNN & FRIENDS MERCURY	18	NEW	REDUNDANT/TIME OF YOUR LIFE (GOOD RID- DANCE) GREEN DAY WEA	18	NEW	IF WE TRY KAREN RAMIREZ UNIVERSAL/LEVEL ONE
19	NEW	HOW DEEP IS YOUR LOVE DRU HILL UNIVERSITY/ISLAND	19	19	GUESS I WAS A FOOL ANOTHER LEVEL BMG	19	15	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN	19	15	MUSIC SOUNDS BETTER WITH YOU STARDUST
20	RE	MAKE IT HOT NICOLE EASTWEST/WARNER	20	17	PULVERTURM NIELS VAN GOGH NEWS	20	NEW	THE DOPE SHOW MARILYN MANSON UNIVERSAL	20	RE	CUBA LIBRE GG D'AG BXR/MEDIA
1	NEW	ALBUMS	1	1	ALBUMS	1	NEW	ALBUMS	1	NEW	ALBUMS
2	NEW	U2 THE BEST OF 1980-1990 ISLAND	2	4	BOYZONE WHERE WE BELONG POLYDOR	2	NEW	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM	2	NEW	U2 THE BEST OF 1980-1990 ISLAND/MERCURY
3	NEW	ALANIS MORISSETTE SUPPOSED FORMER INFAT- UATION JUNKIE MAVERICK/WARNER	3	NEW	ALANIS MORISSETTE SUPPOSED FORMER INFAT- UATION JUNKIE MAVERICK/WARNER	3	NEW	ALANIS MORISSETTE SUPPOSED FORMER INFAT- UATION JUNKIE WEA	3	1	ALANIS MORISSETTE SUPPOSED FORMER INFAT- UATION JUNKIE MAVERICK/WEA
4	NEW	CELINE DION THESE ARE SPECIAL TIMES 550 MUSIC/SONY	4	2	PHIL COLLINS HITS WARNER	4	2	PHIL COLLINS HITS WEA	4	NEW	R.E.M. UP WARNER/WEA
5	1	PHIL COLLINS HITS ATLANTIC/WARNER	5	3	DE DIJK HET BESTE VAN MERCURY	5	10	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC	5	7	CONSOLI C MEDIAMENTE ISTERICA CYCLOPE RECORDS/MERCURY
6	NEW	SOUNDTRACK NOTRE DAME DE PARIS SELECT STREET	6	8	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY	6	3	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	6	11	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY
7	4	BECK MUTATIONS DGC/GEFFEN/UNIVERSAL	7	12	PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA POLYGRAM	7	8	THE LIVING END THE LIVING END EMI	7	NEW	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC
8	5	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/SONY	8	7	VOLUMIA! VOLUMIA! BMG	8	4	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM	8	3	OASIS THE MASTERPLAN CREATION/EPIC
9	3	VARIOUS ARTISTS PURE DANCE NO. 3 POLYGRAM	9	9	ANOUK TOGETHER ALONE DINO MUSIC	9	6	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF VERTIGO/POLYGRAM	9	2	PHIL COLLINS HITS WEA
10	6	BRYAN ADAMS ON A DAY LIKE TODAY A&M	10	6	BLOF HELDER EMI	10	14	SHANIA TWAIN COME ON OVER MERCURY	10	9	LAURA PAUSINI LA MIA RISPOSTA CGD
11	NEW	SOUNDTRACK ARMAGEDDON COLUMBIA/SONY	11	5	ACDA & DE MUNNIK NAAR HUIS S M A R T	11	7	B*WITCHED B*WITCHED EPIC	11	8	VASCO ROSSI CANZONI PER ME EMI
12	2	OASIS THE MASTERPLAN EPIC/SONY	12	11	ILSE DELANGE WORLD OF HURT WARNER	12	9	COLD CHISEL THE LAST WAVE OF SUMMER MUSH- ROOM/SONY	12	12	AEROSMITH A LITTLE SOUTH OF SANITY GEFFEN/ UNIVERSAL
13	7	R.E.M. UP WARNER	13	NEW	R. KELLY R. ZOMBA	13	13	REGURGITATOR UNIT RE-BOOTED EASTWEST	13	6	RENATO ZERO AMORE DOPO AMORE FONOPOL/EPIC
14	8	ROB ZOMBIE HELLBILLY DELUXE GEFFEN/UNIVERSAL	14	10	BZN A SYMPHONIC NIGHT II MERCURY	14	11	FIVE FIVE BMG	14	4	EROS RAMAZZOTTI EROS II LIVE DDD/BMG
15	12	VARIOUS ARTISTS M.C. MARIO DANCE 2001 SONY	15	13	MARCO BORSATO DE BESTEMMING POLYDOR	15	12	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST	15	13	MINA CELENTANO MINA CELENTANO RTI
16	10	GOD GOO DOLLS DIZZY UP THE GIRL WARNER	16	17	R.E.M. UP WARNER	16	NEW	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC	16	5	FRANCO BATTIATO GOMMALACCA MERCURY
17	9	SHANIA TWAIN COME ON OVER MERCURY	17	NEW	THE KELLY FAMILY FROM THEIR HEARTS EMI MUSIC	17	17	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC	17	15	LUCIO BATTISTI PENSIERI EMOZIONI RICORDI/BMG
18	13	VARIOUS ARTISTS ALL STARS 1999 POP/WARNER	18	NEW	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF EPIC	18	16	AQUA AQUARIUM UNIVERSAL	18	10	883 GLIANNI FR/RTI
19	14	JAY-Z VOL. 2 . . . HARD KNOCK LIFE ROC-A-FELLA/DEF JAM/MERCURY	19	14	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC	19	NEW	STEPS STEP ONE MUSHROOM/SONY	19	NEW	DEPECHE MODE THE SINGLES '86-'98 MUTE/B

# HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA		11/14/98		SPAIN		(AFYVE/ALEF MB) 10/31/98			
THIS WEEK	LAST WEEK	SINGLES				THIS WEEK	LAST WEEK	SINGLES			
1	3	BELIEVE CHER WEA				1	1	OUTSIDE GEORGE MICHAEL EPIC			
2	2	NO MATTER WHAT BOYZONE POLYDOR				2	3	SWEETEST THING U2 MERCURY			
3	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA				3	2	CONTIGO ROSANA UNIVERSAL			
4	5	SWEETEST THING U2 ISLAND				4	5	OLE REMIXES AZUCAR MORENO EPIC			
5	6	FLUGZEUGE IM BAUCH OLI P. HANSA				5	NEW	LAS CAMPANAS DEL AMOR MONICA NARANJO EPIC			
6	4	OUTSIDE GEORGE MICHAEL EPIC				6	6	LIFE DES'REE EPIC			
7	8	CRUSH JENNIFER PAIGE EDEL				7	10	CRUSH JENNIFER PAIGE EDEL			
8	7	BELLE DANIEL LAVOIE POMME/SONY/UNIVERSAL				8	NEW	MILLENNIUM ROBBIE WILLIAMS CHRYSALIS			
9	NEW	IF YOU BUY THIS RECORD THE TAMPERER FEATURING MAYA JIVE/TIME				9	4	ONLY WHEN I LOSE MYSELF DEPECHE MODE MUTE/RCA			
10	NEW	EACH TIME E-17 POLYGRAM/STRONGSONGS				10	8	PUTO MOLOTOV UNIVERSAL			
		<b>ALBUMS</b>						<b>ALBUMS</b>			
1	NEW	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER BROS.				1	NEW	ROSANA LUNA NUEVA UNIVERSAL			
2	NEW	U2 THE BEST OF 1980-1990 ISLAND				2	1	JULIO IGLESIAS MI VIDA—GRANDES EXITOS COLUMBIA			
3	1	R.E.M. UP WARNER				3	2	JOAN MANUEL SERRAT SOMBRAS DE LA CHINA ARIOLA			
4	2	PHIL COLLINS HITS VIRGIN/WEA				4	NEW	SERGIO DALMA HISTORIAS NORMALES MERCURY			
5	3	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF VERTIGO				5	6	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY			
6	NEW	OASIS THE MASTERPLAN CREATION				6	3	PHIL COLLINS HITS WARNER			
7	4	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS				7	NEW	ANA BELEN LORQUIANA—POEMAS DE F. GARCIA LORCA ARIOLA			
8	NEW	CHER BELIEVE WEA				8	4	JARABE DE PALO DEPENDE VIRGIN			
9	NEW	THE ROLLING STONES SECURITY—LIVE VIRGIN				9	8	LAURA PAUSINI MI RISPUESTA DRO			
10	NEW	CELINE DION THESE ARE SPECIAL TIMES VIRGIN				10	5	MIKE OLDFIELD TUBULAR BELLS III WARNER			

MALAYSIA		(RIM) 11/10/98		HONG KONG		(IFPI Hong Kong Group) 10/11/98					
THIS WEEK	LAST WEEK	ALBUMS				THIS WEEK	LAST WEEK	ALBUMS			
1	1	VARIOUS ARTISTS MAX 4 BMG				1	2	WILLIAM SO SOLITUDE GO EAST			
2	3	THE CORRS TALK ON CORNERS 143/WARNER				2	3	FAYE WONG CHONG YOU EMI			
3	2	VARIOUS ARTISTS LOVE HITS SONY				3	1	JACKY CHEUNG NO REGRET POLYGRAM			
4	5	SITI NURHALIZA ADIWARNA SUWAH				4	6	DICKY & COW BOY PAO XIAO WHAT'S MUSIC			
5	4	SEARCH BIKIN WILAYAH BMG				5	NEW	A-MEI CHANG HOLDING HANDS EMI			
6	9	FAYE WONG CHANG YOU EMI				6	4	ANDY HUI ANDY HUI 98 CONCERT ALBUM GO EAST			
7	RE	911 MOVING ON EMI				7	8	REN XIAN QY THE SAD PACIFIC ROCK			
8	NEW	GIL HERE AM I BMG				8	NEW	STEVEN MA DAY N NIGHT KINSTON			
9	NEW	SHERRY CHANG HUI MEI HOLDING HANDS FORWARD				9	7	EKIN CHENG MY PAPER RING BMG			
10	RE	SPICE GIRLS SPICEWORLD EMI				10	5	EDMOND LEUNG EDMOND LEUNG'S GREATEST LOVE SONGS CAPITAL ARTISTS			

IRELAND		(IRMA/Chart-Track) 11/05/98		BELGIUM		(Promuvi) 11/13/98					
THIS WEEK	LAST WEEK	SINGLES				THIS WEEK	LAST WEEK	SINGLES			
1	2	IRREPLACEABLE KERRI ANN RAGLAN ROAD				1	1	NO MATTER WHAT BOYZONE POLYDOR/POLYGRAM			
2	1	SWEETEST THING U2 ISLAND				2	3	SIMARIK TARKAN PODIS/POLYGRAM			
3	NEW	BELIEVE CHER COLUMBIA				3	4	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA/SONY			
4	3	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA				4	2	HOW MUCH IS THE FISH? SCOOTER CLUB TOOLS/ROADRUNNER/SONY			
5	4	STAND BY ME 4 THE CAUSE RCA				5	5	LA TRIBU DE DANA MANAU POLYDOR/POLYGRAM			
6	10	PERFECT 10 THE BEAUTIFUL SOUTH GO! DISCS				6	9	DOODAH CARTOONS EMI			
7	7	OUTSIDE GEORGE MICHAEL EPIC				7	6	GOD IS A DJ FAITHLESS CHEEKY/ZOMBA/ROUGH TRADE			
8	5	MILLENNIUM ROBBIE WILLIAMS CHRYSALIS				8	10	PULVERTURM NIELS VAN GOGH KOSMOTUNE/BMG			
9	NEW	WOULD YOU TOUCH & GO V2				9	NEW	BOOM, BOOM, BOOM, BOOM! VENGABOYS JIVE/ZOMBA/ROUGH TRADE			
10	6	FINALLY FOUND HONEYZ 1ST AVENUE/MERCURY				10	8	STRAIGHT TILL THE END/CELEBRATE FIOCCO OUTLINE/ANTLER-SUBWAY EMI			
		<b>ALBUMS</b>						<b>ALBUMS</b>			
1	NEW	U2 THE BEST OF 1980-1990 ISLAND				1	NEW	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM			
2	NEW	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/REPRISE				2	1	HELMUT LOTTI GOES CLASSIC (FINAL) & CLASSIC CHRISTMAS PIET ROELEN/POLYGRAM			
3	NEW	OASIS THE MASTERPLAN CREATION				3	2	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY/POLYGRAM			
4	1	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS				4	4	KABOUTER PLOP KABOUTER PLOP STUDIO 100/POLYGRAM			
5	2	R.E.M. UP WARNER BROS				5	3	PHIL COLLINS HITS WARNER			
6	NEW	VARIOUS ARTISTS HUGE HITS 1998 SONY TV/WARNER				6	NEW	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER			
7	NEW	M PEOPLE THE BEST OF M PEOPLE M PEOPLE				7	8	R.E.M. UP WARNER			
8	4	THE BEAUTIFUL SOUTH QUENCH GO! DISCS				8	5	HELMUT LOTTI ROMANTIC RCA/BMG			
9	8	TOMMY FLEMING RESTLESS SPIRIT DARA				9	6	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA			
10	2	PHIL COLLINS HITS VIRGIN				10	7	SOUNDTRACK NOTRE DAME DE PARIS POMME/UNIVERSAL			

AUSTRIA		(Austrian IFPI/Austria Top 40) 11/09/98		SWITZERLAND		(Media Control Switzerland) 11/15/98					
THIS WEEK	LAST WEEK	SINGLES				THIS WEEK	LAST WEEK	SINGLES			
1	1	FLUGZEUGE IM BAUCH OLI P. BMG				1	1	FLUGZEUGE IM BAUCH OLI P. BMG			
2	4	BELIEVE CHER WARNER				2	2	NO MATTER WHAT BOYZONE POLYDOR/POLYGRAM			
3	2	IMMORTALITY CELINE DION FEATURING THE BEE GEES SONY				3	10	BELIEVE CHER WARNER			
4	3	NO MATTER WHAT BOYZONE POLYDOR/POLYGRAM				4	3	I DON'T WANT TO MISS A THING AEROSMITH SONY			
5	5	TI AMO 98 RAPUBLIC EMI				5	5	GOD IS A DJ FAITHLESS EMI			
6	6	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA/SONY				6	4	THAT'S MY WAY TO SAY GOODBYE CHRISTIAN WUNDERLICH BMG			
7	8	SWEETEST THING U2 ISLAND/POLYGRAM				7	8	KEINI TRANE MEH GOLA PHONAG			
8	7	WISH (KOMM ZU MIR) FRANKA POTENTE FEAT. THOMAS D SONY				8	NEW	CELEBRATE DJ BOBO EMI			
9	RE	EGOIST FALCO EMI				9	6	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE SONY			
10	NEW	GOD IS A DJ FAITHLESS EMI				10	NEW	DOO WOP (THAT THING) LAURYN HILL COLUMBIA/SONY			
		<b>ALBUMS</b>						<b>ALBUMS</b>			
1	NEW	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM				1	NEW	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WEA			
2	5	CHER BELIEVE WARNER				2	1	GOLA UF U DERVO PHONAG			
3	NEW	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER				3	NEW	CELINE DION THESE ARE SPECIAL TIMES SONY			
4	2	EAV HIMBEERLAND EMI				4	NEW	U2 THE BEST OF 1980-1990 POLYGRAM			
5	1	R.E.M. UP WARNER				5	3	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF POLYGRAM			
6	3	PHIL COLLINS HITS WARNER				6	2	BRYAN ADAMS ON A DAY LIKE TODAY POLYGRAM			
7	7	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF VERTIGO/POLYGRAM				7	4	LAURA PAUSINI LA MIA RISPOSTA WARNER			
8	NEW	AL BANOCARRISI II NUOVO CONCERTO WARNER				8	7	R.E.M. UP WARNER			
9	6	THE BEE GEES ONE NIGHT ONLY POLYGRAM				9	5	PHIL COLLINS HITS WARNER			
10	NEW	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II EMI				10	6	EROS RAMAZZOTTI EROS LIVE BMG			

# GLOBAL

## MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

**PORTUGAL:** Ornatos Violeta, Ithaka, Da Weasel, Blind Zero, and Cool Hipnoise are among the young Portuguese bands featured on "Tejo Beat," a compilation encapsulating the new Portuguese pop/rock and hip-hop scene. "Tejo Beat" grew from a workshop, sponsored by the international exhibition Expo 98 in Lisbon, with producers Mario Caldato Jr. (of Beastie Boys fame) and Mario Barreiros, but the project grew into a music festival and a record release. The record was released in October by NorteSul, an indie with links to EMI, and sales are close to 4,000 as of early November, says the label. Rui Miguel Abreu, the label's A&R manager, says plans for an international release depend on the response from indie labels such as Matador or the Beastie Boys' Grand Royal imprint, which have been talking to NorteSul.

NUNO GALOPIM

**ITALY:** Italian singer/songwriter Paolo Conte's mix of trad jazz, Latin American, and diverse world music influences is spreading beyond continental Europe, where a new live album, "Tournée 2" (CGD/EastWest), was released in late October. "The Best Of Paolo Conte" (CGD/EastWest), released in 1996, sold more than 500,000 copies, according to his label. A showcase concert in New York last June resulted in 15,000 copies of a repackaged "Best Of" being sold. Conte is known as the Jazz Poet in his homeland of Italy, and his live performances mesmerize his audiences. He is hoping a stint that started Nov. 9 at London's mythical Ronnie Scott's Jazz Club will break the ice with British aficionados of jazz and everything esoteric.



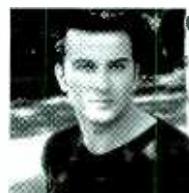
CONTE

MARK DEZZANI

**SINGAPORE/MALAYSIA:** Chinese pop/rock band Equal's third album, "Stand Beside Me," out this month, sets the stage for a wave of Malaysian Chinese rock. Three years ago, Equal was one of four Chinese rock acts signed by PolyGram Records, along with Alienoid, Baby Amps, and Barbastelles. Composing its own material, Equal gained a following with its Cantonese songs. Says Eric Yeo, managing director of PolyGram Singapore and Malaysia, "In a way, they are the logical follow-up to the home-grown Malay rock band scene that began with Search and Wings." The band performed in Singapore this month to promote the album. Meanwhile, Singapore indie label Mouse Records continues to promote the five Chinese rock bands—Lighthouse, Zexus, Luan Dang, Tie Ding, and Mushroom—featured on the compilation "When Rock Breaks." A recent concert has been recorded, and Mouse Records' Roy Ong is looking for a distributor.

PHILIP CHEAH

**FRANCE/TURKEY:** Turkish star Tarkan would not be riding high at No. 4 on the French chart this issue "had it not been for a tourist friend returning home with his CD as a vacation souvenir," says Alain Veille, GM of PolyGram label Podis, who offered the 26-year-old artist an international licensing deal. Released in August, Tarkan's debut single in France, "Simarik"—nicknamed "The Kissing Song"—was given an enthusiastic reception by both radio and TV stations. With 240,000 copies sold, according to Podis, Tarkan is enjoying his new fame. "French audiences are open to exotic-sounding music," he says. Although a star in Turkey, Tarkan was raised in Germany, the next target territory for Podis. Living in New York for the past four years, he now aims for a worldwide career. "I want to bring my culture to the world, but singing in English is my ultimate dream," he says. A performance is planned for the legendary Paris Olympia next February.



TARKAN

CÉCILE TESSEYRE

**DENMARK:** EMI-Medley has decided to show Denmark's biggest rock band where it's at its best—onstage. In mid-November, the label released "Psycopatico," a double-live set featuring 16 tracks from D:A:D's tour of Denmark and Greenland. "Jacketless In December," a new studio track, went to radio stations in Denmark a week before the album's release. The single will be out in other Nordic territories later in the month. "There was so much good material from performances and it's been a year since their most recent album ["Simpatico"] was released, so it was about time they did a live set," says Mette Fjeldsted, export manager for the label. "Simpatico" earned double-platinum status for 100,000 units sold and a Dansk Grammy for rock album of the year. "Psycopatico" will be released in the other Nordic countries and Germany in January and probably later in Switzerland, Italy, and Portugal, where D:A:D has a big fan base from past performances.

CHARLES FERRO

**U.K.:** Underground garage—a fusion of disco and other underground dance rhythms—has produced hit singles for the likes of the Dreem Teem and 187 Lockdown, who have both released mix albums. Producer/artist Donna Dee is the first act from this scene to release an original album. "Spellbound" (Mecca/Castle Communications) engagingly mixes funky rhythms, deep basslines, and dark ambient soundscapes with some live musicianship, which made for a lively set at London's Leisure Lounge club two days prior to the album's Nov. 2 release. "She's made an effort bringing in live music. It's good for the scene," reflects noted garage producer Gavin "DJ Face" Mills. Dee will release a single, "Here We Go, Blah!"/"Missin' U," in late November.



DEE

KWAKU

PORTUGUESE ACTS MAKE INT'L STRIDES

(Continued from page 59)

of "Tempo." "Por Amor," a soap opera soundtrack featuring his song "Se Eu Fosse Um Dia O Teu Olhar" (If One Day I Was Your Eyes), has sold more than half a million copies in Brazil (according to PolyGram), where Abrunhosa will focus his international career. "It's the most important market for me," he claims.

Delfins, another major Portuguese pop act, are developing an international career in Latin American countries. BMG Portugal has issued an album featuring Spanish-language versions of some of the band's most popular songs. Titled "Azur" (Blue), the album was released



ABRUNHOSA

this summer and is one of the few exports available in Portuguese record stores. "Spanish is a more colorful language than Portuguese," said Delfins singer Miguel Angelo after the Madrid sessions where the vocals for "Azur" were cut.

"Azur" will also be released in Mexico, Colombia, Venezuela, and Argentina next year. "It's like a welcome card," says Angelo of "Azur." "Our next record will have simultaneous release in all Latin American countries, and that will be the one to make it big."

Luis Represas, formerly of the act Trovante, will soon have an international release of his BMG

CHENG

(Continued from page 60)

time, industry insiders said that Lee's association with Cheng had complicated matters when Warner Music Hong Kong sought to sign other Chinese recording stars.

Cheng and Lee subsequently parted company, and she now manages herself. Mark Lankester succeeded Lee as managing director of Warner Music Hong Kong. The label is reported to have formed a much closer relationship with the artist than previously.

Cheng's most recent Warner album, "Feel So Good," has reportedly sold more than 100,000 copies in Hong Kong alone—where the overall market has dropped by 30% this year—making it the top-selling Cantonese title in the territory this year to date. The album has also spawned two No. 1 singles, "Crying Game" and "Ideal Lover."

FOR THE RECORD

Demos for EMI act Risquée were produced in Los Angeles by Zig Zag Productions, not just in Cologne, Germany, and London, as stated in an Oct. 17 story.

debut and latest solo album. "La Hora Del Lobo" (The Wolf's Hour), entirely sung in Spanish, will be available in Spanish-speaking territories. "Translating songs into other languages is like translating a book, thus letting a wider audience be aware of its meaning," Represas says.

Meanwhile, the Japanese market had two exclusive Portuguese releases this summer. The first was a compilation album by Ala Dos Namorados, "Ao Sul" (Southward) on Toshiba-EMI. A live album is slated for release in Portugal in December, when the band plans to tour Japan. "There was no promotion

effort around this compilation, and it already sold over 10,000 units," says João Gil, the band's lead singer, who's counting on the Japanese concerts and promotion to establish Ala Dos Namorados as a leading Portuguese presence in the Asian country.

The other Japanese-only Portuguese release, also from Toshiba-EMI, is a Nuno Guerreiro solo album. The lead vocalist from Ala Dos Namorados recorded an album featuring classic, internationally known songs and performed a number of them in Lisbon during Expo '98. His solo album is not scheduled for Portuguese release yet. "It's made up of a kind of music foreign to the Portuguese standard taste," explains Guerreiro. The record, which he describes as a "very Japanese thing," features "When The Saints Go Marching In," the theme song of a Japanese soap opera.

David Ferreira, EMI-VC's managing director, concludes that this year's Portuguese international successes are the result of a long campaign. "We started some years ago, and we have a story of solid success built up over Madredeus, with global sales now well over 2.5 million."

EMI-VC was among the first to employ a full-time manager for international export and licensing. "Things don't fall out of the sky, and to have attention one has to show a success story. Our work with Madredeus in Belgium, Greece, Spain, Italy, and Japan gave us credibility," he says.

Ferreira, who this year secured international releases for rap artist General D, reggae act Kusondulola, pop singer Mäozinha, and young fado crooner Camané, believes that the growth of Portuguese artists' global sales is also due to a cultural change in the market. "People don't believe anymore that all things come out of the U.K. and U.S. The process started with the world music phenomenon and took its own path afterward."

Coeur De Lion Taps Global Sounds

BY LARRY LeBLANC

TORONTO—Richard Paquet, president/owner of Montreal-based label Coeur de Lion Records, credits his music-retailing experience with giving him the insight into consumer habits that he needs to select and market his artist roster.

"It's not complicated the way I work," says Paquet, owner of the 20-store, Quebec-based Polysons chain. "I know what people buy and what they are looking for: Music is not only for young people. It is also for people after 25."

That knowledge helped Paquet spot early on the Canadian market potential for French soprano Emma Shaplin and Belgian light-opera singer Helmut Lotti.

Five years ago, Paquet founded Coeur de Lion, which is distributed nationally by Musicor, to tap into popular product available in France that was not being released in Canada. The label's first release was the TV-advertised compilation "Vingts Chansons Inoubliables" by French singer Michele Torr, which was licensed from Musidisc SA in France.

Coeur de Lion's catalog now consists of 130 albums primarily licensed from European sources and includes artists such as Italy's Richard Cocciante. About half of the catalog, 60 titles, are easy-listening budget collections. There are 20 world beat titles by acts such as Bevinda (Portugal); Yuri Buenaventura (Colombia); Juan Carlos Caceres (Argentina); Cesaria Evora, Tito Paris, and Maria Alice (Cape Verde Islands); and Sally Nyolo and Henri Dikongue (Cameroon).

Since its March 27 release here, Shaplin's remarkable debut album, "Carmine Meo," recorded in Latin and Italian for EMI France-distributed Pendragon Records, has sold 92,000 units in Canada, primarily in mostly French-speaking Quebec, says Paquet. The album has sold 800,000 units worldwide, he says.

"What convinced me about Emma was her extraordinary voice," says Paquet. "Also, the mood of the album—I don't think there's anything similar in the market. It's not classical music."

Says Shaplin about her new age/classical-styled approach, "I'm an opera student. This album, compared to opera, is very free."

Three releases from Lotti, who records for the Belgian independent label Piet Roelen Productions, have also sold well in Canada, mostly in Quebec. Paquet says "Helmut Lotti Goes Classic I," released in 1997, has sold 202,000 copies; "Helmut Lotti Goes Classic II," also released in 1997, has sold 87,000; and "Helmut Lotti Goes Classic III," released Nov. 3, has moved 47,000.

With limited radio exposure, retailers have been selling the Shaplin title based primarily on in-store play. "'Carmine Meo' is an in-store hit," says Stewart Duncan, director of music for three-store Indigo Books Music & Cafe chain here. "You put it on, you sell it."

"People are now coming in and ask-

ing about Emma Shaplin, but [the album] first sold because we played it," says Bob Sagman, owner of Sound & Script, a Toronto music store specializing in adult-styled music.

While Coeur de Lion has previously produced medley-styled albums under such names as the Crooners, the Country Road Band, and the Rock 'N' Rollers, Paquet now wants the label to be more aggressive in developing Quebec artists.

In September, Coeur de Lion released "Pour Le Meilleur Et Pour Le Pire" by Montreal's Rudeluck, featuring singer Luck Mervil, who is appearing in Luc Plamondon's rock opera "Notre Dame De Paris" in Paris. Rudeluck's album has sold 9,000 units to date, says Paquet. PolyGram France will release it in France Monday (16). Coeur de Lion's most ambitious album, "Chants Gregorian Contemporaine" by the Monks of Abbaye St. Benoit Leba Ben Sum, was released here Nov. 10.

Within Quebec's music industry, Paquet has a reputation for hard-nosed fiscal toughness and for being musically astute. His Polysons stores (with 120 employees) and Coeur de Lion (six employees) are seen as tightly administered, cost-conscious, and

profitable. He plans to open nine Polysons stores in the next year and to step up production of domestic product at Coeur de Lion.

"Richard is extremely sharp," says Shelly Stein-Sacks, director of special products at the nine-store Archambault Music chain in Quebec. "Basically, he decided to stake out a territory, and he's exploiting it very well. He works with an I-don't-care-if-you-get-it-or-not attitude."

Without commercial radio support, Paquet says, his label must aggressively market its artists via TV advertising and exposure on TV variety and talk shows and on the 2-year-old video channel MusiMax. Paquet credits MusiMax for providing Canadian breakthroughs for Lotti and Shaplin and exposing his world beat roster.

"What's cool about Coeur de Lion is that they have an eye for business and a good ear for music," says Benoit Varnnasse, director of music programming for MusiMax. "Their [successes] with Helmut Lotti and Emma Shaplin are incredible, because that kind of music doesn't get programmed on radio. They are also very much involved with the world beat scene and bring us videos by such interesting artists as Cesaria Evora."

ADISQ To Boost Canadian Acts

Kevin Parent, Bruno Pelletier Lead Quebec Awards

BY LARRY LeBLANC

TORONTO—Quebec industry figures expect to see a significant sales bounce at retail from the 20th annual ADISQ Awards, held Nov. 1 in Montreal (*Billboard Bulletin*, Nov. 2).

"The ADISQ Awards always have a big impact [on sales]," says Benoit Varnnasse, director of music programming for the Montreal-based MusiquePlus and MusiMax video channels. "On many occasions it gives a second wind to an album."

"There's a positive sales influence that builds before the awards, and it continues after the awards," adds Shelly Stein-Sacks, director of special products for the nine-store Archambault Music in Quebec. "We sell a lot of [domestic] product following the show. Anyone who had any exposure [from the ADISQ Awards] at all benefits with increased sales."

The awards show, the regional equivalent of the Juno Awards for Quebec's primarily French-speaking music industry, took place at the Molson Centre and was broadcast live on Quebec's Radio-Canada TV network.

Most likely to benefit are the two top winners: charismatic folk-styled singer/songwriter Kevin Parent and Bruno Pelletier, currently scoring with Paris audiences via his starring role in Luc Plamondon's rock opera "Notre Dame De Paris."

Pelletier took home three major awards. His Disques Artiste recording, "Miserere," was voted both pop/rock album and best-selling album of the year. He also won top honors for best concert of the year by a singer. Additionally, the Chandelle Musique

soundtrack to "Notre Dame De Paris," in which he appears, won for the most popular album of the year.

Tacca Musique's Parent was voted top male artist, and his Quebec hit "Frequenter L'Oubli" from his album "Grand Parleu, Petit Faiseur" was named top song and top videoclip.

The ADISQ show was hosted by impressionist Andre-Philippe Gagnon, singers Rene Simard and Jean-Pierre Ferland, and Quebec's own Celine Dion, who sang several songs, including duets with Simard and Ferland. The three-hour show also featured performances by Dion, Pelletier, Okoume, Les Colocs, and Isabelle Boulay.

As modern rock ensemble Lili Fatale accepted its trophy for discovery of the year, singer Nathalie Courchesne told the audience that the province's AC-dominated music scene was significantly shifting toward a more musically diverse direction.

"The world is evolving, with all kinds of new musical styles, and it's normal that these new styles of music would begin to have an impact here," said Courchesne. "There are a lot of young groups out there, and my message is that you shouldn't give up."

Later on, when Dubmatique won for top group, its front man, D.J. Choice, predicted further changes in Quebec music. "Rap is definitely what the kids in Quebec are into," he said.

In other categories, Belgian-born singer Lara Fabian was voted the Quebec artist with the most success outside Quebec, and Mario Chenart was named top singer/songwriter.

# Merchants & Marketing

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## Concrete Takes New Routes To Breaking Acts

*Lifestyle-Marketing Firm Buoy Artists Bypassed By Broadcasters*

BY ED CHRISTMAN

NEW YORK —Although Concrete Marketing began life 15 years ago as a firm that targeted the marketplace for metal music, owner Bob Chiappardi says it has now diversified into a lifestyle-marketing company.

"People look at us and see metal," says Chiappardi. "But we worked the first Melissa Etheridge and Tracy Chapman albums, and we have worked Jimmy Buffett albums." The company has also worked releases by Fatboy Slim, Leah Andreone, Kate Bush, and Bob Dylan.

While Concrete initially increased its business by working metal music, Chiappardi says the company now operates on two premises.

"We find alternative ways of

exposing music that is not radio or MTV," he says. "And if there is an act that talks to a certain lifestyle, we will figure a way to get to that audience."

Although the company has worked hard to expand beyond metal and hard rock, Chiappardi acknowledges that the core of its business comes from that genre. Among the acts that the company has worked with are White Zombie, Marilyn Manson, Korn, Limp Bizkit, Aerosmith, Monster Magnet, Metallica, Ozzy Osbourne, Nine Inch Nails, Soundgarden, Alice In Chains, Megadeth, Pantera, and Van Halen.

And although Concrete offers many services to labels, "the bulk of what we do is geared toward retail," says Chiappardi. The company has a working database of more than 3,500 stores nationwide—divided by genre—that it can target to work acts. At the center of its retail services are retail telemarketing, the

Concrete Corner, and RetailVision.

The Concrete Corner service is 7 years old; it lets labels get price-and-position preference and in-store play in 300 stores, mainly independents. Each store dedicates space to the program and features 10 records on a



monthly basis. Labels pay about \$6,000 to participate; Concrete then sets up price-and-position programs and advertises in regional publications across the country. Moreover, labels can buy additional services, such as listening parties at the Concrete Corner stores.

"We can do 300 listening parties all in the same weekend," says Chiappardi.

RetailVision lets labels feature bands on genre video reels that are played in 1,200 stores nationwide. The

*(Continued on page 67)*

## Let It Be Awes Collectors In Minneapolis And Cyberspace

BY CHRIS MORRIS

MINNEAPOLIS—Shopping at Let It Be Records is an amazing experience even for everyday record buyers. But guests who are invited into the store's basement are bedazzled by what they find there.

Owner Ryan Cameron recalls, "I took Adam [Yauch] from the Beastie Boys down there, and he said, 'I don't want to

leave! I don't even want to do the show tonight!' It was pretty funny. And he freaked out. He said, 'There's three records I'm looking for, and there's no way in hell you'll have 'em!' So he named the first one, and sure enough, we had it—I had a sealed one for him. Then he said, 'OK, what about this one?' And I had that. He named the third one—I had all three of 'em sit-

ting down there. He couldn't believe it. Then he was down there for a couple more hours, digging. He was just losing it."

Let It Be, located on Nicollet Mall in the heart of downtown Minneapolis, has that kind of effect on people.



Stocked with 20,000 CDs and between 20,000 and 30,000 LPs, the store is a mecca for the Twin Cities' vinyl

junkies. And it boasts a basement of nearly 7,000 square feet that houses the LPs and 78s that feed the store's World Wide Web business.

"The nice thing about being where we are, and pray to God we don't have to move soon, is that we have a huge amount of storage in our basement," Cameron says.

The 38-year-old proprietor started his store in September 1987 after 11 years in record retail; during that time, he had worked for Montgomery Ward and the regional music chains Northern Lights and Hot Licks.

"Ever since I was a kid, I've known that I wanted to work in a record store," Cameron says. "I just knew that that was what I always wanted to do, and I got to the point where it was time to make a leap and decide if I wanted to do it on my own and take the plunge or continue to work for people who couldn't care less about music. I just decided to take the plunge."

The store was originally located in a 1,700-square-foot space in the Loring Park area just outside of downtown Minneapolis. After what Cameron calls "some pretty tough years," Let It Be relocated to its current site in 1989.

Walking into the store, one is immediately struck by the enormous

## Target Aims High With Holiday Sets From EMI, Universal

BY EILEEN FITZPATRICK

LOS ANGELES—Target Stores expects to sell more than 1.5 million combined units of two exclusive holiday CDs featuring pop and country artists, sources say.



EMI Music Special Markets has put together the 11-track pop collection "Sounds

Of The Season," which will be priced at \$5.99 for the CD and \$3.99 for the cassette.

"A Country Christmas '98" was compiled by Universal Music Special Markets. It is priced like EMI's set. Both albums have been in stores since Oct. 6.

The Universal release features pre-

viously released songs from Reba McEntire ("This Christmas"), Vince Gill ("It Came Upon A Midnight Clear"), Steve Wariner ("Let It Snow"), Randy Travis ("Where The Heart Lives"), Mark Chesnut ("Light Of The World"), Gary Allan ("It Must Have Been Old Santa Claus"), Tracy Byrd ("No Room"), Lee Ann Womack ("His Will Was Done"), Collin Raye ("I'll Be Home For Christmas"), and Trisha Yearwood ("Have Yourself A Merry Little Christmas").

The two CDs will be a focal point of the mass merchant's holiday marketing program, which kicked off Saturday (14) and has previously featured exclusive CD compilations from Sony Music and Warner Bros.

Although Target declined to com-

ment about the program, label executives provided details.

The 850-store chain will give the titles upfront positioning in its music departments. Displays will be set up at checkout lanes, and listening positions will be in the stores' "trim a tree" departments.

Target will also prominently display and offer at sale prices new albums from each of the artists featured on the compilations.

"That's all part of the package," says EMI Music Special Markets VP of marketing Roy Gattinella.

In addition, Target will advertise "Sounds Of The Season" and "A Coun-



try Christmas '98" in its circulars throughout the holiday season. The circulars are distributed to more than 50 million households each week.

Executives could not say how well the albums were selling. SoundScan said at press time that it had no record of sales for them because the titles hadn't been filed in its system. But sources have indicated that Target has committed to buy 1 million units of the pop compilation and 500,000 units of the country title.

Three songs on the EMI CD—"Christmastime In Tinseltown" by Big Bad Voodoo Daddy, "Carol Of The Bells" by Deana Carter, and Meredith Brooks' rendition of "Rudolph The Red-Nosed Reindeer"—were record-

*(Continued on next page)*



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## LET IT BE AWES COLLECTORS IN MINNEAPOLIS AND CYBERSPACE

(Continued from preceding page)

amount of vinyl on display. By Cameron's account, LPs account for nearly 40% of the store's business. "I would say that new vinyl is maybe 5% of our business, for domes-

tic stuff," he says. "Used vinyl is about 10%. Import vinyl is probably about 7%. Dance vinyl, on the other hand, is almost 15%. When you add that all up, obviously it adds up to a significant

chunk. The dance vinyl is a huge portion of our business."

The dance vinyl is segregated in a separate room that was inaugurated when Let It Be expanded into newly available space at its current site two years ago. The popularity of the genre at the store has led Cameron to mount a number of DJ-oriented in-



New LPs, as well as CDs, are an important part of the product mix at Let It Be.

store events. (The shop utilizes its own stage and sound system for band in-stores.)

"Cassettes don't even count in the equation here," Cameron says. "The rest [of our business] is new CDs. We do sell used CDs, but it's definitely not a huge portion of our business. We probably sell more in used vinyl every month than we do in used CDs."

While Let It Be does a healthy business in dance, electronica, and indie rock, Cameron emphasizes that his store is a full-service operation.

He says, "British pop stuff—when it comes to stuff like that, we're the only store in town that really caters to that market. Of the imports we sell, most of it is British pop-type stuff, like the Oasis CD singles or the new Boo Radleys, if it doesn't come out here. That's a huge deal . . . We carry way more than [dance and indie rock]. We carry lots of jazz, we carry lots of blues, we carry lots of new music, lots of experimental music—unconventional is what we call it. That's a huge portion of our business, too."

Let It Be stocks all of its CDs behind the counter; customers are allowed to audition anything in the store on an item-by-item basis. There are no dedicated listening stations.

The store also does a healthy business in books, magazines, T-shirts, and posters.

"And we have tons of music videos," Cameron notes with some pride. "It's hard to find places that sell [music videos]. In town, we have people who come in all the time and say, 'I can't believe how many videos you have for sale.' I go to other independent stores, and they don't have any, and then you go to the chain stores, and they don't have any either. And then you go to the video stores, and it's rental only, usually. There's usually very little for sale. We do rent and sell our videos, but primarily people just buy 'em."

For the truly dedicated consumer, Let It Be's basement is where the action is.

"In a little over the last year, we've bought two huge major collections," Cameron says. "One was 78s . . . We bought literally a quarter of a million 78s in one chunk, thanks to my banker, who was kind enough to extend me a loan. That was very much a gamble, because we don't carry 78s in the store; we've never dealt with 78s before. I don't want to carry 78s in the store—they're too fragile, and we don't really have the space for them, so all the 78s are [sold] online. It's just easier to do it that way. It's still a lot of work, but we reach the people we need to reach . . . To reach our global market, we really need to do it via our Web site."

Let It Be's Web site, [www.letitbe.com](http://www.letitbe.com), went up in January 1997. "It's never been a huge thing," Cameron says. "It probably just barely pays for the monthly service fee of having it. But it allows us to have an online presence, which appears to be important in this day and age. We never started to do any business on



Pictured at Let It Be, from left, are owner Ryan Cameron and full-time staffers Marc Mueller and John Beggs.

it until we started to do the [78] auctions, until we started to do something unique."

The Web site has also marketed records from another enormous purchase made by the store.

"Shortly after we bought all the 78s, the opportunity came up to buy an old store's stock of sealed cut-out LPs," Cameron says. "The store, Pyramid Records, went out of business in the mid-'80s . . . Out of the blue, this guy called me who was a broker for a landlord who owned the building that that store used to be in. He had taken possession of the records, because the guy had basically moved out overnight. And he had been sitting on these records all these years and had never done anything with them. All of a sudden, they were up for sale as well . . . It was about 40,000 pieces."

"I'd just walked away from buying \$100,000 worth of 78s. I'm swimming in stuff here. Not only that, I'm not sure if these records are worth \$100,000 or not. It's just a total gamble . . . After I saw what was in [the Pyramid stock], I knew that we had to buy them. There was no way around it. It was an offer to the highest bidder, and we placed the highest bid. A lot of that stuff we sell online as well, to kind of alternate the 78

auctions. One month it'll be a 78 auction; the next month it'll be sealed stuff out of the Pyramid stock. That stuff we put out on the floor as well. A lot of that stuff we sold through the store. Eventually, it'll get to the point where we won't have any more Pyramid stuff to auction, but we'll have a bunch of other stuff. We're



Let It Be is located in the heart of downtown Minneapolis.

never at a shortage of stuff that we can auction."

The diversity and depth of Let It Be's stock has led the store to prosperity. Cameron estimates he did \$1.25 million in gross sales during 1997 and that his gross will be near \$1.4 million for this year.

Cameron, who works the floor with his staff of 10 (which includes six buyers), says he maintains Let It Be as a store that can serve not only the manic collector but the average consumer as well.

He says, "The thing I'm proudest about, other than my staff, which I'm extremely proud of, is that just about anybody can walk into our store—it doesn't matter how old or how young you are, or how narrow or how wide your focus is for what you listen to—and there's gotta be something here you want. There has to be. There's no way you can walk out and say, 'I didn't see anything I was remotely interested in.' It's almost impossible. You just didn't take the time."

## TARGET

(Continued from preceding page)

ed especially for the compilation.

"Target has really committed to this project," says Gattinella. Referring to the newly recorded tracks, he adds, "That allowed us to create a recording fund for these songs."

Other featured artists on "Sounds Of The Season" include Spice Girls (with Ginger Spice) performing "Sleigh Ride," the Backstreet Boys on "Christmas Time," Sarah McLachlan performing "Song For A Winter's Night," Hanson on "What Christmas Means To Me," Everclear on "Santa Baby," and Celtic singer Loreena McKennitt on "Good King Wenceslas." None of the recordings has been previously released.

In addition, the EMI set includes Brian McKnight's "The First Noel" and contemporary Christian artist Michael W. Smith's "The Happiest Christmas." Both songs are on each of the artists' new Christmas albums.

## newsline...

**K-TEL INTERNATIONAL** has signed a deal with Microsoft by which K-tel Express, the company's online music store, will be included on the Microsoft Network's Shopping Channel, MSN Shopping (<http://shopping.msn.com>). K-tel's news, as with previous Internet reports, sent the stock soaring. Shares closed 98.4% higher at \$22.94 on heavy volume. Under the deal, MSN and such Microsoft World Wide Web sites as Sidewalk and MSNBC will feature links to K-tel Express. Microsoft will display banner ads for the online store on its network.

**VIACOM** reports that video chain Blockbuster's cash flow, or earnings before interest, taxes, amortization, and depreciation, rose 21.7% to \$138.3 million in the third fiscal quarter from \$113.6 million in the same period a year ago, excluding one-time charges of \$175.7 million for excess inventory and the closing of underperforming stores. Same-store sales were 19% higher because of better inventory management, and revenue rose 20.8% to \$984.6 million

**VIACOM**

from \$814.7 million. Viacom sold Blockbuster Music to Warehouse Entertainment during the quarter. For MTV Networks, cash flow increased 18.1% to \$206.8 million from \$175.1 million a year ago, on a 19.1% gain in revenue to \$478.3 million from \$401.5 million. Because of the home video release of "Titanic," Paramount's cash flow rose 43.8% to \$148.6 million from \$103.3 million on a 22% jump in revenue to \$992.7 million from \$813.3 million.

**HB MUSIC**, an independent Los Angeles-based label, has signed an exclusive distribution deal with Navarre. Gold Koast Records will be the distributing label. HB Music has product in stores by hip-hop acts Da Booty Snatchaz and Big Fellas. The label is headed by Andra and Duncan Hines and Rio Vergini.

**BARNES & NOBLE** is acquiring its largest book and audiobook distributor, Ingram Book Group, for \$600 million—\$200 million in cash and \$400 million in stock. The deal drew the ire of the major bookseller association and from Barnes & Noble's biggest online competitor, Amazon.com. Ingram Book Group is a subsidiary of Nashville-based Ingram Industries.

**READER'S DIGEST ASSN.** says that revenue from books, music, and video rose 6% in the first fiscal quarter to \$372.3 million from the same period a year ago, and operating profit rose "significantly" because of the higher revenue, cost-cutting, and lower promotional spending.

**TICKETMASTER** has sued N2K for breach of contract in California Superior Court in Los Angeles, alleging that the online retailer breached an agreement by which it would become Ticketmaster's exclusive online music merchant. Ticketmaster seeks at least \$8 million in damages. N2K said in response that Ticketmaster "had breached their agreement with us" and implied that it might seek legal action. The contract between the companies—signed in April—was for \$12 million.

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# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
★ ★ NO. 1 ★ ★				
1	1	<b>GARTH BROOKS</b> ▲ <sup>10</sup> CAPITOL NASHVILLE 28689 (10.98/15.98)	<b>THE HITS</b> 18 weeks at No. 1	160
2	4	<b>ALANIS MORISSETTE</b> ▲ <sup>16</sup> MAVERICK 45901/WARNER BROS. (10.98/16.98) <b>HS</b>	JAGGED LITTLE PILL	176
3	2	<b>BEASTIE BOYS</b> ▲ <sup>8</sup> DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	371
4	3	<b>METALLICA</b> ▲ <sup>10</sup> ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	378
5	—	<b>THE TEMPTATIONS</b> MOTOWN 530853 (7.98 EQ/11.98)	GREATEST HITS VOLUME 1	1
6	5	<b>SHANIA TWAIN</b> ▲ <sup>10</sup> MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	193
7	—	<b>THE TEMPTATIONS</b> MOTOWN 635315 (5.98 EQ/9.98)	GREAT SONGS AND PERFORMANCES	1
8	26	<b>PINK FLOYD</b> COLUMBIA 37680 (10.98 EQ/16.98)	A COLLECTION OF GREAT DANCE SONGS	20
9	8	<b>CELINE DION</b> ▲ <sup>10</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	139
10	6	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>9</sup> TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	490
11	10	<b>SOUNDTRACK</b> ▲ <sup>9</sup> POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE	285
12	7	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	211
13	9	<b>PINK FLOYD</b> ▲ <sup>15</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1129
14	18	<b>JEWEL</b> ▲ <sup>8</sup> ATLANTIC 82700*/AG (10.98/15.98) <b>HS</b>	PIECES OF YOU	143
15	—	<b>THE TEMPTATIONS</b> MOTOWN 635212 (5.98 EQ/11.98)	ALL THE MILLION SELLERS	1
16	13	<b>GUNS N' ROSES</b> ▲ <sup>15</sup> Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	389
17	12	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	119
18	11	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	403
19	—	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>4</sup> AMERICAN GRAMOPHONE 1995 (1.98/15.98)	CHRISTMAS IN THE AIRE	59
20	—	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>5</sup> AMERICAN GRAMOPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS	112
21	14	<b>DAVE MATTHEWS BAND</b> ▲ <sup>4</sup> RCA 66904 (10.98/16.98)	CRASH	132
22	15	<b>DEF LEPPARD</b> ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	111
23	—	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>5</sup> AMERICAN GRAMOPHONE 1984 (10.98/15.98)	CHRISTMAS	101
24	32	<b>KORN</b> ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) <b>HS</b>	KORN	91
25	35	<b>FLEETWOOD MAC</b> ▲ <sup>4</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	326
26	17	<b>TOOL</b> ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	108
27	19	<b>LYNYRD SKYNYRD</b> ▲ <sup>2</sup> MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	186
28	24	<b>JAMES TAYLOR</b> ▲ <sup>11</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	420
29	22	<b>2PAC</b> ▲ <sup>9</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	139
30	—	<b>THE NETHERLANDS PHILHARMONIC ORCHESTRA</b> LASERLIGHT 14001 (2.98/4.98)	BRAHMS SYMPHONY NO. 4/TRAGIC OVERTURE	1
31	23	<b>PINK FLOYD</b> ▲ <sup>22</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	501
32	27	<b>METALLICA</b> ▲ <sup>5</sup> ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	449
33	30	<b>CREDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	277
34	25	<b>AEROSMITH</b> ▲ <sup>4</sup> Geffen 24716 (12.98/17.98)	BIG ONES	114
35	31	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	246
36	36	<b>KORN</b> ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	55
37	29	<b>SARAH MCLACHLAN</b> ▲ <sup>3</sup> NETTWERK 18725*/ARISTA (10.98/15.98) <b>HS</b>	FUMBLING TOWARDS ECSTASY	215
38	20	<b>EAGLES</b> ▲ <sup>9</sup> ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	210
39	28	<b>AC/DC</b> ▲ <sup>16</sup> ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	242
40	38	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> TOMMY BOY 1137 (10.98/15.98)	ESPN PRESENTS: JOCK JAMS VOL. 1	171
41	—	<b>KENNY G</b> ▲ <sup>7</sup> ARISTA 18767 (10.98/17.98)	MIRACLES — THE HOLIDAY ALBUM	51
42	34	<b>VAN MORRISON</b> ▲ <sup>3</sup> POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	407
43	21	<b>ERIC CLAPTON</b> ▲ <sup>7</sup> POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	316
44	40	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup> WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	56
45	39	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	159
46	33	<b>MADONNA</b> ▲ <sup>6</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	249
47	—	<b>LEANN RIMES</b> ▲ <sup>5</sup> CURB 77821 (10.98/15.98)	BLUE	103
48	42	<b>EAGLES</b> ▲ <sup>7</sup> Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	204
49	45	<b>AEROSMITH</b> ▲ <sup>9</sup> COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	299
50	44	<b>JOURNEY</b> ▲ <sup>9</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	457

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

## Merchants & Marketing

### CONCRETE TAKES NEW ROUTES TO BREAKING ACTS

(Continued from page 65)

video compilations are in four genres—alternative, rap, hard rock, and pop music, with the latter carrying the title of HitVision.

In addition to selling marketing programs like RetailVision and Concrete Corner, Concrete offers services according to labels' objectives. Examples include awareness marketing, priority marketing, grass-roots marketing, and tour marketing.

Concrete also has a World Wide Web site that helps market music. The Music Zone (musiczone.com) gets 10,000 to 20,000 visits a day, according to Chiappardi. Other Internet services include creating Web sites for labels.

When working with labels, Chiappardi says, he likes to be flexible in offering services, including retail marketing, radio promotion, "or doing something completely from scratch, like the Korn sampler."

For the most recent Korn release, "Follow The Leader," Concrete assembled a hard-rock sampler that was given away free at independent stores and at Best Buy when customers purchased the Korn album.

"The beautiful thing is that all the baby bands were on it at a price that was cost-effective," says Chiappardi, adding that Korn picked the bands on the sampler.

Jeff Kwatinetz—a partner in the Firm, a Los Angeles-based management company that manages Korn and Ice Cube, among other acts—says he likes to work with Concrete because of its creativity.

"When we were looking to set up the Korn album," he says, "they came to me with the idea of doing an extra-value CD."

Another promotion that Concrete put together was for Rob Zombie's new "Hellbilly Deluxe" album. Six key markets were visited by a hearse filled with people dressed like zombies; the album blasted from speakers. The hearses went to sporting events, wrestling matches, concerts, and clubs; the zombies gave away a sampler of the album's lead single, "Dragula."

Andy Gould, owner at AGM, a Los Angeles-based management company that handles Monster Magnet, Stabbing Westward, and Rob Zombie, also likes to work with the marketing company.

"Concrete is always in my game plan," says Gould. "I don't think I would put out any record without [it]." He particularly cites the firm's expertise in working hard rock.

"Hard rock is not dead, but sometimes it goes underground," he says. "And when that happens, you need Concrete."

Tom Corson, senior marketing VP at Columbia Records, says he has used Concrete mainly for "harder-leaning acts."

"If you want to reach consumers in terms of music and lifestyle," he says, "they have a very focused path to that consumer."

He says Concrete is used for acts that aren't airplay-driven, and he finds the company particularly effective in setting up baby bands.

"We have found through our field people and street teams that [Concrete] has a good track record on delivering what they say they will," he says.

A key ingredient in building the track record is a strong staff, according to Chiappardi.

"We have long-term people," he says. "We offer competitive pay to the labels, and we try to promote from within. We have health insurance and a 401(k) retirement fund."

Key people at the company include Russ Gerrior, who is second in command; Dennis Hally, marketing VP; Gabby Felieu, who oversees retail vision and works as a sales representative; Steve Preu, who oversees lifestyle marketing; Jeff Sipler, who oversees retail marketing; and Dustin Goldfarb, who oversees radio promotion. The company employs 25 people. In the past it has had as many as 35 staffers, when Concrete was publishing a magazine and staging the Foundations convention, both now defunct.

"We had a 10-year run with the convention and magazine," says Chiappardi.

On the other hand, Concrete has turned its Slab Recordings label into a production company. An album it compiled, "ECW: Extreme Music," is now out on CMC Records. The album features covers of older metal songs by current metal acts. The company

also has a publishing arm, Cement-head Publishing.

In 1999, the company will celebrate its 15th anniversary. It was founded in 1984 by Chiappardi and Walter O'Brien as a management company on a \$2,000 loan from Chiappardi's grandfather.

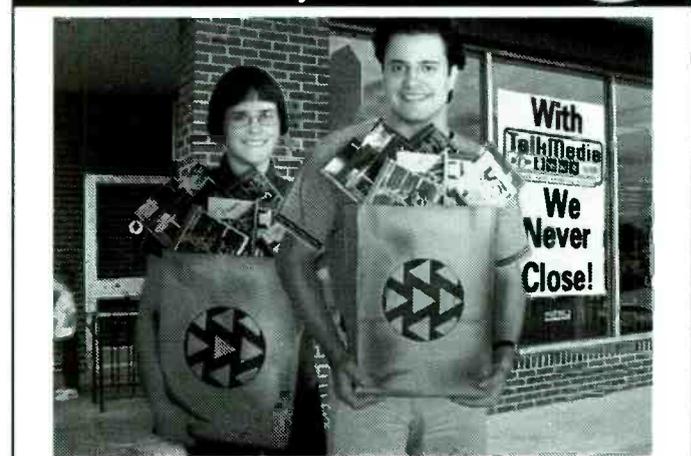
Concrete diversified into marketing when it realized that no one in the music business was calling on retail stores and radio that specialized in hard rock. About nine years ago, the partners split the business into two, with O'Brien taking the Concrete Management business and Chiappardi taking the marketing company.

Initially, it looked as if Chiappardi had made a mistake. In the first year of SoundScan, many marketing companies saw revenue decline, because labels had to pay for SoundScan's data and were thus forced to trim their marketing budgets. But the business rebounded the next year, and it has since grown steadily. It has annual revenue of multimillions of dollars, says Chiappardi, who declines to specify the exact amount. He says last year was the company's best in terms of revenue.

Chiappardi also notes that Concrete has won a National Assn. of Recording Merchandisers Award in the small-company category for best related product and service provider.

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## Musicland Group Is Making All The Right Moves; NRM Doing Fine

**E**VEN IF Bob Higgins hadn't pulled off the coup of the century by stealing North Canton, Ohio-based Camelot Music for practically nothing, it's been obvious to all that his company, Trans World Entertainment Corp., has been kicking butt for the last 18 months. Its stock price, at \$22.375, reflects that, and Higgins, chairman/CEO of Albany, N.Y.-based Trans World, certainly is richer for it, as are Trans World investors.

But Trans World is not the only story in music retail. Let's take a look at the Musicland Group. Last month, Musicland turned in a 6.5% increase in comparable-store sales for the month (in the period ending Oct. 3). Of that, comp-stores for the mall division were up 7.1%, while the superstore division was up 5.4%.

Let's compare that performance to National Record Mart (NRM), which has been leading the music retail industry in comparable-store performance since the retail turnaround began in 1997. After 17 consecutive months of comp-store increases, the Carnegie, Pa.-based chain turned in its first decline, a drop of 3% in October, in that performance measurement.

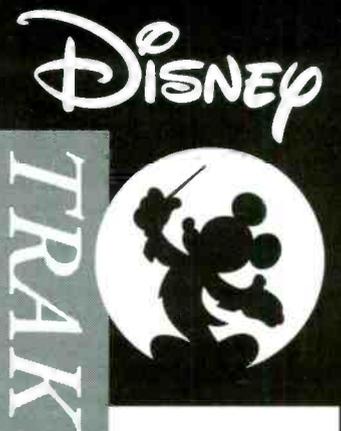
For NRM, I don't believe that those negative numbers mean there is anything to worry about. What it means is that, as I predicted in the Aug. 8 column would happen to music retailers, the chain finally succumbed to the

pressure of matching the strong gains it generated last year. Remember, from July 1997 through December 1997, music chains often were turning in double-digit increases, meaning that all publicly traded chains have some pretty significant challenges to meet.

As for Musicland, it's important to remember that since it was one of the last chains to address the problems of the industry, it also trailed music

retail's turnaround. So the numbers it has to beat this fourth quarter are not as strong as what other merchants are up against. But I read more into its numbers than that. Since it started later, I think Musicland is still in the midst of enjoying the fruits of its turnaround efforts. In other words, all eight cylinders are purring nicely, and it is turning in a peak performance.

While Musicland management may be frustrated in its inability to partake in the consolidation of the music retail sector, à la Warehouse Entertainment and Trans World, it is making all the right moves, including holding the course (i.e., generating cash flow to pay down debt). Analysts estimate that Musicland will generate between \$100 million and \$120 million in earnings before interest, taxes, depreciation, and amortization. Sometime in the first quarter, I wouldn't be surprised to see it pay down debt and restructure its debt balance further.



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# Indie Labels Are Part Of Push To Launch Blues Association

**ASSOCIATING THE BLUES:** When the current effort to put together a blues trade group finally comes to fruition, independent blues labels will be at the forefront of the new organization.

Members of the blues community met Oct. 12-13 in Olive Branch, Miss., to create a foundation for the Blues Music Assn. (BMA), a projected trade organization that would be modeled along the lines of the Country Music Assn. Declarations of Independents did not attend the Olive Branch confab, but we had sat in on a preliminary discussion held in May in Memphis, prior to the Blues Foundation's annual W.C. Handy Awards. (We sit on the international advisory board of the Blues Foundation.)

In a mission statement adopted by the BMA in Olive Branch, the group defined itself as "a professional organization working to achieve greater economic success for the blues by expanding the marketplace for blues music."

The Mississippi meeting brought together 20 blues industry professionals—journalists, managers, agents, artists, and label operators. The latter category primarily comprised indie-label representatives, including **Edward Chmielewski** of San Francisco, who co-owns Blind Pig Records with his Chicago-based partner **Jerry Del Giudice**; **Tommy Couch Jr.**, GM of Jackson, Miss.-based Malaco Records; **Michael Frank** of Earwig Records in Chicago; **Bruce Iglauer** of Alligator Records in Chicago; **Brad Paul**, head of promotion at Cambridge, Mass.-based Rounder Records; and **Richard Rosenblatt** of Tone-Cool Records in



by Chris Morris

Cambridge. **Gaye Adegbalola** of Alligator act **Saffire—The Uppity Blues Women** and Malaco artist **Bobby Rush** also attended.

Sources say attendees contributed nearly \$12,000 in seed money to continue organizational efforts for the BMA, and a nine-member steering committee was appointed to plan an industrywide meeting before next year's Handy Awards ceremony. (The date and location of the awards show has yet to be determined.) The BMA will work cooperatively with the Blues Foundation.

We applaud the efforts of our friends on the indie side to raise the profile of the music we love, and we encourage other indie blues label owners and performers to get involved. The BMA can be contacted at P.O. Box 3122, Memphis, Tenn. 38173.

**QUEEN OF THE BLUES:** The Blues Foundation pulled into L.A. on Nov. 9 for its annual Lifetime Achievement Award banquet, which this year honored singer **Bobby "Blue" Bland** and Atlantic Records founder and Atlantic Group co-chairman/co-CEO **Ahmet Ertegun**.

The House of Blues dinner and show also marked the induction of six new Blues Hall of Fame members. This number included two indie-label

pioneers, **Sam Phillips** of Sun Records and **Lillian S. McMurry** of Trumpet Records. The day before the event, we briefly caught up with McMurry at a get-together at the Hyatt on Sunset Boulevard.

Now 75, McMurry is a charming and feisty grande dame of the blues whose contribution to the music is too commonly overlooked. In the five years she ran Trumpet in Jackson, she launched the recording careers of two blues titans, harmonica ace **Sonny Boy Williamson** ("Sonny Boy No. 2," aka **Aleck "Rice" Miller**) and slide guitar wizard **Elmore James**. (A few years ago, Alligator reissued several volumes of Trumpet sides on CD.)

In our chat with McMurry, we didn't hold her feet to the fire about

the details of her career, but we did ask her about one oft-repeated story we long suspected was false: that, because of James' recalcitrance in the studio, she surreptitiously recorded his classic performance of "Dust My Broom."

Smoke virtually begins to pour out of McMurry's ears when you bring up this tale. After cussing out by name several journalists who have passed the story along, she points out that among her papers, now on deposit in the University of Mississippi's archives in Oxford, is a recording contract signed by James on the day of his "Dust My Broom" session, as well as an advance check written to James the day before the session.

Note to blues researchers: If you

have any questions relating to Trumpet's storied history, be sure to run them by Lillian McMurry before you print the legend.

**FLAG WAVING:** Phranc, the self-styled "all-American Jewish lesbian folk singer," is back with her first album in seven years, "Milkman," on her own L.A.-based indie label, Phancy Records.

"I'm learning all the parts of the business I never thought I'd learn," says Phranc, a veteran of early L.A. punk rock bands **Nervous Gender** and **Catholic Discipline** whose previous solo albums were released on labels as diverse as Rhino, Island, and Kill Rock Stars.

(Continued on next page)

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## Disney Records Hatches 'Bug's Life' Kids' Audio Releases

**GOIN' BUGGY:** Walt Disney Records has let loose a pair of children's audio titles tied in to the imminent theatrical release "A Bug's Life," as well as the **Randy Newman**-composed soundtrack to the computer-animated insect-fest, Pixar Animation Studios' long-awaited follow-up to 1995's "Toy Story."



by Moira McCormick



NEWMAN

"A Bug's Life Read-Along," priced at \$6.98, and "A Bug's Life Sing-Along," priced at \$10.98, buzzed into stores several weeks prior to the "A Bug's Life" soundtrack, which dropped Nov. 10. The movie opens nationwide Nov. 25.

"A Bug's Life Read-Along" consists of a story cassette featuring character voices from the film, including **Dave Foley** of TV's "News Radio" (as heroic ant Flik), **Julia Louis-Dreyfus** (as formic princess Atta), **Kevin Spacey** (as villainous grasshopper Hopper), and **Phyllis Diller** (as the ant queen), along with **Madeline Kahn**, **David Hyde-Pierce**, and **Denis Leary** as a trio of circus bugs. The read-along book contains 24 full-color illustrated pages and features word-for-word narration. (Not all children's read-along product corresponds exactly from tape to page.)

"A Bug's Life Sing-Along" offers 10 insect-themed numbers inspired by, though not included in, the film: "High Hopes," "Grasshopper," "I.N.S.E.C.T." (to the tune of **Aretha Franklin's** "Respect"), "He's A Kick! That Walking Stick," "Star Of The Show," "Ladybug," "Flea-Ring Circus," "Roly-Poly Rock'n'Rolly Pill

Bugs," "I Just Wanna Fly," and "The Ugly Bug Ball." The accompanying 22-page, full-color illustrated songbook includes lyrics and film artwork, along with real-life insect photos and facts.

Both children's titles are part of Walt Disney Records' 1998 holiday sell-through campaign, "Share The Music Of Disney." Included in each is a \$10-value coupon book offering discounts on new and catalog audio product. One million of these books are being distributed among these and nine other Disney titles, including "The Lion King II: Simba's Pride Read-Along," "A Pooh Christmas," "Silly Songs," and "Classic Disney

Vols. I And II." Participating products feature a sticker reading, "Great savings on Disney music inside." The entire program is being promoted via fourth-quarter radio ads and on-air promotions with the Radio Disney network.

Disney has also come out with a new holiday item, its first-ever shaped CD, titled "Holiday 1998." Shaped like Mickey Mouse, the \$3.99 title features new recordings of three public-domain holiday songs and includes the coupon book.

The music of Disney, specifically from its animated films, received a further boost Nov. 7, when VH1 presented "Hollywood & Vinyl: Disney's 101 Greatest Musical Moments." Hosted by **Toni Braxton**, the hour-long special highlighted every animated Disney feature ever made. It also included each pop song that charted, from "Who's Afraid Of The Big Bad Wolf" to "Can You Feel The Love Tonight."

Also featured were interviews with actors and artists who have

voiced Disney characters and/or sung their songs, including **Elton John**, **Mel Gibson**, **Angela Lansbury**, **Jeremy Irons**, **Tom Hanks**, **Stevie Wonder**, **James Earl Jones**, **Demi Moore**, **Glenn Close**, **Tim Allen**, and **Jason Alexander**.

"The special not only supported our latest album release, 'Disney's Greatest Pop Hits,' and the ongoing 'Classic Disney Vols. I-V,' but also our entire Walt Disney Records catalog," says label head **Liz Kalodner**. "The program conveyed a true appreciation for, and respect of, the Disney musical legacy."

**GOIN' BUGGY PART TWO:** The

soundtrack to "A Bug's Life" contains, in addition to **Randy Newman's** original score, a new song, "The Time Of Your Life." Notably, his last computer-animated-film song, "You've Got A Friend In Me," from "Toy Story," was nominated for an Oscar. The latter composition, along with two other songs from "Toy Story" and four tunes from the Newman-composed soundtrack to "James And The Giant Peach," are among the tracks featured on Warner Archives/Rhino Records' new four-CD compilation, "Guilty: 30 Years Of Randy Newman."

### DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

Her reasons for issuing her own album were simple, she says: "I talked to a number of labels, and there wasn't any interest... so I decided to go for it."

"Milkman" (the cover of which features a picture of Phranc in full milkman costume) runs the gamut of folk/punk styles. The album includes everything from readings of the traditional "The Handsome Cabin Boy" and the Jewish folk song "Tzena, Tzena" to intensely personal new originals.

The most powerful of the latter is "Gary," a song about the murder of her brother, who was shot to death in a 1991 robbery. In it, she comes to terms with her feelings about capital punishment, which she admits were very conflicted at the time of the murder.

"I got sucked so far to the right... it was really scary," she confesses. "My first reaction was, 'Fry the fucker.'" However, she adds, "I don't believe murder is right... I don't believe it's right for the government to kill people."

The murder forced Phranc into musical retirement for several years. She returned to public performing a couple of years ago, in the cross-dressing "Hot August Phranc" show, in which she paid tribute to **Neil Diamond**.

"I needed something that was funny," she says, "and it took off like a rocket ship. Being Hot August Phranc was bigger than being Phranc... I was looking at being a drag king forever." Though she wryly says Hot August Phranc is touring the lounges of Europe, she anticipates her doppelgänger's return to the stage "as soon as I get Phranc back."

At this point, "Milkman" is available at the Virgin Megastore in L.A. (where she promoted its release with an in-store appearance in early October). While she is getting the record into specialty outlets via the women's music distributor **Ladyslipper**, she is seeking other distribution for the set. (She may be contacted at 1158 26th St., #144, Santa Monica, Calif. 90403 or via E-mail at folkswim@aol.com.)



PHRANC

Billboard®

NOVEMBER 21, 1998

### Top Kid Audio™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	1	15	VARIOUS ARTISTS WALT DISNEY 60625 (5.98/9.98)	HALLOWEEN SONGS AND SOUNDS
2	5	3	READ-ALONG WALT DISNEY 60307 (6.98 Cassette)	SIMBA'S FAVORITES
3	6	2	VARIOUS ARTISTS WALT DISNEY 60639 (10.98/16.98)	RETURN TO PRIDE ROCK—INSPIRED BY DISNEY'S THE LION KING II
4	2	9	VARIOUS ARTISTS WALT DISNEY 60637 (6.98/16.98)	DISNEY'S GREATEST POP HITS
5	3	149	VARIOUS ARTISTS ▲ <sup>3</sup> WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
6	4	32	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES
7	7	20	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
8	21	4	VEGGIE TUNES BIG IDEA/EVERLAND 9454/WORD (6.98 Cassette)	A VERY VEGGIE CHRISTMAS
9	9	3	READ-ALONG WALT DISNEY 60289 (6.98 Cassette)	A BUG'S LIFE
10	8	23	READ-ALONG WALT DISNEY 60306 (6.98 Cassette)	MULAN
11	13	101	CEDARMONT KIDS CLASSICS BENSON 84056 (3.98/5.98)	TODDLER TUNES
12	10	134	READ-ALONG ▲ <sup>2</sup> WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
13	12	168	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
14	11	23	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS
15	17	166	BARNEY ▲ <sup>3</sup> BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
16	15	34	MY FIRST SING-ALONG WALT DISNEY 60629 (6.98 Cassette)	WINNIE THE POOH: SILLY OLD BEAR SONGS
17	14	2	BARBIE SONY WONDER 6348/EPIC (9.98 EQ/16.98)	BEYOND PINK
18	19	103	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
19	18	2	VARIOUS ARTISTS WALT DISNEY 60648 (10.98/15.98)	CLASSIC DISNEY VOL. V - 60 YEARS OF MUSICAL MAGIC
20	16	7	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES
21	22	111	VARIOUS ARTISTS ▲ <sup>2</sup> WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
22	20	4	READ-ALONG WALT DISNEY 60213 (6.98 Cassette)	LADY AND THE TRAMP
23	24	167	VARIOUS ARTISTS ▲ WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
24	23	7	SCOOBY DOO KID RHINO 75505/RHINO (6.98/10.98)	SCOOBY DOO'S SNACK TRACKS
25	NEW ▶		SING-ALONG WALT DISNEY 60971 (10.98 Cassette)	A BUG'S LIFE

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

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**Goodfellas, All.** At a meeting in New York, DVD Video Group president Paul Culberg honored chairman Emiel Petrone with the Founder's Award for his help in advancing the digital format. Shown in the front row, from left, are Culberg and Petrone. Pictured in the back row, from left, are board members Mike Fidler of Sony Electronics, Bill Sondheim of PolyGram Video, Michael Karaffa of New Line Home Video, and Rusty Osterstock of Panasonic Consumer Electronics.

## Days Are Numbered For Laserdisc

*Format Is Gradually Giving Way To DVD, Despite Holdouts*

BY EARL PAIGE

LOS ANGELES—Laserdisc is heading to the consumer-electronics junk heap. The only question, according to most trade observers, is how quickly it lands there.

"Realistically, we give laserdisc another year or a year and a half," says John Thrasher, video sales VP for Tower Records. Tower has been a laser enthusiast throughout the length and breadth of the chain. But it now sells more DVDs "than laserdisc ever did," Thrasher notes.

While Tower still carries laser in all 98 of its U.S. stores, "we have sold off a lot, and we buy very carefully now," he maintains. In fact, the format is costing Tower money. Last year, the chain registered a \$6 million loss on laser—nearly balanced by \$5.5 million in DVD revenue during the last four months of 1997.

The end is inevitable. However, it will come later rather than sooner, other retailers indicate—and later in Hollywood than elsewhere. The movie community, most of whose studios have preferred the quality of the laser picture to VHS, won't dump the format overnight, notes Ron Dessa, owner of 10-year-old Laser Blazer here.

"My prediction is we have another five years for laser the way the studios continue to support it, and especially in Los Angeles, where there is an excellent installed base," he says.

Laser Blazer has expanded twice since 1988 and now occupies 7,500 square feet. The 10,000-title rental section is unchanged, and the store has no plans for a name change even though "we're supporting DVD right along with laser," Dessa adds.

"This will be the graveyard of laser," according to a clerk. "But it won't come anytime soon."

Laser does have a fan base overseas that will ensure continued sales in the short term. "It's just

caught on in Europe," says Jay Frank, owner with his father, Leon, of Evolution Audio & Video, which ships worldwide to World Wide Web site customers.

But, Jay Frank acknowledges, "there is a lot of paranoia; sales have definitely dropped. People worry that they have the wrong format" in view of DVD's rapid rise.

Lack of players at retail is an Achilles' heel. "After all, you can't buy the machines at Best Buy or the Good Guys!, and Tower and other chains are cutting back," Frank says. The shortage sends more business to full-service stores like Evolution, but not for much longer.

Demand for laserdisc players has shriveled to the point where the Consumer Electronics Manufacturers Assn. has ceased tracking deliveries to retailers. Shipments had plummeted to less than 50,000 units a year, barely raising the population of 2 million sold since the format arrived in the late 1970s.

Software still offers a wide selection, including such Disney titles as "Hercules" and "Lady And The Tramp" that aren't available on DVD. But when the new discs arrive, "it could be no telling," says Frank. "There is an economic impact. People can look at DVD and see all the features, and they're getting them for half

*(Continued on page 73)*

## Major League Baseball, PHOENIX End 13-Year Deal; 'Doors' Opens On DVD

**BRINGING IT BACK HOME:** For 13 years until this fall, PHOENIX Communications had been synonymous with Major League Baseball (MLB). The New Jersey-based company, formed by **Jim Podesta** and **Jim Holland**—the "PH" in PHOENIX—produced the shows that ended up on several million cassettes distributed by Orion Home Video and, currently, PolyGram Video.

No longer: MLB has ended the relationship and moved TV and video production in-house under a new hire, **Steve Hellmuth**, formerly VP of operations for NBA Entertainment. His title: senior VP/GM of MLB productions.

Hellmuth represents a bridge between pro sports for PolyGram, which only a few weeks ago took over distribution for NBA Entertainment (Picture This, Billboard, Oct. 24). The deal completed PolyGram's triple play—MLB signed on earlier this year, joining longtime licenser the National Football League (NFL).

Both the NBA and the NFL handle their own productions, a capability MLB thought wise to duplicate, according to **Chris Brande**, who was director of home video and marketing for PHOENIX. "You get a little more of a cohesive, focused marketing effort. It's the natural order of things." Brande now has the same job at MLB, one of more than a dozen PHOENIX staffers to change employer but not sport. (That includes Brande's boss, **Jim Scott**, MLB's new ventures VP.)

Among the few baseball executives not following the sport is PHOENIX sales and marketing senior VP **Rich Domich**, a fixture at MLB events. Domich, who wasn't available for comment, will help PHOENIX take flight again. The company operates a sports news satellite under a long-term contract with NBC Sports and has produced a syndicated TV special, "Live Broadway USA," according to Brande.

Brande emphasizes that the loss of MLB was in no way unexpected. In fact, the PHOENIX agreement lasted longer than anyone anticipated. Originally a 10-year contract, it was extended to 1998 "for a whole variety of reasons," he explains. "Everything is reverting back into place," following a transition that began earlier this year. Podesta had been president of Major League Baseball Promotion Corp. before entering production in 1985. The rest, as they say, is history.

**D**VDOINGS: Paramount's first title is "Sliding

Doors," shipping Dec. 1. Arriving Dec. 15 are "Deep Impact," "Patriot Games," "Private Parts," "Event Horizon," "Hard Rain," and "Escape From L.A." Suggested list is \$29.99 . . . Fox Home Entertainment entered the market Nov. 3 with "Hope Floats" and "Home Alone 3" at \$34.98, and "Predator," "Marked For Death," "Speed," "Jingle All The Way," "Porky's," and "Young Frankenstein" at \$29.98.

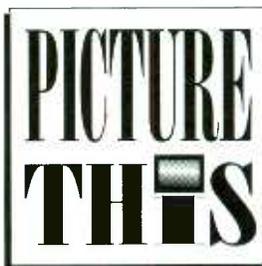
Buena Vista charts "Six Days, Seven Nights" and "The Hand That Rocks The Cradle" Dec. 8 and unleashes "Armageddon," "Terminal Velocity," "Emma," "Don't Be A Menace To South Central While Drinking Your Juice In The Hood," and "Good Will Hunting" Jan. 5, all at \$29.99.

MGM exhibits "Disturbing Behavior" on Jan. 5 and "Jet Pink," "Overboard," "Warriors Of Virtue," "The Pebble

And The Penguin" Jan. 19, along with the repackaged "Black Stallion," "National Velvet," "The Wizard Of Oz," and "Chitty Chitty Bang Bang." All are \$24.98. MGM's top sellers are "Tomorrow Never Dies" (260,000 units), "GoldenEye" (135,000), "The Man In The Iron Mask" (110,000), "2001: A Space Odyssey" (65,000), and "The Wizard Of Oz" (50,000).

Universal Studios delivers 10 titles Dec. 15, "Fried Green Tomatoes" at \$34.98; "Jungle Fever" at \$26.98; and "The Eiger Sanction," "Greedy," "The Hunted," "Junior," "The Lonely Guy," "Reap The Wild Wind," "Two-Minute Warning," and "Village Of The Damned" at \$24.98. "BASEketball" arrives Dec. 29 at \$24.98. Due Jan. 5: "Out Of Sight" (\$34.98) and "All Quiet On The Western Front," "Clockers," "Cop And A Half," "Darkman II," "Hellfighters," "The Little Rascals," "Major Payne," "Slap Shot," and "Swashbuckler" (\$24.98), plus the first titles in DTS audio, "Dante's Peak," "Daylight," "Liar Liar," and "Waterworld" . . . New Line cuts loose "Blade" Dec. 22 at \$24.98.

**V**IDBITS: Video/record industry veteran **Gordon Bossin** has a new consulting client, Rated Gee!, which has been an occasional producer of direct-to-video titles. Bossin, formerly with New Line Home Video, is still doing work for the Time Warner unit . . . WinStar New Media has acquired Wellspring Media, a vendor of health videos. The Wellspring line is distributed by WinStar's Fox Lorber Associates. **Al Cattabiani** remains as Wellspring president.



by Seth Goldstein

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### Reel.com Aims To Ease Video Gift-Giving This Season

**T**IS THE SEASON: If fighting the crowds at the mall isn't your idea of fun, relax. The folks at Reel.com may have a better way to find the perfect video, as the online retailer debuts its holiday store-within-a-store area Nov. 23.

"It's similar to what our site is already about," says VP of marketing **David Rochlin**. "Like our main site, the holiday store is editorially driven with expert advice, along with competitive pricing and selection."

The new location, which can be accessed through the Reel.com World Wide Web site, uses the company's "movie matching" system to help consumers find titles. The feature relies on Reel.com's extensive database to draw on features that appear to fit viewer preferences.

But instead of being asked about tastes, holiday consumers are given suggestions based on a number of different personality traits. For example, Reel.com has put together a list of movie suggestions for "the rebellious teen in your life" and "the couch potato in your life." There is even an area called Festivus, which, as any "Seinfeld" fan knows, was the holiday that George's father invented and that Kramer embraced and celebrated.

Festivus titles include many dysfunctional-family videos, such as "Home For The Holidays," with **Holly Hunter** and **Robert Downey Jr.** In addition, there are nine or 10 other creative categories to browse through, highlighting more than 700 titles. "We have this great movie-matching feature, and now we're extending it to gift giving," says Rochlin.

Reel.com will also be running various incentive programs, including an "electronic gift certificate," which would bank specific dollar amounts into the recipient's online account. Meanwhile, the company reports that it has more than tripled its customer base from last year.

In 1997, Reel.com had just over 85,000 customers; in 1998, the number has jumped to 347,000, largely because of promotions like the \$9.99 "Titanic." The branding campaign has boosted Reel.com's profile, thus expanding the customer base, Rochlin notes.

**B**LUES BIO: A documentary about the short but influential career of blues legend **Robert Johnson** is on the way from Fox Lorber's WinStar Home Enter-

tainment label. "Can't You Hear The Wind Howl? The Life And Music Of Robert Johnson" will be in stores priced at \$24.98 for VHS and DVD.

Johnson, who made his mark as a seminal bluesman in the '20s and '30s, has been the inspiration for many blues and rock artists, including **Eric Clapton**, **Keith Richards**, and **Bonnie Raitt**. The documentary was made about four years ago and had a limited theatrical release. It hasn't been shown on television.

"We've been chasing the music front for the last couple of years," says Fox Lorber VP of sales **Dan Gurlitz**, "and this video really gives some insight into an elusive individual."

Previous music releases from Fox Lorber include titles featuring **Lou Reed** and **Tina Turner**. "We've been pursuing major chains and independent music stores and through those channels have developed relationships that specialize in getting music videos into stores," Gurlitz adds.

Few recordings and only two pictures exist of Johnson, who was murdered when he was only 27. Fox Lorber president **Michael Olivieri** became aware of the film because he is on the board of the Blues Foundation. Gurlitz notes, "A lot of people don't know about this film, and the initial interest is high."

Johnson is portrayed by Grammy Award-winning blues musician **Keb' Mo'**, and the video features 19 songs performed by such artists as Clapton, Richards, **Johnny Shines**, and **Honeyboy Edwards**.

The marketing of the title will include an insert inside each cassette and DVD box about membership in the Blues Foundation. Members receive discounts on CDs, instruments, and shows at blues venues across the country, plus the foundation's quarterly magazine.

In addition, Sony Music, which distributes the Johnson catalog, will cross-promote the video in Johnson CDs and audiocassettes, including "King Of The Delta Blues" and "Robert Johnson: The Complete Recordings." The flier will be inserted in cassette and DVD packaging as well. Radio promotions in the top markets are also scheduled.

Fox Lorber nixed any discount coupon offers. "This is an educational process. The concept was not about creating coupons," says Gurlitz.

### SHELF TALK



by Eileen Fitzpatrick

# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★★★ NO. 1 ★★★</b>				
1	1	10	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
2	26	2	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
3	3	4	THE X-FILES	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.98
4	5	2	HOPE FLOATS	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.	1998	PG-13	19.98
5	4	4	LOST IN SPACE	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.98
6	<b>NEW ▶</b>		CATS	PolyGram Video 4400479953	Elaine Page John Mills	1998	NR	24.95
7	RE-ENTRY		GONE WITH THE WIND ◊	MGM/UA Home Video Warner Home Video 907249	Clark Gable Vivien Leigh	1939	G	19.95
8	2	110	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	26.99
9	6	6	THE EVIL DEAD	Anchor Bay Entertainment SV10587	Bruce Campbell	1983	NR	9.99
10	<b>NEW ▶</b>		GODZILLA	Columbia TriStar Home Video 23126	Matthew Broderick Hank Azaria	1998	PG-13	14.95
11	<b>NEW ▶</b>		SOUTH PARK: VOLUME 4	Rhino Home Video Warner Home Video 36556	Animated	1998	NR	14.95
12	9	3	QUEST FOR CAMELOT	Warner Family Entertainment Warner Home Video 1607	Animated	1998	G	22.95
13	8	36	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
14	7	5	PAULIE	Universal Studios Home Video 83960	Cheech Marin Genie Rowlands	1998	PG	22.99
15	<b>NEW ▶</b>		SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
16	20	5	SCOOBY-DOO ON ZOMBIE ISLAND	Warner Family Entertainment Warner Home Video H1424	Animated	1998	NR	19.96
17	<b>NEW ▶</b>		SOUTH PARK: VOLUME 6	Rhino Home Video Warner Home Video 36558	Animated	1998	NR	14.95
18	<b>NEW ▶</b>		SOUTH PARK: VOLUME 5	Rhino Home Video Warner Home Video 36557	Animated	1998	NR	14.95
19	34	15	HALLOWEEN: ANNIVERSARY EDITION	Anchor Bay Entertainment 10272	Jamie Lee Curtis Donald Pleasence	1978	R	9.98
20	<b>NEW ▶</b>		PLAYBOY PRESENTS THE STORY OF X	Playboy Home Video Universal Music Video Dist. PBV834	Various Artists	1998	NR	19.98
21	16	16	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
22	10	4	STARSHIP TROOPERS	Columbia TriStar Home Video 71713	Casper Van Dien Denise Richards	1997	R	19.95
23	23	3	L.A. CONFIDENTIAL	Warner Home Video 14913	Kevin Spacey Russell Crowe	1997	R	19.95
24	21	21	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
25	13	10	THE EXORCIST-25TH ANNIVERSARY SPECIAL EDITION	Warner Home Video 16176	Ellen Burstyn Linda Blair	1973	R	19.98
26	17	8	PLAYBOY'S FRESHMAN CLASS	Playboy Home Video Universal Music Video Dist. PBV0832	Various Artists	1998	NR	19.98
27	14	22	BACKSTREET BOYS: ALL ACCESS VIDEO ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
28	31	14	THE BLACK CAULDRON	Walt Disney Home Video Buena Vista Home Entertainment 9124	Animated	1985	PG	26.99
29	<b>NEW ▶</b>		PLAYBOY 1999 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0833	Various Artists	1998	NR	19.98
30	11	6	CASPER MEETS WENDY	FoxVideo 388	Cathy Moriarty	1998	NR	19.98
31	18	16	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
32	19	11	POCAHONTAS II: JOURNEY TO A NEW WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12743	Animated	1998	NR	26.99
33	22	16	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
34	12	12	PLAYBOY'S GEN-X GIRLS	Playboy Home Video Universal Music Video Dist. PBV831	Various Artists	1998	NR	19.98
35	27	3	VH1 DIVAS LIVE	Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	1998	NR	19.98
36	<b>NEW ▶</b>		PENTHOUSE: TROPICAL SPICE	Penthouse Video WarnerVision Entertainment A57032	Various Artists	1998	NR	19.98
37	35	3	TAMAGOTCHI	Bandai Pioneer Entertainment	Animated	1998	NR	14.95
38	<b>NEW ▶</b>		KISS: PSYCHO-CIRCUS	PolyGram Video 440010100	Kiss	1998	NR	16.98
39	RE-ENTRY		DAY OF THE DEAD	Anchor Bay Entertainment SV10337	Lori Cardille Terry Alexander	1985	NR	9.99
40	30	124	GREASE: 20TH ANNIVERSARY EDITION ◆	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			*** No. 1 ***		
1	6	3	<b>THE X-FILES</b> (PG-13)	FoxVideo 0448	David Duchovny Gillian Anderson
2	3	5	<b>A PERFECT MURDER</b> (R)	Warner Home Video 16643	Michael Douglas Gwyneth Paltrow
3	<b>NEW</b>		<b>DEEP IMPACT</b> (PG-13)	Paramount Home Video 330821	Morgan Freeman Robert Duvall
4	8	2	<b>HOPE FLOATS</b> (PG-13)	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.
5	1	8	<b>CITY OF ANGELS</b> (PG-13)	Warner Home Video 16320	Nicolas Cage Meg Ryan
6	2	7	<b>MERCURY RISING</b> (R)	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin
7	4	8	<b>WILD THINGS</b> (R)	Columbia TriStar Home Video 02286	Matt Dillon Neve Campbell
8	5	5	<b>LOST IN SPACE</b> (PG-13)	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman
9	12	2	<b>SPECIES II</b> (R)	MGM/UA Home Video Warner Home Video M906836	Natasha Henstridge Michael Madsen
10	7	8	<b>PRIMARY COLORS</b> (R)	Universal Studios Home Video 83373	John Travolta Emma Thompson
11	10	4	<b>THE SPANISH PRISONER</b> (PG)	Columbia TriStar Home Video 01996	Campbell Scott Steve Martin
12	16	3	<b>THE LAST DAYS OF DISCO</b> (R)	PolyGram Video 4381509366	Kate Beckinsale Chloe Sevigny
13	25	2	<b>THE BIG HIT</b> (R)	Columbia TriStar Home Video 02459	Mark Wahlberg Lou Diamond Phillips
14	11	5	<b>THE OBJECT OF MY AFFECTION</b> (R)	FoxVideo	Jennifer Aniston Paul Rudd
15	<b>NEW</b>		<b>LION KING II: SIMBA'S PRIDE</b> (NR)	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated
16	9	14	<b>THE WEDDING SINGER</b> (PG-13)	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore
17	17	3	<b>SUICIDE KINGS</b> (R)	Artisan Entertainment 60423	Christopher Walken Denis Leary
18	<b>NEW</b>		<b>THE OPPOSITE OF SEX</b> (R)	Columbia TriStar Home Video 01837	Christina Ricci Martin Donovan
19	13	12	<b>THE BIG LEBOWSKI</b> (R)	PolyGram Video 4400565393	Jeff Bridges John Goodman
20	23	5	<b>TWILIGHT</b> (R)	Paramount Home Video	Paul Newman Susan Sarandon
21	29	5	<b>TWO GIRLS AND A GUY</b> (R)	FoxVideo	Robert Downey, Jr. Heather Graham
22	<b>NEW</b>		<b>GODZILLA</b> (PG-13)	Columbia TriStar Home Video 23123	Matthew Broderick Hank Azaria
23	18	17	<b>GOOD WILL HUNTING</b> (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck
24	20	12	<b>THE APOSTLE</b> (PG-13)	Universal Studios Home Video 83676	Robert Duvall Farrah Fawcett
25	32	3	<b>I GOT THE HOOK UP</b> (R)	Dimension Home Video Buena Vista Home Entertainment 1552803	Master P A. J. Johnson
26	15	14	<b>JACKIE BROWN</b> (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson
27	30	15	<b>U.S. MARSHALS</b> (R)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
28	39	3	<b>BLACK DOG</b> (PG-13)	Universal Studios Home Video 83662	Patrick Swayze Randy Travis
29	19	10	<b>TITANIC</b> (PG-13)	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet
30	14	7	<b>HUSH</b> (PG-13)	Columbia TriStar Home Video 02352	Jessica Lange Gwyneth Paltrow
31	27	7	<b>DEEP RISING</b> (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1355103	Treat Williams Famke Janssen
32	<b>NEW</b>		<b>THE BUTCHER BOY</b> (R)	Warner Home Video 15522	Not Listed
33	24	19	<b>WAG THE DOG</b> (R)	New Line Home Video Warner Home Video N4642	Dustin Hoffman Robert De Niro
34	34	6	<b>DANGEROUS BEAUTY</b> (R)	Warner Home Video 14775	Catherine McCormack Rufus Sewell
35	<b>NEW</b>		<b>CLOCKWATCHERS</b> (PG-13)	BMG Independents 80398-3	Toni Collette Parker Posey
36	31	14	<b>GREAT EXPECTATIONS</b> (R)	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow
37	40	2	<b>EMBRACE THE DARKNESS</b> (NR)	Eros Entertainment Universal Music Video Dist. PBF8311	Kevin Spirtas
38	21	5	<b>PAULIE</b> (PG)	Universal Studios Home Video 83960	Cheech Marin Gena Rowlands
39	22	7	<b>HE GOT GAME</b> (R)	Touchstone Home Video Buena Vista Home Entertainment 1356503	Denzel Washington Milla Jovovich
40	28	6	<b>THE PLAYER'S CLUB</b> (R)	New Line Home Video Warner Home Video N4682	Ice Cube Jamie Foxx

◆ 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.

## LASERDISCS

(Continued from page 71)

the price of a laserdisc." Evolution is poised to capitalize on DVD, selling "previously viewed" titles. The store's Web site promotion of used DVD and laserdiscs has just begun. For consumers, however, that may be too late.

Laser's ultimate demise is apparent in its second-hand goods, says Gene Gross, president of Florida-based Video Group Distributors. "Where we used to get \$13-\$14 for them, we now only get \$8," he notes.

Partly as a result, Gross is diversifying outside home entertainment. "We have a 20,000-square-foot warehouse here that we don't need fully for video," Gross notes. He's fulfilling orders for a client offering audio and video training materials.

It's natural to wonder if stores closely identified with laser are



Laserdisc/DVD Source in Los Angeles is one of many stores suffering an identity crisis as attention shifts from an old technology to a new one.

suffering. "If I had a store with 'laser' in the name, I would certainly think of changing it," says John Heim, owner of Video City in Lakewood, Colo., and a Video Software Dealers Assn. board member.

"In my opinion, laser was never a viable format and is most certainly doomed. I think it's similar to 78s, 45s, and then CDs," Heim continues. "Considering that you can't record on them and [DVD] quality gets better and better, people just go for the best they can get. The largest store in my area is gone, and they had thousands of lasers, not VHS."

However, Chad Rouch, manager of Laser 1 Audio & Video in Altamonte Springs, Fla., says the store doesn't consider the name a liability. In fact, it could be a plus.

"We have seen our laserdisc business pick up because so many of the other chains are dropping it. I'm not saying laserdisc will never decline or disappear. All formats do. Even DVD might disappear as a result of high-definition TV coming on," Rouch says. "But we have seen no decrease whatsoever in our laserdisc business" as a result of DVD.

Laser 1 sells and rents both formats. Sales are 20% ahead of 1997, thanks largely to DVD activity.

"It will take several years for laserdisc to disappear. Right now, it's the only hope for smaller films, because the studios are putting all their DVD efforts into big movies. The titles you don't see on DVD you will see laser," Rouch says.

# Top Music Videos

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	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	<b>NEW</b>		<b>HANSON TOUR '98: ROAD TO ALBERTANE</b> PolyGram Video 4400586253	Hanson	LF	19.95
2	1	2	<b>PSYCHO-CIRCUS</b> PolyGram Video 440010100	Kiss	LF	16.98
3	2	23	<b>ALL ACCESS VIDEO</b> ▲ Jive/Zomba Video 41589-3	Backstreet Boys	LF	19.98
4	5	3	<b>ATLANTA HOMECOMING</b> Spring Hill Video Chordant Dist. Group 44359	Various Artists	LF	29.98
5	4	3	<b>ALL DAY SINGIN' AT THE DOME</b> Spring Hill Video Chordant Dist. Group 44360	Various Artists	LF	29.98
6	6	2	<b>WELCOME TO THE VIDEOS</b> Geffen Home Video MCA Music Video 39557	Guns N' Roses	LF	16.98
7	10	8	<b>LIVE IN CONCERT</b> Jive/Zomba Video 41624	Backstreet Boys	LF	19.95
8	11	3	<b>MISSION 3:16-THE VIDEO</b> Sparrow Video Chordant Dist. Group 43202	Carman	LF	19.98
9	9	5	<b>VH1 DIVAS LIVE</b> ● Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shana Twain & Mariah Carey	LF	19.98
10	7	10	<b>DA GAME OF LIFE</b> Priority Video 53425	Snoop Dogg	LF	19.98
11	12	3	<b>WOW-1999</b> Sparrow Video Chordant Dist. Group 43200	Various Artists	LF	12.98
12	<b>NEW</b>		<b>WIDESPREAD PANIC</b> PolyGram Video 4400100953	Widespread Panic	LF	19.95
13	3	2	<b>5 YEARS IN A LIFETIME</b> Warner Music Video 40204	Dream Theater	LF	19.98
14	8	10	<b>THE ROYAL ALBERT HALL CELEBRATION</b> PolyGram Video 44005739	Andrew Lloyd Webber	LF	19.95
15	14	26	<b>STREETS IS WATCHING</b> ▲ Def Jam Home Video PolyGram Video 56821	Jay Z	LF	14.95
16	17	63	<b>THE DANCE</b> ▲ Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
17	13	47	<b>A NIGHT IN TUSCANY</b> ● PolyGram Video 4400553973	Andrea Bocelli	LF	24.95
18	15	4	<b>CHRISTMAS LIVE (DVD)</b> American Gramophone Navarre AG 1997-5	Mannheim Steamroller	LF	16.98
19	16	5	<b>LIVE AT THE BEACON THEATRE</b> Columbia Music Video Sony Music Video 50171	James Taylor	LF	19.98
20	24	83	<b>WHO THEN NOW?</b> Epic Music Video Sony Music Video 50153	Korn	LF	19.98
21	23	7	<b>MARCHING TO ZION</b> Spring Hill Video Chordant Dist. Group 44355	Various Artists	LF	29.98
22	19	7	<b>DC TALK VIDEO COLLECTION</b> Forefront Video Chordant Dist. Group 24509	dc Talk	LF	19.99
23	26	41	<b>GIRL POWER! LIVE IN ISTANBUL</b> Virgin Music Video 92111	Spice Girls	LF	19.98
24	20	20	<b>SHOCKUMENTARY</b> ● PolyGram Video 57595	Insane Clown Posse	LF	19.98
25	21	21	<b>MP DA LAST DON</b> No Limit Video Priority Video 53373	Master P	LF	19.98
26	25	110	<b>LES MISERABLES: 10TH ANNIV. CONCERT</b> VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
27	<b>RE-ENTRY</b>		<b>IN CONCERT</b> Columbia TriStar Home Video 2105	Sarah Brightman	LF	19.98
28	18	14	<b>SINGLE VIDEO THEORY</b> Epic Music Video Sony Music Video EV50161	Pearl Jam	LF	14.98
29	31	50	<b>RAGE AGAINST THE MACHINE</b> Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	LF	19.98
30	33	43	<b>GARTH LIVE FROM CENTRAL PARK</b> Orion Home Video 10119	Garth Brooks	LF	19.95
31	29	3	<b>LIVE AT THE ISLE OF WIGHT-FESTIVAL 1970</b> Rhino Home Video 2369	The Who	LF	19.98
32	28	13	<b>PREMONITION</b> Warner Reprise Video 3-38496	John Fogerty	LF	19.98
33	30	39	<b>DEAD TO THE WORLD</b> Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	LF	16.95
34	22	11	<b>HAVING A GIRL'S NITE OUT</b> Myrrh Video 5351	Chonda Pierce	LF	16.98
35	27	12	<b>EXITOS EN VIDEO</b> Wea Latina Video 23978	Mana	LF	12.95
36	38	39	<b>DOWN BY THE TABERNACLE</b> Spring Hill Video Chordant Dist. Group 104	Bill & Gloria Gaither	LF	19.98
37	36	51	<b>ONE HOUR OF GIRL POWER</b> Warner Home Video 363553	Spice Girls	LF	14.95
38	35	5	<b>THE VIDEO COLLECTION</b> Columbia Music Video Sony Music Video 50170	Savage Garden	SF	19.98
39	32	18	<b>BACKSTREET BOYS: THE VIDEO</b> MVD Video 3899	Backstreet Boys	LF	19.95
40	37	24	<b>HAWAIIAN HOMECOMING</b> Spring Hill Video Chordant Dist. Group 44355	Various Artists	LF	29.99

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1998, Billboard/BPI Communications.

### IN FLUX, CLASSICAL MUSIC VIDEO STILL HAS POTENTIAL

(Continued from page 45)

Symphony is out this month; Vivaldi's "Four Seasons" (with Anne-Sophie Mutter) and a waltz-filled New Year's Eve concert comes in December; and Dvořák's "New World" Symphony is due in January. Gelb says Sony plans to be "vigilant" with DVD, choosing titles carefully and planning co-promotions with hardware makers.

PolyGram has mined its catalog for two classical DVDs: Tchaikovsky's "Swan Lake" with Rudolf Nureyev on Philips and the first Three Tenors concert on Decca/London. PolyGram's video vault has rich potential for the new format, particularly in the realm of opera: Mussorgsky's "Boris Godunov" in a tremendous Tarkovsky production with the Kirov under Gergiev; a haunting take on Bartók's "Bluebeard's Castle" led by Sir Georg Solti;

and the lauded version of Debussy's "Pelléas Et Mélisande" conducted by Pierre Boulez.

PolyGram also has Wagner's "Ring" cycle from New York's Metropolitan Opera and James Levine; Verdi's "Rigoletto" with Luciano Pavarotti; Franco Zeffirelli's film of Leoncavallo's "Pagliacci" starring Domingo and Teresa Stratas; and a divine Ute Lemper concert of Kurt Weill songs. Yet despite the strong product, PolyGram's VHS sales are "down by double-digits" over the past year, and laserdisc sales are "virtually nonexistent," according to Kevin Gore, senior VP/GM of PolyGram Classics & Jazz.

Gore says one encouraging figure is that the sales of the "Swan Lake" and "Three Tenors" DVDs have been steady since their release in '97. PolyGram has begun considering its DVD options for next year, with Gore vot-

ing for the issue of "A Streetcar Named Desire." He says, "I believe the visual experience of opera can help make people fans and record buyers. Obviously, not



everyone can make it to the Met to see the world-class artists, but as the next-best thing, opera on TV can be powerful."

Even as the majors have had difficulty marketing classical visuals, Kultur Video has made a healthy business out of it. Celebrating its 20th anniversary next year, the West Long Branch, N.J.-based Kultur distributes some

800 titles, including its own documentary, opera, and dance videos. The firm also offers such classic Leonard Bernstein Society sets as "The Young People's Concerts," as well as 40 PolyGram titles (by mail order only).

Kultur just added Tony Palmer's controversial new documentary on Wagner's "Parsifal," conducted by Gergiev and narrated by Domingo. (Turned down by the BBC, the film airs on PBS next year.) The Kultur catalog also features Palmer's absorbing documentary on Callas, as well as films on such great performers as Jacqueline du Pré. And Kultur offers the major operatic repertoire with top-flight casts from such venues as Glyndebourne, Opera de Lyon, the Vienna State Opera, and the Royal Opera Covent Garden.

Next year, Kultur begins distributing 30 NVC titles, including Verdi's "Don Carlos" with Roberto Alagna and Strauss' "Der Rosenkavalier" with Kiri Te Kanawa. There are also opera highlights featuring all Three Tenors, as well as ballet with Mikhail Baryshnikov.

In addition to such top retail accounts as Tower and Borders Books & Music, Kultur sells titles over the Internet at www.kulturvideo.com. The company also makes its wares available via the mail-order services of Borders

and Minnesota Public Radio, as well as in its own catalog and on Amazon's book site.

According to chairman Dennis Hedlund, Kultur's business has grown about 18%-20% annually over the past few years, with a window of opportunity opening as the majors have pulled out. With volume that is a bit low for a major but robust for an indie, Kultur sells about 5,000-12,000 copies of a typical documentary, 30,000-40,000 of an opera with Domingo or Pavarotti, and 100,000 of a Nureyev "Nutcracker." The American Ballet Theatre's 25th-anniversary video sold 25,000 copies in less than a year after a showing on PBS.

With remastering costs high, Kultur has to wait on DVD, and Hedlund says there are other challenges as an indie. "I used to think the hardest thing was getting great titles, but we have plenty of those. Now it's uphill getting vendor status—a lot of retailers are reluctant to take on an indie.

"But I'm still optimistic about classical video," Hedlund insists. "With all the cutbacks in the performing arts, video is more valuable than ever. Plus, our catalog just gets stronger and stronger as time passes. We have Domingo and Pavarotti in their prime. And they're never going to look or sound that good again."

Billboard

NOVEMBER 21, 1998

## Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				Compiled from a national sample of retail stores sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>					<b>HEALTH AND FITNESS™</b>				
★★ NO. 1 ★★					★★ NO. 1 ★★				
1	3	37	<b>GRETZKY: THE GREAT ONE AND THE NEXT ONES</b> FoxVideo (CBS/Fox) 2758	14.98	1	2	9	<b>YOGA ZONE: INTRODUCTION TO YOGA</b> BMG Video 80300-3	14.98
2	1	37	<b>DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS</b> ◊ PolyGram Video 4400464433	19.95	2	1	53	<b>THE GRIND WORKOUT: FAT BURNING GROOVES</b> ◆ Sony Music Video	12.98
3	2	131	<b>MICHAEL JORDAN: ABOVE &amp; BEYOND</b> FoxVideo (CBS/Fox) 83360	14.98	3	5	29	<b>MTV ADVANCED WORKOUT: TOTAL BODY TRAINING</b> Sony Music Video 49331	14.98
4	9	25	<b>CHICAGO BULLS: GIVE ME FIVE!</b> FoxVideo (CBS/Fox) 2768	19.98	4	4	167	<b>THE GRIND WORKOUT HIP HOP AEROBICS</b> ◆ Sony Music Video 49659	12.98
5	7	349	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98	5	3	193	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> ◊ GoodTimes Home Video 7032	19.99
6	4	103	<b>THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS &amp; BLOOPERS</b> PolyGram Video 96002	14.98	6	7	9	<b>FIRM PARTS: TOUGH TAPE</b> BMG Video 80136-3	14.98
7	<b>NEW</b>		<b>50 GREATEST QUARTERBACKS</b> PolyGram Video 4400577373	14.95	7	8	37	<b>CRUNCH: BEST ABS AND ARMS</b> Anchor Bay Entertainment SV10093	9.98
8	10	9	<b>1998 OLYMPIC WINTER GAMES FIGURE SKATING COMPETITION</b> FoxVideo (CBS Video) 0414	19.98	8	6	149	<b>THE GRIND WORKOUT: FITNESS WITH FLAVA</b> ◊ Sony Music Video 49796	12.98
9	19	83	<b>THE ULTIMATE FIGHTING CHAMPIONSHIP 4</b> Vidmark Entertainment VM6372	19.99	9	10	57	<b>OPRAH: MAKE THE CONNECTION</b> Buena Vista Home Entertainment 60428	22.99
10	8	55	<b>PURE PAYTON</b> PolyGram Video 4400464413	19.95	10	11	33	<b>CRUNCH: THE JOY OF YOGA</b> Anchor Bay Entertainment SV10285	9.99
11	17	175	<b>LESLIE NIELSEN'S BAD GOLF MADE EASIER</b> ABC Video 45003	19.98	11	13	47	<b>DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS</b> Parade Video 908	12.98
12	6	31	<b>LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO</b> Winstar Home Entertainment 71027	19.98	12	14	47	<b>ABS, CHEST &amp; LEGS OF STEEL 2000</b> WarnerVision Entertainment 51312-3	29.95
13	16	67	<b>TIGER WOODS: SON, HERO &amp; CHAMPION</b> FoxVideo (CBS Video) 4098	14.98	13	12	47	<b>FIRM BASICS: ABS, BUNS &amp; THIGHS WORKOUT</b> BMG Video 80344-3	19.98
14	11	57	<b>MICHAEL JORDAN: THE ULTIMATE COLLECTION</b> FoxVideo (CBS/Fox) 4101090	29.98	14	9	9	<b>REEBOK: LONG &amp; LEAN</b> BMG Video 80361-3	19.98
15	12	9	<b>ELWAY: CHAMPION FOREVER</b> PolyGram Video 4400577353	19.95	15	19	67	<b>THE FIRM: TIME CRUNCH WORKOUT</b> BMG Video 80113-3	19.98
16	5	51	<b>THE OFFICIAL 1997 WORLD SERIES VIDEO</b> PolyGram Video 91097	19.98	16	15	213	<b>YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS</b> Healing Arts 1088	14.98
17	15	35	<b>NBA 2000</b> FoxVideo (CBS/Fox) 2759	14.98	17	<b>RE-ENTRY</b>		<b>REEBOK: STEP RHYTHM &amp; MOVES</b> BMG Video 80436-3	14.98
18	20	41	<b>MUHAMMAD ALI: SKILL, BRAINS, &amp; GUTS</b> MPI Home Video MP7116	19.98	18	<b>NEW</b>		<b>DENISE AUSTIN: XTRA-LITE BEGINNER'S YOGA ESSENTIALS</b> Parade Video	12.98
19	13	17	<b>THE OFFICIAL 1998 NBA FINALS VIDEO</b> FoxVideo (CBS/Fox) 0475	19.98	19	20	99	<b>THE FIRM: AEROBIC INTERVAL TRAINING</b> BMG Video 80112-3	19.98
20	14	73	<b>NBA AT 50</b> FoxVideo (CBS/Fox) 8450	19.98	20	<b>RE-ENTRY</b>		<b>THE FIRM: LOW IMPACT AEROBICS</b> BMG Video 80111-3	19.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1998, Billboard/BPI Communications.

## Panasonic Is Stepping Into DVD Reissue Of 'Twilight Zone'

BY EILEEN FITZPATRICK

LOS ANGELES—The eerie sci-fi classic "The Twilight Zone" is about to enter the DVD zone thanks to Panasonic Interactive Media.

Under a new distribution deal with Image Entertainment, Panasonic will release more than 20 episodes of the Rod Serling TV show on seven discs over the next two months, priced at \$24.95 each. A biographical documentary about Serling, titled "Submitted For Your Approval," is on tap for January, according to Panasonic spokeswoman Elizabeth Olson.

The first batch arrives Nov. 24, including "Treasures Of The Twilight Zone" and "More Treasures Of The Twilight Zone." Among the episodes are three never broadcast. One segment, "Where Is Everybody?," starring Earl Holliman and James Gregory, was thought to be lost.

Another "Treasures" rarity is "The Occurrence At Owl Creek Bridge," based on the Ambrose Bierce short story about a Civil War deserter. "More Treasures" includes such fan favorites as "The Eye Of The Beholder"; "The Howling Man," with Keith Carra-

dine and a score by movie-score composer Bernard Hermann; and "The Masks."

Each of the discs will include rare footage, a 1959 interview with Serling, and animated menus. "The Twilight Zone Companion" author Marc Scott Zicree reviews each episode.

More three-episode volumes hit the streets in December. A gift set including "Treasures" and "More Treasures" will be available for the holidays for \$100. By March, Panasonic expects to ship 15 volumes containing 57 episodes with another five due later next year.

CBS/Fox Video, which released the series on VHS, wasn't interested in DVD, Olson says. It gave Panasonic a chance to broaden its software base, limited to a four-title Nagano Winter Olympics series, distributed by Ingram Entertainment.

"When we found out that CBS wasn't going to release 'Twilight Zone,' we were very excited because we wanted it badly," Olson continues. "Our other DVD release didn't have good distribution. This time around we'll do much better."

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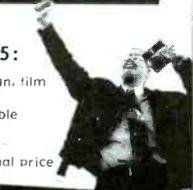
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## POLYDOR'S ZUCCHERO REFOCUSSES ON U.S., U.K.

(Continued from page 13)

is confident that Zucchero can score a hat trick on the U.K. charts on the back of the U.K. tour, the O'Connor duet, and his strong vocal style.

"We will be promoting Zucchero on the fact that he is a major international artist and a very strong live performer," says McManus. "He has a very international style, with strong R&B influences and a fantastic voice. Zucchero is not what the public perceives as a typical Italian artist."

The U.K. best-of package will include a revised version of the Paul Young and Pavarotti duets.

"We are also confident that [national public-service AC network] Radio 2 will pick up on the duet with Sinéad O'Connor," says McManus, explaining that changes at Radio 2 in the past few months—making it a more contemporary AC outlet—have created a major new promotional tool for adult-oriented artists, along with the established independent local radio circuit.

Zucchero will also be including U.S. dates in his world tour, which starts Feb. 12, 1999, in Italy, although plans for promotion and releases in the U.S. are still to be fixed. Last year, Zucchero sold out four consecutive nights at House of Blues in Los Angeles.

"It was fantastic to play in a shrine to the blues," Zucchero says. "We were booked for two nights and sold out a further two evenings. There were a lot of Italians in the crowd, but the majority were Americans. On the first night, [actors/Blues Brothers cohorts] Dan Aykroyd, Jim Belushi, and John Goodman introduced me as a soul brother from Italy, complete with the Blues Brothers outfit and dance. And the crowd went crazy."

In the rest of the world, Zucchero has begun promoting the new "Bluesugar" album with showcases, radio, print, and TV promotion in Europe. The world tour, in which Zucchero will play Asia and Australia for the first time, is set to continue through December 1999.

"The new album is different because it's more international than American," Zucchero says. "I used to have a lot of Delta blues, gospel, and Memphis influences. This album is more British in its feel and includes influences from Robert Johnson to Radiohead, passing through Italian melodic song."

Elena Zannoni, international exploitation manager at PolyGram Italy, says that the new direction is a natural progression for Zucchero.

"The album does have a more international feel, which is exactly in tune with contemporary rock sounds, but Zucchero has been mixing Italian melody with '60s rock influences since the beginning of his career," says Zannoni. "Bands like Radiohead and the Verve are heavily influenced by British rock of the '60s and early '70s, and 'Bluesugar' reflects the rougher edge these

bands have added to this genre."

The leadoff single, "Blue," a classic Zucchero blues-style ballad, was released to radio Oct. 1 in Italian and English versions; the lyrics to the English version were written by U2's Bono.

Another guest, Steve Winwood, plays Hammond organ on the haunting "Bluesugar" ballad "Arcord."

Zucchero's longstanding producer Corrado Rustici plays electric and acoustic guitars on the album, which mixes slow ballads like "I Tempi Cambieranno" (The Times Will Change), which closes the album, with rockers like "You Make Me Feel Loved," which opens the set and features Mark Feltham on harmonica.

### THREE-PRONGED MARKETING

Zannoni says that PolyGram Italy has set a three-stage global marketing strategy for Zucchero.

"Our first target is to maintain his established success in continental Europe, where sales of his last album ["The Best Of Zucchero"] exceeded 3 million sales," says Zannoni. "In Italy, it went 11-times platinum [with sales of 1.1 million]. And in France, where he is marketed like a national artist, the album sold double-platinum. Next February, we will target Spain and Latin America with a Spanish version of the 'Blue' single recorded as a duet with Spanish star Rosana Arbelo."

Adds Zannoni, "Although Zucchero has made a mark in the Hispanic markets, he has still to conquer Spain and Latin America. So we are focusing on those markets separately, with the album set for release in March 1999. Next year, we will also be looking to build on Scandinavia, where the greatest-hits album charted in Sweden and Finland, and then Japan and Asia, where he will be touring for the first time."

Zucchero's management—Henry Padovani, who deals with Europe, and Miles Copeland, who handles the rest of the world—considered delaying the release of "Bluesugar" due to uncertainty over PolyGram's buyout by Universal parent Seagram (Billboard, Oct. 24). However, they went ahead following assurances that the PolyGram team handling the release would stay in place during the crucial release and promotional phases.

Of the changes, Zucchero says, "This is something that is bigger than the artist. I hope that the good people who were so helpful for my career in the past three or four years remain. If the owner changes, it doesn't affect my career."

"Many people think the music business is only numbers, but I can say that behind the numbers there are the people that have to respect you as an artist," he adds. "They need to be convinced. They have to be proud working for you. They have to love your music. For now, everything is going well, and the whole team is still there."

# Update

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

### NOVEMBER

Nov. 14, **LAPD-Celebrity Billiards Tournament**, Hollywood Billiards, Los Angeles. 213-465-0115.  
Nov. 14, **Neil Bogart Memorial Fund Dinner And Awards**, honoring Tower Records president Russ Solomon, Barker Hangar, Santa Monica, Calif. 310-247-2980.  
Nov. 14, **Gospel Music Hall Of Fame & Museum Induction Awards**, Westin Hotel Renaissance Center, Detroit. 313-592-0017.

Nov. 14-Dec. 6, **Seventh Annual International Children's Television Festival**, Museum of Television & Radio, Los Angeles. 212-621-6600.

Nov. 15, **Blowout IX: A Hair Raiser For AIDS**, House of Blues, Hollywood. 310-887-7077.

Nov. 15-17, **National Assn. Of Broadcasters European Radio Conference**, Palace Hotel, Madrid. 202-429-3191, www.nab.org/iag/international.

Nov. 16, **Sam Ash Music Corp. Presents The Eighth Annual Los Angeles Music Awards**, benefiting the Wellness Community of West L.A., House of Blues, Hollywood. 310-374-5266.  
Nov. 16, **1998 Global Tolerance Awards**, United Nations Delegates Dining Room, New York. 212-332-0611.

Nov. 17, **13th Annual Washington Area Music Awards**, G.W. Lisner Auditorium, Washington, D.C. 202-338-1134.  
Nov. 18, **Silver Clef Dinner And Auction**, benefiting the Nordoff-Robbins Music Therapy Foundation, honoring David Foster, Roseland, New York. 212-707-2818.

Nov. 18, **Entertainment Fellowship Dinner**, with Charles Champlin, CBS Studio Center, Studio City, Calif. 818-366-7263.  
Nov. 18, **SESAC New York Music Awards**, Supper Club, New York. 212-586-3450.

Nov. 20, **Al Wooten Center Golf Classic**, California Country Club, Whittier, Calif. 323-756-7203.

Nov. 22, **Footy's 12th Annual Y-100 Wing Ding**, benefiting the Sun-Sentinel Children's Fund, Young Circle Park, Miami. 305-770-2634.

Nov. 23, **Melodies And Memories Concert**, benefiting the Lauri Strauss Leukemia Foundation, Carnegie Hall, New York. 212-696-1033.  
Nov. 24, **Inner Circle Industry Networking Event**, sponsored by the Powerhouse Group and the New York chapter of the National Academy of Recording Arts and Sciences, Cheetah Club, New York. 212-561-1736.

### DECEMBER

Dec. 2, **National Academy Of Songwriters Lifetime Achievement Awards**, Regent Beverly Wilshire, Beverly Hills, Calif. 213-463-7178.

Dec. 2-4, **Digital Content Creation Conference**, Convention Center, Los Angeles. 714-513-8651, www.dccexpo.com.

Dec. 3-5, **Philadelphia Music Conference**, Adam's Mark Hotel, Philadelphia. 215-587-9550.

Dec. 5, **Backstage Pass Seminar**, presented by Silver Lining Entertainment Inc., the Wyndham and the Republic Gardens, Washington, D.C. 888-836-8086.

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

Dec. 8-9, **Jupiter Digital News Forum**, Atlanta. 800-488-4345, hema@jup.com.

Dec. 9, **Old Friends/New Friends: Vintage Gear In The Modern Studio**, presented by the New York chapter of the National Academy of Recording Arts and Sciences and the Museum of Sound Recording, New York. 212-245-5440, newyork@GRAMMY.com.

Dec. 10, **Entertainment Law: The Year In Review 1998**, presented by Stan Soocher and the Nashville Bar Assn., ASCAP, Nashville. 615-242-9272.

Dec. 10-12, **Aspen Artist Development Conference**, Aspen, Colo. 970-544-8292.

Dec. 15-19, **Lexus Challenge**, benefiting Child-help USA and the Entertainment Industry Foundation, La Quinta Resort & Club Citrus Course, La Quinta, Calif. 310-550-7776.

### JANUARY

Jan. 4-8, **Macworld Expo**, Moscone Center, San Francisco. 900-645-EXPO.

Jan. 7-10, **1999 International Consumer Electronics Show**, Las Vegas. 703-907-7605.

Jan. 13-15, **Mobile Beat DJ Show And Conference**, Tropicana Hotel, Las Vegas. 716-385-9920.

Jan. 17-19, **David Coursey's Showcase '99**, Sheraton Hotel & Marina, San Diego. 888-33-UPSIDE.

Jan. 25-28, **ComNet Conference**, Convention Center, Washington, D.C. 900-545-EXPO.

Jan. 27-28, **Online Advertising '99**, Le Meridien Hotel, New Orleans. 800-647-7600.

### FEBRUARY

Feb. 14, **30th Annual NAACP Image Awards**, Civic Auditorium, Pasadena, Calif. 323-937-2454.

Feb. 23-25, **Great Lakes Broadcasting Conference & Expo**, Lansing Center, Lansing, Mich. 800-968-7622.

### MARCH

March 6-7, **1999 New York Music And Internet Expo**, New Yorker Hotel Grand Ballrooms, New York. 973-731-6864.

March 12-21, **SXSW Week '99**, Austin, Texas. 512-467-7979.

### APRIL

April 25-28, **Louisiana Music-New Orleans Pride 1999 Conference**, New Orleans. 504-592-9800.

### MAY

May 26, **New England Video Software Dealers Assn. Educational Forum And Tradeshow**, Bentley College, Boston. 800-949-8732.

## PARALLELS RAISE STAKES FOR AUSMUSIC WEEK

(Continued from page 59)

work (radio), ABC's Saturday-morning show "Recovery" (TV), musicians' magazine Mixdown (press), and Ian James of Mushroom Music Publishing (biggest single contribution). There were also performances by 14-year-old song contest winner Lama Kisirwani and three high school bands.

Ausmusic Week is generally supported by the music industry. But spread over a week, its impact lies in heightening public and media awareness of local repertoire without necessarily increasing record sales. Some believe its impact would have been greater if held in late October alongside the more high-profile Australian Record Industry Assn. Awards and the Pacific Circle Music convention.

Nonetheless, its importance is linked to support for Australian music by major radio networks—an issue that threatens to become an important one during 1999. "It's always healthy to remind radio that Australian music needs to be supported," James says. "The public is always going out to see bands, but pulling it all together in a specific period of time



**Tradewinds.** In an effort to raise funds to help the Red Cross aid the victims of Hurricane Georges, Sony Music executives and artists banded together recently to support the Telemundo TV network's national telethon, which aired Oct. 11. The event included video salutes from leading Sony Music artists, including Marc Anthony, Ricky Martin, and Gloria and Emilio Estefan, and garnered a total of \$11.6 million in pledges. Shown presenting Sony Music Entertainment's contribution to the relief effort, from left, are Rafael Cuevas, VP/GM of Sony Tropical; Oscar Llord, president of Sony Discos; Eddy Miro, Telemundo host; and Edgardo Barreto, director of Sony Tropical Puerto Rico.

## LIFELINES

### BIRTHS

Boy, Truett Foster, to **Amanda and Toby McKeehan**, Sept. 9 in Nashville. Father is a member of Virgin/ForeFront act de Talk.

Boy, Daniel John, to **Brenda and Glen Sanatar**, Oct. 3 in Tarzana, Calif. Mother is former director of accounting for EMI Latin. Father is a Universal Music Group VP of finance, international, and music pub-

lishing.

Boy, Isaac Robert Obialo, to **Koren and Corey Harris**, Oct. 19 in Charlottesville, Va. Father is an Alligator Records recording artist.

Girl, Alexandra Brandy, to **Deanne and Celso Ortega**, Oct. 26 in Long Beach, Calif. Mother works in field management for the Musicland Group in Los Angeles.

Twins, Shannon Claire and Declan Reed, to **Megan and Steve Reed**, Nov. 7 in Chicago. Mother is the afternoon-drive host for WLIT Chicago.

### MARRIAGES

**Pat Philips to Ettore Stratta**, Oct. 4 in New York. Bride is a concert producer. Groom is a record producer/conductor.

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## GOOD WORKS

**BEVY OF BENEFITS:** Blowout IX: A Hair Raiser for AIDS will be held Monday (15) at the House of Blues in Los Angeles. The runway show will be attended by several celebrities and will include a live performance by **Jocelyn Enriquez**. The event raises money for AID for AIDS and the House of Blues Foundation. Contact: **Christine King** at 310-887-7077.

The ninth annual benefit for the Lauri Strauss Leukemia Foundation, **Melodies & Memories**, will be held Nov. 23 at New York's Carnegie Hall. Host **Jon Lovitz** will be joined by **Judy Collins, Peter Dinklage, Douglas Sills, Lorna Dallas, K.T. Sullivan, and Margaret Whiting**. Music will be provided by **Skitch Henderson** and the **New York Pops**. Contact: **Evelyn Strauss** at 212-696-1033.

On Dec. 5, the **Bellamy Brothers** will host the Snake, Rattle & Roll Jam in San Antonio, Fla., to benefit the Children's Miracle Network, Panther Project, and Manatee Hospital. Contact: 561-626-1466.

**HAPPY HOLIDAYS:** The Sweet Relief Musicians Fund, founded by singer/songwriter **Victoria Williams** to provide financial assistance to musicians in need, will hold an auction of personalized items and holiday ornaments donated by the likes of **Spice Girls, Lenny Kravitz, the Beastie Boys, Everclear, Indigo Girls, Jackson Browne, and Marilyn Manson** during the week of Dec. 1. Final bids will be taken at 10 p.m. Dec. 8 at www.bhauction.com. Contact: **Noa Jones** at 323-953-9502.

**GOLDEN VOICES:** Hammer & Lace has put together "Lost Voices: The Songs Of Jimi Hendrix, Janis Joplin, And Jim Morrison" to raise awareness and funds for Phoenix House, the nation's leading nonprofit drug abuse service organization and a pioneer in the development of modern drug abuse treatment. Included are covers by the **Pretenders, Echo & the Bunnymen, Concrete Blonde, Duran Duran, Billy Idol, Faith Hill, Etta James & Taj Mahal, Tyris, and Mirinda James**. Contact: **Barbara Shelley** at 323-653-1588.

## FOR THE RECORD

Elektra will release both the DVD and VHS versions of **Metallica's "Cunning Stunts"** concert program Dec. 8. A Nov. 14 story on the act's forthcoming album misstated the date for the VHS release.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

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**ARTISTS AT RADIO: PAYOLA?** In a Nov. 5 story that cites the free appearance of recording acts at station concerts as "raising the specter of a new form of payola," the Los Angeles Times quotes Charles Kelly, mass media bureau enforcement chief for the Federal Communications Commission (FCC), as saying the practice could run afoul of FCC disclosure rules. "If a broadcaster is getting something valuable, like an artist performing at the station's concert, in exchange for playing the artist's song, and they don't identify the sponsor of the record, then they are in violation of the law," Kelly says. "If we get evidence that this practice is going on, sanctions could be imposed against the violating station." The paper goes on to quote modern KROQ Los Angeles PD Kevin Weatherly and WHTZ (Z100) New York PD Tom Poleman as stating that only acts the stations are already supporting are solicited for station shows.

**UP THE LADDER.** SW Networks senior director of programming John Loscalzo becomes VP of programming. Chris Shebel, most recently PD of modern adult WDRV (the River) Pittsburgh, returns to Chicago, where he once anchored middays on WLS. He'll be programming Big City's WCBR/WBRO, simulcasting R&B oldies with sisters WXXY/WYYX, pending a new format. R&B oldies KCMG (Mega 100.3) Los Angeles VP/GM Bob Visotcky becomes Chancellor's Denver market manager, overseeing the company's six stations there, including modern KXPK. Jacor transfers album KBPI Denver assistant PD Keith Cunningham, a former marketing and promotion director for triple-A sister KBCO, to L.A. as program manager of triple-A KACD/KBCD (Channel 103.1). With Chancellor having closed on KKFR (Power 92) Phoenix, the group's John Madison assumes interim GM duties from former owner Fred



LOSCALZO

Weber. Kevin Miller, most recently VP of marketing for Pizza Hut, is the new senior VP/chief marketing officer for ABC Radio Networks. Former rhythmic top 40 KQBT (the Beat) Austin, Texas, PD Rick Thomas is now PD at adult R&B XHRM San Diego, replacing Todd Shannon. Lisa Rodman, former PD of top 40 outlet WDRQ Detroit, is the new PD at crosstown WYCD (Young Country).

**FORMAT FLIPS.** Satellite R&B oldies outlet KMEZ (the Big EZ) New Orleans goes local under consultant Harry Lyles as Old School 102.9. No PD or air staff yet. After several years as a mainstream R&B outlet, Jacor's WTKT (the Beat) Lexington, Ky., flips to adult standards. WXLE Albany, N.Y., trades triple-A for hot AC as Magic 104.5, under new owner Capstar. PD Neil Hunter remains at the station. Classic hits WAXV Columbus, Ohio, picks up new calls, WEGE (the Eagle).

## Bill/Monica Helps Boost N/T Format

*This story was prepared by Sean Ross, editor of Airplay Monitor.*

For the past six months, we've been looking at Billboard/Airplay Monitor's exclusive national Arbitron numbers and wondering when the presidential sex scandal was finally going to help news/talk radio. But after six months of decline at N/T, the double-header—if you will—of baseball and Bill finally boosted the country's perennial No. 1 format.

N/T led Billboard's quarterly survey of national listening by format, up 16.1-16.5 12-plus. The format was up in all dayparts, particularly in mornings, during which it scored nearly a 20 share of listening.

N/T was followed by adult contemporary, which was off 14.9-14.5, hurt possibly by both N/T and country. No. 3 R&B radio rebounded from an off spring book, up 11.7-11.8, amid

signs that much of its listening is shifting from adult to mainstream outlets. No. 4 country rebounded 9.7-9.8, thus quelling concerns that AC's and top 40's interest in its product would further damage the format. Top 40, after a strong spring book, was off slightly, 8.9-8.8.

Album rock remained flat at No. 6 with a 7.2 share. Spanish radio, which posted its best-ever numbers in the spring, was off 6.6-6.5, despite sporting the No. 1 station in New York and the top two in Los Angeles. No. 8 oldies was flat at a 5.6 share, followed by classic rock, flat at a 4.8. Modern rock, despite a loss of stations, was flat at a 3.8, suggesting up books for the stations that stayed the course.

Those formats were followed by adult standards (flat at a 3.4), jazz/AC (3.0-3.2), religion (2.1-2.2), and classical (1.7-1.6). The numbers re-

flect summer books from Arbitron's continuous-measurement markets.

Country's success seemed to resolve the issue of whether the multi-format success of Shania Twain, Faith Hill, and LeAnn Rimes was a good thing for the format. Country was up 18-34 (8.6-8.9), 25-54 (in which it returned to double digits, 9.7-10.0), and 35-64 (11.1-11.2). AC was off 16.2-16.1 18-34, down 17.5-16.9 25-54, and off 16.9-16.2 35-64. AC's declines suggest a couple of possibilities. One is that it was hurt by N/T's strong showing, especially at the upper end. The other is that the increasingly rock-driven nature of the format is finally hurting the format's upper demos and sending some listeners back to country. It's also worth noting that unlike top 40, which has played three country acts, AC went further this summer, also accommodating Garth Brooks and other country acts.

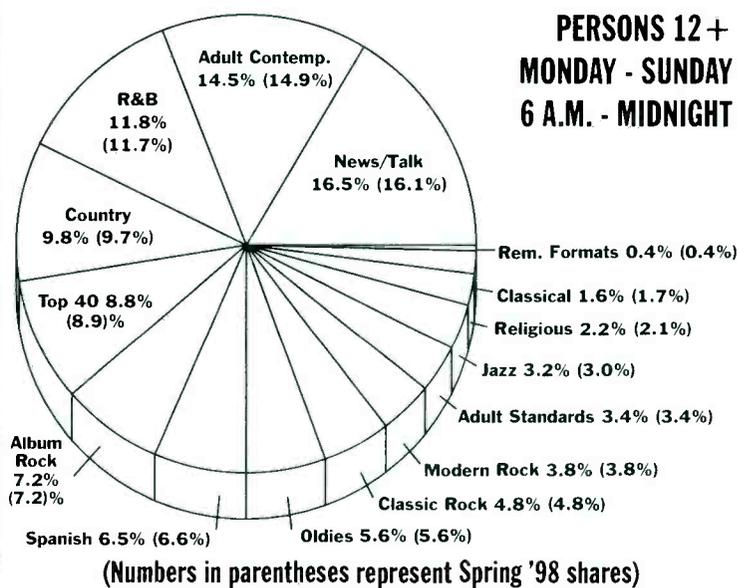
Top 40's losses were greatest at the young end this summer: It was off in teens (30.5-29.9), 18-34 (13.4-13.0), and 25-54 (7.4-7.2) but flat in 35-64 (at a 4.6). It was off in mornings (8.0-7.5), afternoons (9.6-9.3), and nights (11.8-11.4) but got its customary summer boost in middays, due to the annual redistribution of teen listening, up 7.5-7.9. Top 40 was at a 9.0 share 12-plus during the summer of '97, although given the industry's consensus that last year's available product was stronger, that may not be such a major differential compared with this summer's 8.8 12-plus share.

After six months of mild slippage, R&B rebounded this past summer. Like top 40, it got a midday boost (9.1-9.7) but was flat in afternoons (at an 11.6) and up slightly at night (17.8-17.9). The format also tied its best-ever 25-54 numbers, rebounding 11.1-11.4 in that demo. If you separate adult R&B stations, which Arbitron does, that format was down 3.7-3.4 12-plus and down sharply in

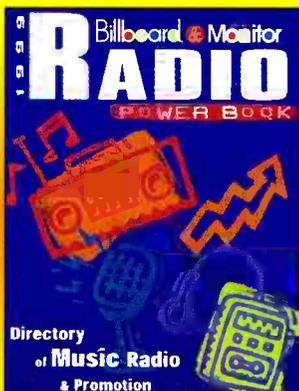
*(Continued on next page)*

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# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	16	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	◆ BACKSTREET BOYS 6 weeks at No. 1
2	2	2	11	FROM THIS MOMENT ON MERCURY ALBUM CUT	◆ SHANIA TWAIN
3	4	5	7	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
4	6	8	5	I'M YOUR ANGEL JIVE 42560*	◆ R. KELLY & CELINE DION
5	5	4	16	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
6	3	3	27	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
7	8	7	45	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
8	7	6	41	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
9	13	15	9	I'LL BE ATLANTIC 84191	◆ EDWIN MCCAIN
10	10	10	33	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
11	11	13	11	MOTHER I MISS YOU GISP ALBUM CUT/MERCURY	JOHN TESH WITH DALIA
12	12	12	39	MY FATHER'S EYES DUCK ALBUM CUT/REPRISE	◆ ERIC CLAPTON
13	9	9	19	AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINDHAM HILL	ANNE COCHRAN & JIM BRICKMAN
★★★ AIRPOWER ★★★					
14	29	—	2	WHEN YOU BELIEVE DREAMWORKS ALBUM CUT/GEFFEN	◆ WHITNEY HOUSTON & MARIAH CAREY
15	14	11	25	OOH LA LA WARNER BROS. 17195	◆ ROD STEWART
16	17	17	44	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
17	18	18	64	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
18	16	16	14	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
19	15	14	20	TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT	◆ GARTH BROOKS
★★★ AIRPOWER ★★★					
20	22	22	7	MY ONE TRUE FRIEND WARNER BROS. ALBUM CUT	◆ BETTE MIDLER
21	19	23	8	YOUR LIFE IS NOW COLUMBIA ALBUM CUT	◆ JOHN MELLENCAMP
22	21	19	12	ANOTHER DAY GOES BY ELEKTRA ALBUM CUT/EEG	DAKOTA MOON
23	24	25	5	I HEAR YOUR VOICE MERCURY ALBUM CUT	LIONEL RICHIE
24	23	24	7	FEELS LIKE HOME CURB ALBUM CUT	LEANN RIMES
25	20	21	13	STANDING TOGETHER GRP 3109*	GEORGE BENSON

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	30	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS 17 weeks at No. 1
2	2	3	7	THANK U MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
3	4	4	12	MY FAVORITE MISTAKE A&M ALBUM CUT	◆ SHERYL CROW
4	3	2	22	ONE WEEK REPRISE 17174	◆ BARENAKED LADIES
5	6	12	10	LULLABY SMC ALBUM CUT/COLUMBIA	◆ SHAWN MULLINS
6	8	11	17	SAVE TONIGHT WORX ALBUM CUT	◆ EAGLE-EYE CHERRY
7	7	9	5	HANDS ATLANTIC ALBUM CUT	◆ JEWEL
8	5	5	33	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
9	10	7	24	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
10	11	10	43	I'LL BE LAVA 84191/ATLANTIC	◆ EDWIN MCCAIN
11	14	17	12	JUMPER ELEKTRA ALBUM CUT/EEG	◆ THIRD EYE BLIND
12	13	16	18	HOOSH BLACKBIRD ALBUM CUT/SIRE	◆ EVERYTHING
13	12	8	28	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
14	17	18	14	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
15	15	13	37	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
16	16	15	41	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
17	9	6	13	I WILL WAIT ATLANTIC ALBUM CUT	◆ HOOTIE & THE BLOWFISH
18	18	14	48	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
19	21	22	8	SLIDE WARNER BROS. ALBUM CUT	◆ GOO GOO DOLLS
20	19	19	18	JUMP JIVE AN' WAIL INTERSCOPE ALBUM CUT	◆ THE BRIAN SETZER ORCHESTRA
21	20	20	16	CRUSH EDEL AMERICA 164024/HOLLYWOOD	◆ JENNIFER PAIGE
★★★ AIRPOWER ★★★					
22	22	27	6	SWEETEST THING ISLAND ALBUM CUT	◆ U2
★★★ AIRPOWER ★★★					
23	24	26	11	INSIDE OUT RCA ALBUM CUT	◆ EVE 6
★★★ AIRPOWER ★★★					
24	23	23	8	FROM THIS MOMENT ON MERCURY ALBUM CUT	◆ SHANIA TWAIN
★★★ AIRPOWER ★★★					
25	26	31	5	ANGEL ARISTA/WARNER SUNSET 13497/REPRISE	SARAH MCLACHLAN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 65 adult contemporary stations and 77 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

### Syndicators Try Their Hands At Hits Compilations

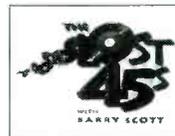
BY CHUCK TAYLOR

NEW YORK—Two radio syndicators are putting their mouths where their money is with the release of their first-ever compilation albums.

"Backtrax USA With Kid Kelly" (assistant PD and air personality at top 40 WHTZ New York), a weekly show heard on more than 250 U.S. radio stations, focuses on '80s gold from the likes of Prince, Madonna, Michael Jackson, Cyndi Lauper, and Culture Club.

Its "The Best of Backtrax USA," which is set for release Tuesday (17) on SAR Records, contains 14 tracks, including Blondie's "Call Me," INXS'

"What You Need," the Eurythmics' "Would I Lie To You?," the Gap Band's "You Dropped A Bomb On Me," James Brown's "Living In America," Tone Lōc's "Wild Thing,"



the Escape Club's "Wild Wild West," and the J. Geils Band's "Love Stinks."

The album will be promoted over the air on Kelly's show and via mar-

keting alliances with several of its radio affiliates.

In addition, the notable air personality, archivist, and author Barry Scott released "The Lost 45s Of The '70s And '80s, Volume One" on Oct. 20 through Varèse Sarabande Records. The album complements his program; it features top 40 hits from those two decades that haven't made it into gold rotation at most top 40s nationwide.

Scott's show has aired in Boston for 17 years; it's heard weekly on classic rock WEGQ (and before was on WBMX). It's also syndicated.

Among the album's 14 tracks are "Without You (Not Another Lonely Night)" from Franke & the Knockouts, Sneaker's "More Than Just The Two Of Us," Steel Breeze's "You Don't Want Me Anymore," Rupert Holmes' "Him," Chilliwack's "My Girl (Gone, Gone, Gone)," Eric Carmen's "I Wanna Hear It From Your Lips," and the Romantics' "Talking In Your Sleep." Where possible, single edits are employed.

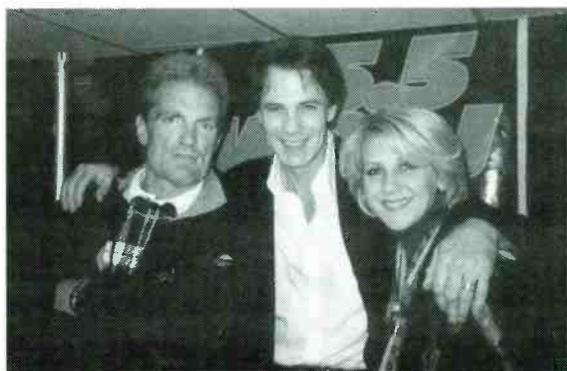
Scott is the author of "We Had Joy, We Had Fun," a collection of 21 interviews with '70s pop stars ranging from Leo Sayer and the Bay City Rollers to Captain & Tennille and the Partridge Family. The book, first published in 1994, is in its fourth printing.

### BILL/MONICA HELPS BOOST N/T FORMAT

(Continued from preceding page)

most dayparts and demos. Since the overall share is consistent, that would suggest that some listenership is being redistributed from adult to mainstream R&B outlets, as seen in New York this summer, when a resurgent WBLS made a clear dent in adult rival WRKS. Mainstream R&B radio has been on a renewed campaign in many markets to keep its 25- to 34-year-olds comfortable; adult R&B may also have been hurt by jazz radio's rebound during the summer.

Both album and classic rock were flat this summer. So was modern rock, which finally seemed to be showing some erosion this past spring due to the number of defections from the format in recent months. Only 72 modern rock stations showed in the continuous-measurement markets this summer, down from 79 in the spring, but national listening held steady, suggesting that those that stayed the course saw some improvement this summer.



**Don't Talk To Strangers.** That's a lyric Rick Springfield seems to have forgotten as he pals up with WPLJ New York morning show co-host/PD Scott Shannon and news anchor Naomi DiClemente. Springfield performed at a recent station promotion and is set for a new album release early next year. Shown, from left, are Shannon, Springfield, and DiClemente.



**Cornflake Girl.** Tori Amos recently stopped by the studios of KZNZ (Zone 105) Minneapolis for a series of satellite radio interviews before performing in town. Pictured, from left, are music director Marc Allen, assistant promotions director Stacy Vee, Amos, PD John Lassman, marketing director Peter Johns, and, seated, morning-show host Brian Oake.



**Duking It Out.** Westwood One president of programming Ed Salamon, left, and co-executive VP director of sales Sam Benrubi, right, put their dukes up over who gets to stand in the picture with Jerry Springer. Springer stopped by the radio network's New York offices to promote his new book, "Ringmaster."



**A Little More Love.** Myrrh recording artist Brian Duncan, center, was a recent guest on the K-Love Radio Network's morning show in Sacramento, Calif., with hosts David Pierce, left, and Therese Romano. The network featured Duncan's new "Strollin' On The Water" from his 11th album, "The Last Time I Was Here," released Nov. 3.

Halloween is over; but Rob Zombie's practically dingy theatrical rock show continues to wake the dead with songs that tell tales of horror, monsters, and other things that are equally spooky.

"Everything I write is made of weird, patched-together stories that the listener has to figure out," Zombie says from a hotel room in Madison, Wis. "I don't want to belt out my personal experience. That's my business. I also hate obvious lyrics and boring songs. I try to give mystery, as my favorite songs did."

To avoid letting out his innermost secrets, Zombie often gets inspiration from other arenas of entertainment, which he did with "Dragula," this issue's No. 33 on Modern Rock Tracks.

"The title is the name of Grandpa Munster's dragster on the old TV show," Zombie says. "That was a classic show with great comic characters. Strangely enough, 'Dragula' was one of the last



songs finished for the record. It fell together really fast and just worked, but it could just as easily not [have] been on the record."

Although he isn't singing about lost love or a

family dispute, Zombie takes "The Munsters" very seriously, and one mention of a remake hits a nerve. "It would be horrible and unwatchable. Remakes in general are a pitiful idea," he says. "Usually it isn't the concept that was brilliant but the people. It's like the Beatles. It isn't the idea of a rock quartet that blows people's minds. It was those four guys playing music together."

On a happier note, Zombie is pleased that the song has listeners doing the Transylvanian twist. "It wasn't like, 'Oh my God, that's destined to be a hit.' I just picked a song that has a little bit of everything that's on the record, so buyers know what they are getting into. I hate when I buy records based on a song and the rest sucks."

Billboard®

NOVEMBER 21, 1998

# Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	19	<b>FLY AWAY</b>	<b>LENNY KRAVITZ</b>
			3 weeks at No. 1	VIRGIN
2	2	23	<b>WHAT'S THIS LIFE FOR</b>	<b>CREED</b>
			MY OWN PRISON	WIND-UP
3	4	6	<b>PSYCHO MAN</b>	<b>BLACK SABBATH</b>
			REUNION	EPIC
4	3	12	<b>PSYCHO CIRCUS</b>	<b>KISS</b>
			PSYCHO-CIRCUS	MERCURY
5	7	9	<b>SLIDE</b>	<b>GOO GOO DOLLS</b>
			DIZZY UP THE GIRL	WARNER BROS.
6	5	11	<b>CELEBRITY SKIN</b>	<b>HOLE</b>
			CELEBRITY SKIN	DGC/GEFFEN
7	6	14	<b>DRAGULA</b>	<b>ROB ZOMBIE</b>
			HELLBILLY DELUXE	GEFFEN
8	9	6	<b>PRETTY FLY (FOR A WHITE GUY)</b>	<b>THE OFFSPRING</b>
			AMERICANA	COLUMBIA
9	<b>NEW</b>	1	<b>TURN THE PAGE</b>	<b>METALLICA</b>
			GARAGE INC.	ELEKTRA/VEG
10	8	17	<b>INSIDE OUT</b>	<b>EVE 6</b>
			EVE 6	RCA
11	10	8	<b>STILL RAININ'</b>	<b>JONNY LANG</b>
			WANDER THIS WORLD	A&M
12	<b>NEW</b>	1	<b>KICKIN' MY HEART AROUND</b>	<b>THE BLACK CROWES</b>
			BY YOUR SIDE	AMERICAN/COLUMBIA
13	11	11	<b>GOT YOU (WHERE I WANT YOU)</b>	<b>THE FLYS</b>
			HOLIDAY MAN	DELICIOUS VINYL/TRAUMA
14	12	13	<b>THE DOPE SHOW</b>	<b>MARILYN MANSON</b>
			MECHANICAL ANIMALS	NOTHING/INTERSCOPE
15	16	21	<b>10,000 HORSES</b>	<b>CANDLEBOX</b>
			HAPPY PILLS	MAVERICK/WARNER BROS.
16	14	25	<b>THE DOWN TOWN</b>	<b>DAYS OF THE NEW</b>
			DAYS OF THE NEW	OUTPOST/GEFFEN
17	13	26	<b>SPACE LORD</b>	<b>MONSTER MAGNET</b>
			POWERTRIP	A&M
18	15	14	<b>GOT THE LIFE</b>	<b>KORN</b>
			FOLLOW THE LEADER	IMMORTAL/EPIC
19	17	10	<b>SOFT</b>	<b>SECOND COMING</b>
			SECOND COMING	CAPITOL
20	18	12	<b>BOOGIE KING</b>	<b>THE SCREAMIN' CHEETAH WHEELIES</b>
			BIG WHEEL	CAPRICORN/MERCURY
21	24	5	<b>WHATEVER</b>	<b>GODSMACK</b>
			GODSMACK	REPUBLIC/UNIVERSAL
22	26	7	<b>BITTERSWEET</b>	<b>FUEL</b>
			SUNBURN	550 MUSIC
23	20	11	<b>SOMETIMES IT HURTS</b>	<b>STABBING WESTWARD</b>
			DARKEST DAYS	COLUMBIA
24	21	10	<b>YOUR LIFE IS NOW</b>	<b>JOHN MELLENCAMP</b>
			JOHN MELLENCAMP	COLUMBIA
25	22	6	<b>BITTER PILL</b>	<b>MOTLEY CRUE</b>
			MOTLEY CRUE'S GREATEST HITS	MOTLEY/BEYOND MUSIC
26	28	8	<b>SUREFIRE (NEVER ENOUGH)</b>	<b>ECONOLINE CRUSH</b>
			THE DEVIL YOU KNOW	RESTLESS
27	33	3	<b>THE SPIRIT OF RADIO</b>	<b>RUSH</b>
			DIFFERENT STAGES/LIVE	ANTHEM/ATLANTIC
28	25	18	<b>WHAT KIND OF LOVE ARE YOU ON</b>	<b>AEROSMITH</b>
			ARMAGEDDON: THE ALBUM	COLUMBIA
29	36	4	<b>POWERTRIP</b>	<b>MONSTER MAGNET</b>
			POWERTRIP	A&M
30	19	17	<b>BETTER THAN YOU</b>	<b>METALLICA</b>
			RELOAD	ELEKTRA/VEG
31	30	5	<b>DAYSLEEPER</b>	<b>R.E.M.</b>
			UP	WARNER BROS.
32	31	9	<b>QUICKSAND</b>	<b>FINGER ELEVEN</b>
			TIP	WIND-UP
33	29	12	<b>FIRE ESCAPE</b>	<b>FASTBALL</b>
			ALL THE PAIN MONEY CAN BUY	HOLLYWOOD
34	23	19	<b>SOMEHOW, SOMEWHERE, SOMEWAY</b>	<b>KENNY WAYNE SHEPHERD BAND</b>
			TROUBLE IS	REVOLUTION/REPRISE
35	37	3	<b>HANDSLIDE</b>	<b>PUSHMONKEY</b>
			PUSHMONKEY	ARISTA
36	32	5	<b>SWEETEST THING</b>	<b>U2</b>
			THE BEST OF 1980-1990	ISLAND
37	<b>NEW</b>	1	<b>WHAT IT'S LIKE</b>	<b>EVERLAST</b>
			WHITEY FORD SINGS THE BLUES	TOMMY BOY
38	<b>NEW</b>	1	<b>EVERYTHING IS BROKEN</b>	<b>KENNY WAYNE SHEPHERD BAND</b>
			TROUBLE IS	REVOLUTION/REPRISE
39	38	4	<b>TOUCHED</b>	<b>VAST</b>
			VISUAL AUDIO SENSORY THEATER	ELEKTRA/VEG
40	35	7	<b>WE'RE AN AMERICAN BAND</b>	<b>JACKYL</b>
			CHOICE CUTS	GEFFEN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 Mainstream rock stations and 77 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®

NOVEMBER 21, 1998

# Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	2	12	<b>FLY AWAY</b>	<b>LENNY KRAVITZ</b>
			1 week at No. 1	VIRGIN
2	3	9	<b>NEVER THERE</b>	<b>CAKE</b>
			PROLONGING THE MAGIC	CAPRICORN/MERCURY
3	1	10	<b>SLIDE</b>	<b>GOO GOO DOLLS</b>
			DIZZY UP THE GIRL	WARNER BROS.
4	4	12	<b>CELEBRITY SKIN</b>	<b>HOLE</b>
			CELEBRITY SKIN	DGC/GEFFEN
5	5	6	<b>PRETTY FLY (FOR A WHITE GUY)</b>	<b>THE OFFSPRING</b>
			AMERICANA	COLUMBIA
6	8	14	<b>GOT YOU (WHERE I WANT YOU)</b>	<b>THE FLYS</b>
			HOLIDAY MAN	DELICIOUS VINYL/TRAUMA
7	6	30	<b>INSIDE OUT</b>	<b>EVE 6</b>
			EVE 6	RCA
8	12	7	<b>WHAT IT'S LIKE</b>	<b>EVERLAST</b>
			WHITEY FORD SINGS THE BLUES	TOMMY BOY
9	7	18	<b>FATHER OF MINE</b>	<b>EVERCLEAR</b>
			SO MUCH FOR THE AFTERGLOW	CAPITOL
10	9	10	<b>CIRCLES</b>	<b>SOUL COUGHING</b>
			EL OSO	SLASH/WARNER BROS.
11	10	18	<b>SAVE TONIGHT</b>	<b>EAGLE-EYE CHERRY</b>
			DESIRELESS	WORK
12	11	12	<b>LULLABY</b>	<b>SHAWN MULLINS</b>
			SOULS CORE	SMG/COLUMBIA
13	14	6	<b>SWEETEST THING</b>	<b>U2</b>
			THE BEST OF 1980-1990	ISLAND
14	13	18	<b>JUMPER</b>	<b>THIRD EYE BLIND</b>
			THIRD EYE BLIND	ELEKTRA/VEG
15	15	13	<b>THE DOPE SHOW</b>	<b>MARILYN MANSON</b>
			MECHANICAL ANIMALS	NOTHING/INTERSCOPE
16	26	4	<b>YOU GET WHAT YOU GIVE</b>	<b>NEW RADICALS</b>
			MAYBE YOU'VE BEEN BRAINWASHED TOO	MCA
17	16	7	<b>THANK U</b>	<b>ALANIS MORISSETTE</b>
			SUPPOSED FORMER INFATUATION JUNKIE	MAVERICK/REPRISE
18	18	6	<b>DAYSLEEPER</b>	<b>R.E.M.</b>
			UP	WARNER BROS.
19	17	24	<b>INTERGALACTIC</b>	<b>BEASTIE BOYS</b>
			HELLO NASTY	GRAND ROYAL/CAPITOL
20	19	14	<b>GOT THE LIFE</b>	<b>KORN</b>
			FOLLOW THE LEADER	IMMORTAL/EPIC
21	27	4	<b>SPECIAL</b>	<b>GARBAGE</b>
			VERSION 2.0	ALMO SOUNDS/INTERSCOPE
22	22	8	<b>BITTERSWEET</b>	<b>FUEL</b>
			SUNBURN	550 MUSIC
23	23	5	<b>TROPICALIA</b>	<b>BECK</b>
			MUTATIONS	DGC/GEFFEN
24	29	4	<b>ACQUIESCE</b>	<b>OASIS</b>
			THE MASTERPLAN	EPIC
25	30	3	<b>IT'S ALL BEEN DONE</b>	<b>BARENAKED LADIES</b>
			STUNT	REPRISE
26	24	22	<b>WHAT'S THIS LIFE FOR</b>	<b>CREED</b>
			MY OWN PRISON	WIND-UP
27	20	12	<b>SINGING IN MY SLEEP</b>	<b>SEMONIC</b>
			FEELING STRANGELY FINE	MCA
28	21	22	<b>PERFECT</b>	<b>THE SMASHING PUMPKINS</b>
			ADORE	VIRGIN
29	36	2	<b>BODY MOVIN'</b>	<b>BEASTIE BOYS</b>
			HELLO NASTY	GRAND ROYAL/CAPITOL
30	33	4	<b>PURE MORNING</b>	<b>PLACEBO</b>
			WITHOUT YOU I'M NOTHING	HUT/VIRGIN
31	25	19	<b>I THINK I'M PARANOID</b>	<b>GARBAGE</b>
			VERSION 2.0	ALMO SOUNDS/INTERSCOPE
32	28	23	<b>ONE WEEK</b>	<b>BARENAKED LADIES</b>
			STUNT	REPRISE
33	34	7	<b>DRAGULA</b>	<b>ROB ZOMBIE</b>
			HELLBILLY DELUXE	GEFFEN
34	35	4	<b>CRUSH</b>	<b>DAVE MATTHEWS BAND</b>
			BEFORE THESE CROWDED STREETS	RCA
35	37	6	<b>NICE GUYS FINISH LAST</b>	<b>GREEN DAY</b>
			NIMROD	REPRISE
36	<b>NEW</b>	1	<b>AT THE STARS</b>	<b>BETTER THAN EZRA</b>
			HOW DOES YOUR GARDEN GROW?	ELEKTRA/VEG
37	31	15	<b>FIRE ESCAPE</b>	<b>FASTBALL</b>
			ALL THE PAIN MONEY CAN BUY	HOLLYWOOD
38	32	13	<b>ALL THE KIDS ARE RIGHT</b>	<b>LOCAL H</b>
			PACK UP THE CATS	ISLAND
39	38	11	<b>MY FAVORITE MISTAKE</b>	<b>SHERYL CROW</b>
			THE GLOBE SESSIONS	A&M
40	40	2	<b>LAST STOP: THIS TOWN</b>	<b>EELS</b>
			ELECTRO-SHOCK BLUES	DREAMWORKS/GEFFEN



# HITS! IN TOKIO

Week of October 25, 1998

- True Colors / Phil Collins
- Doo Wop (That Thing) / Lauryn Hill
- My Favorite Mistake / Sheryl Crow
- My Favourite Game / The Cardigans
- Time After Time / Inoj
- Tsumetai Hana / The Brilliant Green
- The Way / Fastball
- Radio Radio / Meja
- Gangster Trippin' / Fatboy Slim
- Lovin' Machine / The Jon Spencer Blues Explosion
- Save Tonight / Eagle-Eye Cherry
- Thank U / Alanis Morissette
- Celebrity Skin / Hole
- Urgently In Love / Billy Crawford
- Boogie Mi Vista / Matt Bianco
- I Will Wait / Hootie And The Blowfish
- Circle / Swan Dive
- Still Rainin' / Johnny Lang
- Iris / Goo Goo Dolls
- Day After Day / Julian Lennon
- Lean On Me / Kirk Franklin
- Weekend / Pizzicato Five
- Another One Bites The Dust / Queen With Wyclef Jean Featuring Pras And Free
- It's Your Life / Lenny Kravitz
- Party Going On / MC Lyte Featuring Maya Day
- Touch Me / Solo
- Millennium / Robbie Williams
- Kind And Generous / Natalie Merchant
- Music Sounds Better / Stardust
- No Fool No More / En Vogue
- Sachi / Silva
- Outside / George Michael
- True To Your Heart / 98 Degrees And Stevie Wonder
- Pienso En Ti (I Think Of You) / Maw Featuring Louis Salinas
- Sweetest Thing / U2
- Strawberry / Nicole Renee
- I Spy (Je Marche A L'envers) / Ophelie Winter
- Ruffneck / Freestylers
- Looking For Love / Karen Ramirez
- Ahhhhh! / Toshinobu Kubota
- Yellow Bird / Monday Michiru
- Inutotsuki / Bonnie Pink
- Made It Back / Beverley Knight Featuring Redman
- Nobody's Supposed To Be Here / Deborah Cox
- Bokutachinohibi / Shikao Suga
- What Cha' Gonna Do For Me / Janet Kay
- Hey Now Now / Swirl 360
- One Week / Barenaked Ladies
- Ever Gonna Make It / Sarah Jane Morris
- I Love You / Debelah Morgan

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

Station information available at: <http://www.j-wave.co.jp>

# Radio

## PROGRAMMING

# SUMMER '98 ARBITRONS

12-plus overall average quarter hour shares (%) indicates Arbitron market rank.  
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Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
<b>OKLAHOMA CITY—(53)</b>						
KJYO	top 40	10.2	10.3	10.8	11.9	10.6
KATT	album	6.5	7.2	8.2	8.8	9.3
KOXY-FM	country	13.6	11.1	9.1	9.9	8.4
KRXO	cls rock	5.0	7.2	5.9	5.7	7.3
KOMA-AM-FM	oldies	10.6	9.9	5.8	7.7	7.2
KTKO	N/T	6.9	5.6	7.5	6.7	6.9
KMGL	AC	6.3	7.1	6.0	5.3	6.0
KQSR	AC	3.8	3.7	4.8	4.6	5.4
KYIS	AC	4.1	5.0	6.6	5.6	4.9
KTST	country	8.1	8.5	6.0	5.3	4.6
KVSP	R&B	4.4	3.8	4.9	3.0	4.2
KKNG	country	—	—	7.4	5.5	3.6
KTNT	jazz	3.2	2.7	3.3	2.5	3.2
KNTL	sports	.7	.6	1.1	1.0	1.6
KQCV	religious	1.1	.5	1.2	.9	1.3
KEBC	sports	1.1	1.4	2.3	1.1	1.0

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
<b>DAYTON, OHIO—(54)</b>						
WHKO	country	13.2	13.6	12.2	12.2	11.1
WMMX	AC	8.9	8.7	9.4	8.6	7.7
WLQT	AC	5.9	6.3	5.5	7.1	6.3
WHIO	N/T	5.3	5.3	4.6	5.7	5.9
WING-FM	cls rock	4.3	3.9	4.7	4.7	5.7
WROU	R&B	5.1	6.5	5.3	6.0	5.7
WTUE	album	7.0	6.5	6.5	6.4	5.5
WKEG	modern	3.3	4.5	4.7	3.8	4.7
WGTZ	top 40	5.2	4.6	6.4	4.5	4.6
WLW	N/T	4.5	3.3	3.9	3.3	4.3
WCLR/WZLR	oldies	4.0	3.0	3.4	3.4	3.7
WONE	adult std	4.0	4.5	3.5	4.4	3.4
WBTT	top 40/rhythm	3.3	3.2	2.9	5.0	2.5
WDAO	R&B adult	1.8	2.6	2.5	1.6	2.0
WFCJ	religious	1.7	1.2	1.9	1.7	1.8
WLSN	easy	.7	1.5	1.0	1.3	1.8
WKSX	country	1.7	1.1	2.0	1.1	1.6
WPFM-FM	country	1.8	1.8	1.3	1.0	1.6
WVAE	jazz	.9	.8	1.2	1.2	1.2

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
<b>BIRMINGHAM, ALA.—(55)</b>						
WZZK-FM	country	12.3	10.2	11.2	11.3	9.4
WRAX	modern	5.5	6.0	8.3	8.2	8.3
WBHJ	R&B	8.3	6.2	8.3	7.6	8.1
WBHK	R&B adult	5.5	5.1	8.0	7.9	7.8
WERC	N/T	5.4	5.6	5.6	4.5	5.9
WZRR	cls rock	5.4	6.3	6.2	5.6	5.3
WMJJ	AC	5.1	7.6	5.4	7.2	5.1
WQEN	top 40	1.7	.9	1.3	2.5	4.6
WYSF	AC	6.0	5.0	3.9	3.6	4.5
WODL	oldies	6.5	5.0	5.4	4.7	3.6
WAGG	religious	3.9	5.1	2.8	3.8	3.4
WEZN	adult std	1.0	3.2	2.4	2.6	3.2
WOWC	country	2.7	1.8	3.1	3.2	3.0
WJOX	sports	2.0	3.4	2.3	1.6	2.6
WATV	R&B oldies	2.5	2.3	3.1	3.1	2.4
WDJC-FM	religious	3.0	3.5	2.4	1.8	2.0
WAPI	adult std	.5	1.0	.9	.9	1.9
WENN	R&B	3.5	4.2	2.0	2.8	1.9
WJLD	religious	1.8	1.2	1.8	1.4	1.8
WFMH	country	1.8	1.4	1.2	1.1	1.2

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
<b>RICHMOND, VA.—(56)</b>						
WCDX	R&B	11.0	9.8	10.1	10.3	9.5
WKHK	country	10.8	10.3	10.6	10.8	9.5
WTVR-FM	AC	9.7	9.4	10.0	10.3	9.1
WRVA	N/T	7.6	8.3	8.9	7.9	8.8
WRVQ	top 40	6.7	6.0	7.0	6.7	6.3
WMBX	AC	5.4	4.0	4.9	6.2	6.0
WKJS	R&B adult	3.2	3.3	3.1	4.8	5.4
WBZU	oldies	3.1	4.4	3.2	4.0	4.7
WKLR-FM	cls rock	2.9	3.6	3.6	3.6	4.7
WPLZ	R&B	5.0	6.4	5.6	3.9	3.6
WRXL	album	4.3	3.9	4.0	3.3	3.6
WSMJ	jazz	4.2	4.6	5.5	3.6	3.5
WSDJ	R&B	3.5	3.4	1.6	2.1	2.6
WTVR-AM	adult std	1.9	1.4	1.8	2.1	1.9
WFTH	religious	1.5	.6	1.1	1.2	1.7
WRNL	N/T	1.3	1.8	.9	1.4	1.7
WXGI	country	1.5	1.4	1.4	.7	1.5
WREJ	religious	.8	2.1	1.5	1.5	1.2

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
<b>ALBANY, N.Y.—(57)</b>						
WGNA-AM-FM	country	10.5	11.6	9.8	11.1	11.9
WGY	N/T	8.7	9.5	9.9	9.4	9.4
WFLY	top 40	9.2	8.7	10.0	9.7	9.2
WYJB	AC	8.5	7.6	9.0	7.5	7.3
WQBJ/WQBK-FM	modern	7.8	7.5	6.1	7.1	7.7
WABY-AM-FM	adult std	6.6	5.2	7.3	6.5	7.1
WRVE	cls rock	4.7	5.5	4.3	5.0	5.9
WPYX	album	5.9	4.3	5.6	5.7	5.0
WTRY-AM-FM	oldies	4.3	4.8	4.6	5.0	4.4
WHRL	jazz	2.5	3.4	2.5	2.5	2.8
WXCR	cls rock	2.5	2.4	2.4	2.0	2.7
WXLE	triple-A	2.5	1.9	1.9	1.9	2.7
WKBE/WKLI	AC	2.7	3.4	2.8	2.7	2.3
WROW	N/T	1.4	1.7	2.5	1.9	2.2
WEQX	modern	1.8	.9	.7	1.1	1.0

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
<b>GREENVILLE, S.C.—(58)</b>						
WJMZ	R&B	9.9	9.0	9.0	10.6	10.8
WROQ	album	8.2	8.0	5.8	7.5	8.6
WFBC-FM	top 40	8.1	9.0	9.2	8.1	8.2

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
WSSL	country	10.9	10.2	10.7	9.2	8.1
WESC-FM	country	8.2	7.9	9.0	7.3	7.8
WMIY	AC	5.9	6.5	5.7	5.7	7.1
WTPT	album	5.1	4.2	5.2	5.3	6.1
WSPA-FM	AC	6.6	7.2	6.4	7.6	5.8
WOLI/WOLT	oldies	3.9	2.3	3.4	3.3	3.9
WYRD/WORD	N/T	3.1	4.1	5.1	4.0	3.8
WUUU-FM	easy	2.8	2.8	2.8	2.7	2.2
WPEK	N/T	1.3	1.4	1.5	2.2	1.8
WPEG	R&B	1.9	1.4	1.9	1.9	1.7
WSPA-AM	N/T	1.0	1.1	1.0	.7	1.7
WMIT	religious	.5	1.3	.7	1.1	1.2

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
<b>HONOLULU—(59)</b>						
KSSK-FM	AC	9.8	10.9	8.8	9.1	9.8
KCCN-FM	Hawaiian	9.1	8.1	8.2	8.6	8.9
KIKI-FM	top 40/rhythm	12.1	12.2	10.6	6.6	8.0
KRTR	AC	5.9	5.3	6.1	5.9	7.5
KINE	Hawaiian	8.1	7.7	8.2	7.8	7.3
KSSK-AM	AC	5.7	4.8	5.2	5.9	6.0
KUMU-FM	easy	4.9	5.4	6.3	5.5	5.6
KGMZ/KULA-AM	oldies	5.3	5.9	4.3	6.8	5.5
KXME	top 40	—	2.0	5.0	6.5	5.5
KMQM-AM-FM	top 40	8.7	6.4	6.1	5.6	4.4
KUCD	AC	1.8	3.0	3.3	3.5	3.8
KHVV	N/T	4.2	2.6	3.2	3.8	3.6
KKLV	cls rock	3.4	2.5	2.8	2.7	3.2
KHUL	country	1.4	2.3	2.6	2.5	2.5
KPOI	album	4.7	3.7	3.3	2.5	2.5
KCCN-AM	Hawaiian	1.4	2.0	1.4	1.4	1.5
KAIM-FM	religious	1.3	1.3	1.4	1.2	1.4
KHNR	N/T	1.6	1.3	1.7	1.2	1.4
KUMU-AM	adult std	1.4	1.8	2.2	2.0	1.4
KNDI	religious	.9	.9	1.2	1.0	1.1
KGU	N/T	.7	2.3	1.1	1.2	1.0

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
<b>TULSA, OKLA.—(60)</b>						
KRMG	N/T	9.4	7.8	11.2	9.3	9.1
KHTT	top 40	6.7	7.7	7.2	8.6	8.7
KWEN	country	10.5	10.0	10.8	9.8	8.4
KMOD	album	8.3	8.4	7.4	8.2	8.1
KJSR	cls rock	6.5	7.0	4.4	4.5	6.0
KQLL-FM	oldies	4.5	6.0	5.8	4.6	6.0
KMYZ-FM	modern	6.5	6.4	5.9	5.2	5.4
KRAV	AC	4.0	4.1	4.8	4.5	5.0
KVOO-FM	country	4.0	4.2	3.7	4.2	5.0
KJMM	R&B	2.3	2.9	3.0	3.6	4.4
KBEZ	AC	5.9	5.2	5.4	4.8	4.2
KVOO-AM	country	4.5	4.5	4.5	3.1	4.0
KEMX/KOJ-FM	religious	4.6	4.4	3.7	4.1	3.8
KCKI	country	3.3	2.4	1.5	4.5	2.6
KCFM	classical	1.9	2.2	1.9	2.5	2.2
KOAS	jazz	2.5	2.6	2.4	3.3	2.1
KGTO	adult std	2.5	2.7	2.7	1.7	1.8
KMRX	AC	—	—	1.8	1.3	1.4

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
<b>TUCSON, ARIZ.—(61)</b>						
KIIM	country	12.0	14.2	10.5	12.0	9.3
KRQQ	top 40	9.4	8.9	7.4	8.3	9.2
KMXZ	AC	8.8	8.4	9.5	8.6	8.8
KOHT	top 40/rhythm	3.8	2.2	5.2	5.6	6.2
KZPT	AC	3.6	3.3	5.1	4.8	5.8
KLPX	album	6.9	7.1	6.2	6.3	5.4
KNST	N/T	5.8	5.3	5.6	5.3	5.1
KHYT	cls rock	5.2	5.2	5.5	4.8	4.8
KWFM-FM	oldies	4.9	4.4	5.1	4.9	4.4
KFMA	modern	4.0	4.0	2.7	3.7	3.6
KOAZ	jazz	3.7	4.9	—	1.7	3.3
KCEE	adult std	4.2	3.5	4.2	3.2	2.6
KIXD	country	—	—	1.0	2.2	—
KCUB	country	1.9	1.9	1.3	1.1	2.0

# Veronis, Suhler Report Predicts Sunny Skies For Radio Industry's Bottom Line

## IGNORE THE DOOMSAYERS.

Despite talk of a potential recession, buzz that radio consolidation might soon compromise the medium's profitability, and warnings of a shift in consumer interest from traditional media, the near future for the radio broadcasting industry looks as optimistic as a sunny day in Seattle.

According to the Veronis, Suhler & Associates Communications Industry Forecast—an exhaustive annual analysis of a dozen industry segments—deregulation in the radio business has led to a surge in advertising, which should continue for at least another five years. Unlike TV and daily newspapers, radio has held virtually the same listening audience that it did in 1986. And that recession? Looking at such an event historically, Veronis anticipates that the industry's corporate and competitive strengths would keep the marketplace bullish in the face of such.

The 388-page annual report on communications media, admittedly, is a monster to digest, filled with more figures than that list of numbers a few pages from here that we call the Hot 100. But what it tells us is all-important. The radio industry has redefined itself since passage of the Telecommunications Act in February 1996, prompting uncharted changes in the ways that radio is programmed, sold, bought, and heard by consumers. Nearly three years later, we're hearing that it bodes well for an industry that has not only added some zeroes to its worth but has become a respected player on Madison Avenue.

In 1995, the year before the historic Telecommunications Act was passed, 73 mergers and acquisitions came down, with an aggregate value of \$1.2 billion, according to the report. Two years later, some 177 deals ensued, valued at \$14.7 billion. As a result, by allowing group owners to lay claim to more stations in a single market (the act allows for ownership of eight stations in large markets and five in smaller markets), radio station owners have been able to combine facilities, eliminate duplicate functions, reduce management costs, and lower rent, ultimately saving money.

They've also been making it like never before. Veronis notes that consolidation has created opportunities to provide major national advertisers with one-stop shopping for national ad campaigns, while packaging advertising opportunities on the local level, too. Over the last five years, overall advertising on radio has grown faster than sales for TV, daily newspapers, outdoor, and the Yellow Pages (a traditional benchmark). The only medium that has grown faster is cable TV. Veronis attributes this, in large part, to consolidation.

"Duopolies allow radio station owners to expand their reach in a market, enhance their demographic base, or diversify by appealing to multiple demographic groups," the report

says. "Duopolies have more inventory to sell and greater flexibility in packaging that inventory, making radio more appealing to advertisers. Radio operators can [also] offer national advertisers an extensive market reach, both within markets and



by Chuck Taylor

across markets, in a single buy."

The Radio Advertising Bureau, which tracks radio spot revenue, says that the third quarter of 1998 alone posted a 15% gain in local and national ad sales, 12.5% higher than the same period in '97. Radio has shown an increase in advertising revenue for 73 straight months.

**H**OW HAS ALL OF THIS affected radio listening? While consumer listening habits remain unchanged since 1986, the Veronis report says, broadcast TV has lost 26.6 share points to cable, and newspaper circulation has declined by 5.7 million in that time.

In an era of audience fragmentation, the cumulative radio audience actually rose by 5.8% between '87 and '92 and by an additional 4.8% between '92 and '97. The only other major advertising outlet whose audience has grown significantly is cable TV.

Veronis attributes this to the medium's flexibility. Faced with at-home competition from cable, home video, and of course the Internet, home listening did decline by 23.8%, but that was offset by an auto audience increase of 43.1% since 1986. The report predicts that in-home listening will continue to decline through 2002, by 1.6%. But it also predicts a 1.4% increase in auto listening, despite the proliferation of CD players. "At one time, auto sound technology was thought to be a threat to automobile radio listening, but people who are heavy media users spend time with all media, even media that appear to be competing," the report explains.

"Thus, people who spend the most time on the Internet also spend the most time watching television. People who are interested in music will play recordings in their cars, but will also listen to the radio to hear the latest releases."

Radio formats, over time, have also seen shifts in popularity over the airwaves, contributing to the overall advertising climate. According to Veronis, news/talk has gained the most outlets since 1992, at 620, followed by classic rock, and religious, Spanish, modern rock, and country (which gained 214 stations between 1992 and 1994, but has lost 130 since '94), while

adult contemporary has lost the most, at 324, with top 40, mainstream rock, easy listening, and oldies following.

Veronis predicts that consolidation will ultimately lead to fewer format changes in the future, saying that "when stations are competing, there is an incentive to adopt the most mainstream format in order to attract the largest audience," leading to head-to-head competition with other stations in the same format, with the loser ultimately switching. "Under consolidation, there will be an incentive for owners to select formats that attract the largest audience over an array of stations. Group owners will likely choose formats to expand their [overall] audience," resulting in less competition in the same format and, ultimately, less format switching.

What does this mean for radio's future? Veronis foresees that radio advertising will rise at a 9.3% compounded annual rate over the next five years—the same rate of increase as over the last five years. Total spending will climb from \$13.5 billion in 1997 to \$21.1 billion in 2002.

"The radio industry has announced its intention to increase its share of local market advertising from its historical 7% to 10%, particularly targeting newspapers and Yellow Pages for ad dollars," the report says. "Meanwhile, as a result of cross-market consolidation, radio is also better positioned to attract national advertising."

Veronis also points to cross-media consolidation, where radio groups have acquired outdoor media companies in order to extend their overall advertising reach. "An advertising sales effort that combines billboards and radio presents a compelling case for advertisers looking to reach people in transit," it says.

In total, the study predicts that local advertising on radio will reach \$16.4 billion by 2002, from \$10.5 billion in 1997. National spot advertising will grow faster "as operators integrate their newly acquired stations and improve their ability to sell time across markets." By 2002, Veronis projects national spot radio advertising will rise to \$3.9 billion, up from \$2.5 billion in 1997.

Finally, Veronis forecasts that advertising across all media should be shielded from recent economic shifts that have fostered uncertainty about what's ahead in the U.S. Should a recession occur in 1999, the firm expects the communications industry to follow a pattern seen during the recession of the '80s and expand gradually, outpacing the overall economy.

"In the event of such a recession, as in the one of 1980-81, a strong underlying corporate structure and a competitive marketplace should sustain spending on advertising," the report says. "At present, advertising is in the midst of a long-term upward trend. Even if a downturn should occur next year, we believe that the advertising market is well-positioned to override it."

# Strassell Finds The Right Mix In Boston, New Point In Minn.

**Y**OU CAN EXCUSE WBMX (Mix 98.5) Boston PD Greg Strassell for pausing to catch his breath right about now. After spending an intense three months researching and then flipping jazz KMJZ Minneapolis to modern adult WXPT (the Point), he came home to Mix 98.5 to oversee its huge, two-day free concert. After 40,000 braved the rain for the Saturday show, more than 100,000 enjoyed Hootie & the Blowfish and Barenaked Ladies under more comfortable conditions on Sunday.

Since CBS acquired WBMX, Strassell has seen his duties grow. "My day-to-day job is programming the Mix," he says. "About three times a month, they tap me on the shoulder to work on other projects. I just finished with the Point; now I'll help them find [a PD] replacement at KAMX Austin, Texas. Plus, I'll still help [new Point PD] Dusty Hayes with anything he needs. I look forward to networking a lot of information and promotional ideas with him."

Strassell has a special interest in Minneapolis, having programmed top 40 WLOL there until it was sold to Minnesota Public Broadcasting. "It's a great community that's still under-radioed," he explains. "It's very Caucasian and, much like Boston, led us to feel that some sort of rock AC would work here. After three months of research, I found that no one was doing modern AC. Pieces of it were on [top 40] KDWB, [adult top 40 KSTP-FM] KS95, and modern KZNT/KZNX [the Zone]. Plus, only three stations were serving women—KSTP, KDWB, and our sister, soft AC WLTE.

"We wanted to build an AC wall to super-serve females, as KS95 and KDWB are very broad. Lite [WLTE] has been doing phenomenally well; the Point would bring younger women into the mix. I spent a month planning it, and once CBS COO John Gehron and [WLTE and the Point] GM Rolf Pepple gave me the green light, it took me two days to get it on the air. Dusty came up to oversee the sign-on, and it turned out that he was the perfect PD for the station."

Strassell engineered a format flip from hot AC to modern adult for WBMX in January of '97, although he points out significant

differences. "The Mix has the heritage of being an AC in Boston for about 20 years," he says. "The Point was designed and built from scratch. It had no images from the past, which will help it get out of the box quicker. It has taken almost two years for the Mix to shed its AC baggage.

"We've always been going up against [top 40 WXKS-FM] Kiss 108; we just had to find a unique way to do it so their heritage would become more of a hindrance [than] an asset. So we came on with a fresher presentation and promos. We didn't make WBMX any younger but more contemporary. We jettisoned everything about the old Mix to make a point.

"Optimistically, we hoped that [market recognition for the new format] would go faster, but realistically, we realized that it would take a while. It has been an interesting 18 months, waiting for the payoff. We left traditional AC, gambling on research that indicated the music would dry up. Over the short term, it wasn't easy to wait for it to happen, but it did."

Here's a recent hour on WBMX: Barenaked Ladies, "One Week"; 10,000 Maniacs, "What's The Matter Here?"; Brian Setzer Orchestra, "Jump Jive An' Wail"; Jewel, "Who Will Save Your Soul"; Verve Pipe, "The Freshmen"; Third Eye Blind, "How's It Going To Be"; Dave Matthews Band, "Ants Marching"; Stevie Nicks, "If You Ever Did Believe"; Fastball, "The Way"; Sugar Ray, "Fly"; and Alanis Morissette, "Thank U."

Finding the right music mix was a matter of proper testing. "We adjusted the screens and based them on music tastes, not station preferences," he says. "We screened out AC fans and tested only those into modern adult music. It hurt our PIs in the short term but attracted the right kind of new listeners, who happened to be the PIs of other stations. Now they're ours."

What makes a modern adult music mix? "It's all in how you rotate the records," he explains. "We expose our songs and set them up carefully. When you compare our logs with other stations, you'd think that, overall, we're pretty conservative. Yet we do take chances on records we believe in."

JEFF SILBERMAN



# 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

## Lively Debates, Breakthrough Award Mark The '98 Music Vid Conference

**MUSIC VIDEO CONFERENCE REFLECTIONS:** The 1998 Billboard Music Video Conference has come and gone, and here's a look back at some of the highlights, both the ridiculous and the sublime.

The conference—which took place Nov. 4-6 at the Sheraton Universal in Universal City, Calif.—featured a keynote speech by Warner Bros. Records Inc. president **Phil Quartararo**. Addressing questions about when Warner Bros. would adopt a policy for music videos on the Internet, he said that he expects the company to have a policy in place "by the end of the year" (*Billboard Bulletin*, Nov. 6).

**PANEL OVERVIEW:** The national networks panel focused on spinoff channels. Although the majority of national networks have launched spinoff channels, TNN/CMT president **David Hall** said that he was a "digital spinoff naysayer" and that his networks would focus more on developing new online ventures.

The video promoters panel was another well-attended discussion. Moderated by BET music director **Gregg Diggs**, the panel explored the differing dynamics between independent promoters and record-label promoters. Things got a little heated when a debate ensued over which type of promoter is more effective.

One of the more provocative moments came when Diggs said he didn't understand how he could get calls from "four different people asking the same question about one video . . . Given a choice, I would rather deal with just one person at the record company about a video." Reasons given for multiple people working on one video ranged from lack of communication between promoters to enthusiasm for that video.

The consensus of many on the panel and in the audience was that independent promoters don't have the corporate responsibilities that may limit them from spending quality time with programmers. Label promoters are perceived as long-term developers of an artist's video career, as opposed to people who work on a project-by-project basis.

The music video reunion panel and the artists' panel provided the most lighthearted moments. A running joke on the reunion panel was that back in the early days of music video, "you got a video on MTV by just making one," said former MTV exec **Abbey Konowitch**,

who is currently MCA Records executive VP.

**AWARDS SHOW RECAP:** Without question, the most nerve-racking moment for us came when comedian **Eddie Griffin**, who was scheduled to host the 1998 Billboard Music Video Awards, canceled at the last minute due to health problems.

With some amazing teamwork and the help of Billboard R&B music editor **Anita Samuels**, we were able to enlist **Tevin Campbell** to be the host of the awards show. Campbell, like the true pro he is, rose to the occasion and proved to be a great host.

A glorifying moment at the awards show came when **Paul Hunter** won the award for director of the year. We couldn't help but remember that at last year's conference, Hunter participated in the directors' panel; there he talked about how African-American directors such as himself were often limited to directing only R&B and hip-hop videos. Hunter was brave enough to be openly critical of these racial barriers in a room full of industry people, and he spoke about his desire to direct rock videos if given the chance.

This year, Hunter broke through by directing his first rock video—**Everclear's** "Father Of Mine" (*The Eye*, *Billboard*, Aug. 1). Since then, other rock videos Hunter has directed include the award-winning **Marilyn Manson** clip "The Dope Show" and **matchbox 20's** "Back 2 Good." During his speech, Hunter thanked his colleagues, the record companies that hired him for projects, and Manson for his "vision."

See page 1 for a complete story on the 1998 Billboard Music Video Awards.

**A SPECIAL THANK YOU:** It was gratifying to hear people say that this was the best Billboard Music Video Conference they've been to in years. So we want to say a heartfelt thank you to all the conference attendees, sponsors (Motown Records, the Box, Columbia Records, and Interscope Records), artists, publicists, managers, and Billboard colleagues for making this such a successful and unforgettable conference. We couldn't have done it without you.

And it's not too early to mark your calendar for next year's Billboard Music Video Conference. It will take place Nov. 10-12, 1999, at the Loews Santa Monica Beach Hotel in Santa Monica, Calif.

## THE EYE



by Carla Hay



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Faith Evans, Love Like This
- 2 Lauryn Hill, Doo Wop (That Thing)
- 3 Brandy, Have You Ever?
- 4 112, Love Me
- 5 Deborah Cox, Nobody's Supposed To Be Here
- 6 Ghetto Mafia, In Decatur
- 7 JD & Mariah Carey, Sweetheart
- 8 Jay-Z, Hard Knock Life
- 9 Blackstreet & Mya, Take Me There
- 10 Will Smith, Miami
- 11 Aaron Hall, All The Places
- 12 Kirk Franklin, Lean On Me
- 13 R. Kelly, Home Alone
- 14 Xscape, My Little Secret
- 15 Dru Hill Feat. Redman, How Deep Is Your Love
- 16 Case Feat. Joe, Faded Pictures
- 17 Outkast, Rosa Parks
- 18 Next, I Still Love You
- 19 Cam'ron, Horse & Carriage
- 20 Divine, Lately
- 21 Gerald Levert, Taking Everything
- 22 Brand Nubian, Don't Let It Go To Your Head
- 23 Total, Trippin'
- 24 A Tribe Called Quest, Find A Way
- 25 Kelly Price, Friend Of Mine
- 26 Maxwell, Matrimony: Maybe You
- 27 Luther Vandross, I Know
- 28 Kenny Lattimore, Days Like This
- 29 Noreaga, Superthug
- 30 Nicole, I Can't See

★ ★ NEW ONS ★ ★

- 2Pac, All About U
- Chaka Khan, Don't Talk To Strangers
- R. Kelly & Celine Dion, I'm Your Angel
- Bounty Killer, It's A Party



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Mark Willis, Don't Laugh At Me
- 2 Aaron Tippin, For You I Will
- 3 Lee Ann Womack, A Little Past Little Rock
- 4 Trisha Yearwood & Garth Brooks, Where Your Road Leads
- 5 Wynonna, Woman To Woman
- 6 Shania Twain, Honey, I'm Home
- 7 Dixie Chicks, Wide Open Spaces

- 8 Reba McEntire, Forever Love
- 9 Alabama, How Do You Fall In Love
- 10 Alan Jackson, I'll Go On Loving You
- 11 Toby Keith, Getcha Some
- 12 Billy Ray Cyrus, Under The Hood \*
- 13 Faith Hill, Let Me Let Go
- 14 Terri Clark, You're Easy On The Eyes
- 15 Deana Carter, Absence Of The Heart \*
- 16 The Wilkinson's, Fly
- 17 Gary Allan, I'll Take Today
- 18 Diamond Rio, Unbelievable \*
- 19 Bill Engvall, I'm A Cowboy
- 20 Jo Dee Messina, Stand Beside Me \*
- 21 Lari White, Take Me \*
- 22 Linda Davis, I'm Yours \*
- 23 Shannon Brown, I Won't Lie \*
- 24 Randy Travis, Spirit Of A Boy, Wisdom Of A Man \*
- 25 Joe Diffie, Poor Me \*
- 26 Allison Moore, Alabama Song \*
- 27 Tracy Byrd, I Wanna Feel That Way Again
- 28 Clint Daniels, When I Grow Up \*
- 29 Dolly Parton, Honky Tonk Songs
- 30 Lonestar, Everything's Changed
- 31 Brooks & Dunn, How Long Gone
- 32 Dwight Yoakam, These Arms
- 33 T. Graham Brown, Wine Into Water
- 34 Patty Loveless, Like Water Into Wine
- 35 Shania Twain, From This Moment On
- 36 Faith Hill/Wim McGraw, Just To Hear You...
- 37 Cledus T. Judd, First Redneck On The Line
- 38 John Michael Montgomery, Hold On To Me
- 39 Lila McCann, To Get Me To You
- 40 Suzy Bogguss, Nobody Love, Nobody Gets Hurt
- 41 Trini Triggs, Straight Tequila
- 42 Billy Ray Cyrus, Time For Letting Go \*
- 43 Deryl Dodd, A Bitter End
- 44 Blackhawk, There You Have It
- 45 Jenny Simpson, Ticket Out Of Kansas
- 46 Mark Nesler, Slow Down
- 47 Alison Krauss, I Give You To His Heart
- 48 Sara Evans, No Place That Far
- 49 Chris Knight, It Ain't Easy Being Me
- 50 Sammy Kershaw, One Day Left To Live

\* Indicates Hot Shots

★ ★ NEW ONS ★ ★

- Chad Brock, Ordinary Life
- Garth Brooks, Tearin' It Up (And Burnin' It Down)
- Olivia Newton-John, Precious Love
- Tracy Lawrence, I'll Never Pass This Way Again



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Will Smith, Miami
- 2 Aaliyah, Are You That Somebody?
- 3 Lauryn Hill, Doo Wop (That Thing)

- 4 Everclear, Father Of Mine
- 5 Jay-Z Feat. Amil & Ja, Can I Get A...
- 6 Lenny Kravitz, Fly Away
- 7 Alanis Morissette, Thank U
- 8 Mya, Movin' On
- 9 Brandy, Have You Ever?
- 10 Everlast, What It's Like
- 11 Blackstreet & Mya, Take Me There
- 12 Jewel, Hands
- 13 All Saints, Never Ever
- 14 The Offspring, Pretty Fly For A White Guy
- 15 Madonna, The Power Of Good-Bye
- 16 Eagle-Eye Cherry, Save Tonight
- 17 Shawn Mullins, Lullaby
- 18 Dru Hill Feat. Redman, How Deep Is Your Love
- 19 New Radicals, You Get What You Give
- 20 Korn, Got The Life
- 21 Sheryl Crow, My Favorite Mistake
- 22 Janet, Every Time
- 23 DMX, How's It Goin' Down
- 24 JD & Mariah Carey, Sweetheart
- 25 Outkast, Rosa Parks
- 26 Faith Evans, Love Like This
- 27 Method Man, Judgement Day
- 28 Matchbox 20, Back 2 Good
- 29 Rob Zombie, Dragula
- 30 Third Eye Blind, Jumper
- 31 Ice Cube, Pushin' Weight
- 32 98 Degrees, Because Of You
- 33 Hole, Celebrity Skin
- 34 Jay-Z, Hard Knock Life
- 35 Goo Goo Dolls, Slide
- 36 Marilyn Manson, The Dope Show
- 37 DMX, Ruff Ryders' Anthem
- 38 Monifah, Touch It
- 39 Jerome, Too Old For Me
- 40 R.E.M., Daysleeper
- 41 Backstreet Boys, I'll Never Break Your Heart
- 42 U2, Westside
- 43 Dave Matthews Band, Crush
- 44 Big Punisher, You Came Up
- 45 'N Sync, Tearin' Up My Heart
- 46 U2, Sweetest Thing
- 47 DMX, Method Man, Nas & Ja Rule, Grand Fi
- 48 Barenaked Ladies, One Week
- 49 Aerosmith, I Don't Want To Miss A Thing
- 50 Cake, Never There

\*\* Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

- Whitney Houston & Mariah Carey, When You Believe
- Backstreet Boys, All I Have To Give
- Hole, Malibu
- Metallica, Turn The Page
- 'N Sync, (God Must Have Spent) A Little More...
- Big Bad Voodoo Daddy, Mr. Pinstripe Suit
- DMX, Ruff Ryders' Anthem
- Total Feat. Missy Elliott, Trippin'



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Goo Goo Dolls, Iris
- 2 Aerosmith, I Don't Want To Miss A Thing
- 3 Barenaked Ladies, One Week
- 4 Matchbox 20, Real World
- 5 Alanis Morissette, Thank U
- 6 Madonna, The Power Of Good-Bye
- 7 Jewel, Hands
- 8 Sheryl Crow, My Favorite Mistake
- 9 U2, Sweetest Thing
- 10 Eagle-Eye Cherry, Save Tonight
- 11 Shawn Mullins, Lullaby
- 12 John Mellencamp, Your Life Is Now
- 13 Lenny Kravitz, Fly Away
- 14 R.E.M., Daysleeper
- 15 Brian Setzer Orchestra, Jump Jive An' Wal!
- 16 Goo Goo Dolls, Slide
- 17 Divas, A Natural Woman
- 18 Hootie & The Blowfish, I Will Wait
- 19 Shania Twain, From This Moment On
- 20 Natalie Imbruglia, Torn
- 21 Sugar Ray, Fly
- 22 Shania Twain, You're Still The One
- 23 Paula Cole, I Don't Want To Wait
- 24 Stevie Nicks, If You Ever Did Believe
- 25 Third Eye Blind, Semi-Charmed Life
- 26 Thrice, Jumper
- 27 Semisonic, Closing Time
- 28 Lauryn Hill, Doo Wop
- 29 R. Kelly & Celine Dion, I'm Your Angel
- 30 Lenny Kravitz & Iggy Pop, Rebel Rebel
- 31 The Wallflowers, One Headlight
- 32 Smash Mouth, Walkin' On The Sun
- 33 Janet, Every Time
- 34 Natalie Merchant, Break Your Heart
- 35 Bryan Adams, On A Day Like Today
- 36 Alanis Morissette, You Oughta Know
- 37 Alanis Morissette, Ironic
- 38 Green Day, Time Of Your Life
- 39 Dave Matthews Band, Crush
- 40 Jewel, Who Will Save Your Soul
- 41 Alanis Morissette, Hand In My Pocket
- 42 Matchbox 20, 3 AM
- 43 Mariah Carey, Whenever You Call
- 44 Celine Dion, My Heart Will Go On
- 45 Fastball, Fire Escape
- 46 Chris Isaak, Please
- 47 Aerosmith, Crazy
- 48 Blind Melon, No Rain
- 49 Meat Loaf, I'd Do Anything For Love
- 50 Lisa Loeb & Nine Stories, Stay

★ ★ NEW ONS ★ ★

- Whitney Houston & Mariah Carey, When You Believe
- Sarah McLachlan, Angel
- Joe Pesci, Yo Cousin Vinny
- Emilia, Big Big World
- Natalie Imbruglia, Smoke
- Bonnie Raitt, Blue For No Reason

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 21, 1998.

Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

**AMERICA'S NO. 1 VIDEO**

Deborah Cox, Nobody's Supposed To Be Here

**BOX TOPS**

Aaron Hall, All The Places  
Blackstreet, Take Me There  
Timbaland, Here We Go  
Total, Trippin'  
Brittany Spears, Baby One More Time  
Destiny's Child, Get On The Bus  
Shaggy Feat. Janet, Luv Me, Luv Me  
Ice Cube, Pushin' Weight  
P.M. Dawn, I Had No Right  
Tatyana Ali, Boy You Knock Me Out  
Brandy, Have You Ever?  
Divine, Lately  
Faith Evans, Love Like This  
The Offspring, Pretty Fly  
Cam'ron, Horse & Carriage (Remix)  
Xscape, My Little Secret  
JD & Mariah Carey, Sweetheart  
112 Feat. Mase, Love Me  
Pete Rock, Tru Master

**NEW**

A.D.O.R., The Rush  
Big Bad Voodoo Daddy, Mr. Pinstripe Suit  
Bravo All Stars, Let The Music Heal Your Soul  
Brian McKnight, Hold Me (Remix)  
Cannibus, Negronometry  
Dru Hill, These Are The Times  
Entourage, When  
Jennifer Love Hewitt, How Do I Deal  
Joe Pesci, Yo Cousin Vinny  
L.F.O., If I Can't Have You  
Nicole Renee, Strawberry  
Seal, Human Beings  
Sevendust, Black  
Soul Coughing, Circle  
Tevin Campbell, Another Way  
Trin-i-tee 5:7, Call His Name  
Wildchild, Renegade Master  
Zebrahead, Get Back

Continuous programming  
1515 Broadway  
New York, NY 10036

**NEW**

Backlive, 1,000 MCs  
Barenaked Ladies, It's All Been Done  
Bounty Killer, It's A Party  
Dimitri From Paris, One Very Stylish File  
Emilia, Big Big World  
Natalie Imbruglia, Smoke  
Method Man, Judgement Day  
Moby, Honey  
Psyncore, I Go Solo  
Seal, Human Beings  
Touch And Go, Would You

Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

Britney Spears, ...Baby One More Time (new)  
Method Man, Judgement Day (new)  
Monster Magnet, Powertrip (new)  
Timbaland, Here We Go (new)  
Bran Van 3000, Afrodiziak (new)  
'N Sync, God Must Have Spent... (new)  
Everlast, What It's Like (new)  
Will Smith, Miami (new)  
Jay-Z, Hard Knock Life  
Lauryn Hill, Doo Wop (That Thing)  
Marilyn Manson, The Dope Show  
Big Sugar, The Scene  
Matthew Good Band, Apparitions  
Rob Zombie, Dragula  
Goo Goo Dolls, Slide  
Alanis Morissette, Thank U  
Sheryl Crow, My Favorite Mistake  
Dru Hill, How Deep Is Your Love  
Monica, The First Night  
Stars On 54, If You Could Read My Mind

Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

**NEW**

Garbage, Special (Heavy)  
Jennifer Paige, Crush (Heavy)  
Karen Ramirez, Looking For Love (Heavy)  
Korn, Got The Life (Heavy)  
Lenny Kravitz, I Belong To You (Heavy)  
Oasis, Acquiesce (Heavy)  
Shakira, Ciega, Sordomuda (Heavy)  
Sheryl Crow, My Favorite Mistake (Heavy)  
Stardust, Music Sounds Better With You (Heavy)  
Bryan Adams, On A Day Like Today (Medium)  
Cake, Never There (Medium)  
Cienfuegos, Once In A Lifetime (Medium)  
Dandy Warhols, Everyday (Medium)  
Donna Lewis, If I Could Be The One (Medium)  
El Senor Gonzales, Burbujas De Jabon (Medium)  
Fiona Apple, Across The Universe (Medium)  
Fun Lovin' Criminals, Love Unlimited (Medium)  
George Michael, Outside (Medium)  
Iliya Kuryaki & The Valdemaras, Treva (Medium)  
Hole, Celebrity Skin (Medium)

2 hours weekly  
3900 Main St  
Philadelphia, PA 19127

Deborah Cox, Nobody's Supposed To Be Here  
Brand Nubian, Don't Let It Go To Your Head  
Jay-Z, Hard Knock Life  
Big Punisher, You Came Up  
Fat Joe, John Blaze  
Ice Cube, Pushin' Weight  
Destiny's Child, Get On The Bus  
Silkk The Shocker, I Ain't My Fault  
DMX, Ruff Ryders Anthem  
Noreaga, Superthug  
Ghetto Twinz, No Pain  
Lauryn Hill, Doo Wop (That Thing)  
Outkast, Rosa Parks  
Crucial Conflict, Scummy  
Cam'ron, Horse & Carriage (Remix)

Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

Madonna, The Power Of Good-Bye  
Chris Isaak, Please  
Kottonmouth Kings, Dogs Life  
Matchbox 20, Back 2 Good  
Sheryl Crow, My Favorite Mistake  
John Mellencamp, Your Life Is Now  
Lenny Kravitz, Fly Away  
Kiss, Psycho Circus  
Eels, Last Stop, This Town  
Mark Mangold, 42nd Street  
Natalie Imbruglia, Wishing I Was There  
R. Kelly, Half On A Baby  
Marilyn Manson, The Dope Show  
Des'ree, Life  
Ace Of Base, Cruel Summer  
Plastilina Mosh, Monster Truck  
Gerald Levert, Taking Everything  
They Might Be Giants, Doctor Worm  
Reel Big Fish, Take On Me  
Local H, All The Kids Are Right

15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

Blackstreet, Take Me There  
Dru Hill, How Deep Is Your Love  
Shaggy Feat. Janet, Luv Me, Luv Me  
Xscape, My Little Secret  
Brandy, Have You Ever?  
'N Sync, Tearin' Up My Heart  
Divine, Lately  
98 Degrees, Because Of You  
Lauryn Hill, Doo Wop (That Thing)  
Jay-Z, Hard Knock Life

## ARGENTINE BIZ WORRIES THAT '98 GAINS WILL DEFLATE IN '99

(Continued from page 8)

erated 9.9 million units during the first six months of 1998—a tally that was 30% higher than the corresponding period in 1997.

Piay estimates that the home-grown market will end 1998 up 8%-10%, at approximately 23 million-24 million units. The previous high mark for sales by CAPIF member labels was 20.5 million units in 1993.

According to the International Federation of the Phonographic Industry (IFPI), the Argentinian market in 1997 moved 27.4 million units, worth \$385.7 million. IFPI's midyear tallies for Argentina showed the industry sold 11 million units valued at \$137 million. The unit figure rose 18% from the same period in 1997, while the dollar value increased 20% from the corresponding time frame last year.

IFPI's tabulations include CAPIF's numbers plus an estimate of the sums sold by non-CAPIF companies.

Two reasons for the expansion of the Argentine industry in 1998, according to Piay, were the increase in retail outlets and the aggressive pricing initiatives undertaken by record labels to attract consumers.

"During periods of soft demand, the record labels have made their discounts more attractive, particularly with midline titles," says Piay. "The labels also have improved their discounts with full-line product."

### OUTLOOKS DIFFER

Piay's sanguine sales forecast for 1998 is not shared by some record label executives based in Argentina.

"Total sales for this year will add up to the same as 1997 and not much more," says Hugo Piombi, VP of Argentina's market leader, Sony Music Argentina. "There is an economic crisis, and people are afraid to spend money."

Among the acts whose new albums were propelling Sony's sales are Mexican singer/songwriter Ricardo

## UNIVERSAL EXPANDS

(Continued from page 10)

Entertainment, and Paramount Home Video are standing pat in the face of what Pfander considers a changing market.

Staying abreast isn't easy, he acknowledges.

"I think in the second half of the year, you're looking at a lot of titles chasing a limited number of shelves," he says. "There's a fire hose of product. People are just opening their vaults."

Universal Studios learned that firsthand when it rereleased, with much fanfare, the "American Tail" series.

Designated a "tent pole" for other catalog promotions, the titles "were certainly below our initial expectations," Pfander says. He attributes the results to the "worst August in four years" as retailers funneled open-to-buy dollars into Paramount's "Titanic," a 25 million-unit blockbuster.

"If you come in below forecast, it is expensive," he admits. "Welcome to the entertainment industry."

Next year should prove a truer indicator of Universal Studio's impact.

"Our programs should be effective enough so the studio name begins to make a difference," Pfander says. "I'm a big believer that the studio gains equity and leverage with innovation."

Arjona ("Sin Daños A Terceros," 150,000 units), home-grown folk sensation Soledad ("Vivo," 120,000 units), Mexican pop/*ranchero* star Alejandro Fernández ("Me Estoy Enamorando," 110,000 units), and Spanish superstar Julio Iglesias ("Mi Vida: Grandes Éxitos," 100,000 units).

Sony is expecting to bolster its sales in 1999 with new albums by Soledad, rock singer Javier Calamaro, balladeer Emanuel Ortega, and upstart pop act Axel.

Luis Méndez, president of Warner Music Argentina, acknowledges that the domestic record market dampened after September, adding that the "recession hitting Argentina" could be compared with the "tequila crisis" three years ago in which Mexico's surprising devaluation of the peso sparked a dramatic flight of capital from Latin America's bourses.

Nonetheless, Méndez agrees with Piay's forecast that Argentina's sales figures in 1998 will rise 8%-10%.

Warner's best-selling titles in 1998 were by homebred rocker Andrés Calamaro ("Alta Suciedad," 230,000 units) and Spanish singer/songwriter Alejandro Sanz ("Más," 220,000).

Méndez is launching a new imprint

for Argentinian folk-rooted music. The label's sales performance in 1999 will be boosted by new albums from Calamaro and Argentine rock icon Fito Páez.

Like Méndez, BMG Argentina president Carlos San Martín remains optimistic about the country's sales prospects this year.

"If pessimism does not invade the consumers, 1998 will end as a good year for us," says San Martín.

The fourth quarter looks promising for BMG, with robust sales already being tallied from albums by Brazilian pop/samba act S6 Pra Contrariar, Euro-pop duo Modern Talking, and Spanish *trovador* Joan Manuel Serrat.

Singer/songwriter Marcela Morelo earned a gold certificate for "Manantial," which has sold more than 30,000 units, according to the label.

Popular Argentine actress Natalia Oreiro's just-released eponymous label debut, which contains Latin pop material, was predicted to sell strongly.

### '99 LOOKS BRIGHT

And next year looks better still for BMG, as most of the label's heavy-weight acts are cutting albums for next year, including pop star Diego

Torres, the Grammy-winning Los Fabulosos Cadillacs, Spanish singer/songwriter Joaquín Sabina, and recent signee Gustavo Cerati, former front man of popular rock act Soda Stéreo.

EMI Argentina scored big in the Anglo pop arena with the Backstreet Boys. The U.S. vocal quintet earned three platinum certificates for its eponymous 1997 debut and five platinum certificates for its follow-up album, "Backstreet's Back." Albums are certified platinum in Argentina for sales of 60,000 units.

In addition, the Backstreet Boys' two shows Sept. 18-19 at Buenos Aires' Boca Juniors Stadium drew 85,000.

EMI also scored solid hits with Mexican diva Thalía, who notched a double-platinum award for her 1997 disc, "Amor A La Mexicana," and Colombian balladeer Charlie Zaa, whose 1997 album, "Sentimientos," went platinum.

Both Universal and PolyGram were looking for big year-end sales. Universal tropical acts Los Charros and Medialuna registered platinum albums, while PolyGram's La Renga struck gold and Almafuerite hit platinum.

Argentina's indie labels are faring less well than their major-label counterparts, however.

Ramiro Amorena, president of Distribuidora Belgrano Norte (DBN), says that 1998 was a tough year for sales, even for the label's well-known names like Los Piojos, Memphis La Blusera, and Las Pelotas.

DBN's fourth-quarter release slate includes product from one of its top groups, Patricio Rey Y Sus Ronditos De Ricota; female singer/songwriter Celeste Carballo; and jazz/soul singer Willy Crook.

Says Amorena, "It's getting more difficult each year to establish new rock acts, because conditions for performing live are tough. Folklore artists, on the other hand, have better prospects since the boom initiated last year by Soledad."

DBN's folk roster features traditional artists Los Chalchalers and José Larralde, as well as younger acts Coplanacu, Chaqueño Palavecino, and Tamara.

Since April 1997, CAPIF has published a monthly sales chart based on reports from Argentina's largest retailers. Plans call for CAPIF to implement a bimonthly chart beginning in January.

Assistance in preparing this story was provided by John Lammert.

## TIME LIFE MUSIC SEES RETAIL SUCCESS WITH 'SONGS 4 LIFE' SERIES

(Continued from page 10)

surprisingly high and healthy."

Less than a month after the expansion into retail, the preponderance of sales so far is still coming from the company's extensive TV campaign for the product. However, the set's debut at retail led SoundScan to begin tracking over-the-counter sales, as well as telephone orders and subscriptions.

While Christian bookstores aren't yet stocking the set, the albums' chart activity and general market performance have commanded attention for what many have previously considered largely a niche market.

In this issue of Billboard, the first four volumes of "Songs 4 Life"—"Feel The Power!," "Lift Your Spirit!," "Embrace His Grace!," and "Renew Your Heart!"—stand at Nos. 9, 25, 23, and 8, respectively, on the Top Contemporary Christian chart. The first and fourth releases are at Nos. 197 and 189 on The Billboard 200. Sales for volumes one through five, respectively, are 106,000, 86,000, 55,000, 19,000, and 7,000 units, according to SoundScan. Sales totals include retail and direct sales.

Time Life Music and Video president Steven Janas reports that cumulative sales are already "well into six figures." But other historical indicators give Janas even more cause for optimism.

"Any series where subscribers continue to purchase six or seven volumes is a real benchmark of success," he says.

A cooperative effort of the contemporary Christian market's three major-label groups—EMI, Provident, and Word—the series premiered in the first quarter of this year; a national network and cable TV campaign began in May. With the hope of reaching CCM's established fan base on a large scale, as well as expanding its market to reach to peo-

ple previously unaware of the format and its key artists, Janas reports that Time Life and the participating labels are "totally thrilled" with the response the endeavor has received.

While retail outlets are selling each 22-song volume of the anthology on a piece-by-piece basis, the TV direct-response campaign is based on subscriptions, with subsequent volumes shipping every five weeks as long as the customers desire.

The concept of "Songs 4 Life" began in 1995 with discussions between Scott Hughes, VP of strategic marketing for EMI Christian Music Group, and Bill Hearn, the company's CEO. Hearn gave Hughes his enthusiastic endorsement and the green light to initiate discussions with Time Life. Hughes gives significant credit

to Eli Okun, the head of EMI/Capitol Special Products, for being his entree to Time Life and handling much of the subsequent licensing and manufacturing chores for the series.

Time Life was impressed by the numbers generated by the Sparrow label's "WOW" compilations—two-unit sets of the previous year's biggest CCM hits—which debuted in 1995 and have sold platinum every year since. When the company's own market research confirmed that there was indeed a large market for this music that wasn't being fully tapped, the process moved from discussions to development.

Bonnie Pritchard, executive producer of "Songs 4 Life," joined the Time Life team in 1996 as director of licensing. When the executive origi-

nally charged with overseeing "Songs 4 Life" moved to another position in the corporation that year; Pritchard, a longtime fan of CCM, was tapped to spearhead the project.

For A&R consultation, Pritchard called upon John Styll, president/publisher/executive editor of the fanzine CCM and CCM Update, a weekly trade publication about the Christian market. The focus of the collection, which features liner notes by Billboard Christian music columnist Deborah Evans Price, was then tightened from a multi-genre repertoire to a carefully constructed AC/Christian hit list that draws songs from CCM's origins in the early and mid-'70s all the way to current hits.

## EMI MUSIC TAPS EVAN LAMBERG

(Continued from page 10)

it's more to let the world know what we at EMI already knew—that Evan is in a senior creative position in North America."

Bandier stresses that this will not change the reporting structure. For example, Steve Backer, head of EMI's West Coast operations, and Gary Overton, head of the Nashville division, will continue to report directly to Bandier.

However, the new title does allow Lamberg the opportunity to pursue his recording ambitions. "Because of the A&R work and the executive-producing I've done for a lot of our acts, in the very near future, we're going to start an EMI Productions entity that will allow me to make records with a full-blown budget that we will license out to major labels," he says.

Lamberg, who had been pursued by a number of record labels for A&R posts, had been in negotiations

with Capitol Records to assume A&R duties while retaining his position at EMI Music (Billboard, May 9). However, talks about the deal stalled when Capitol president Gary Gersh left the label this summer. Among the projects he has executive-produced are BeBe & CeCe Winans' "Relationships"; the Carole King tribute album, "Tapestry Revisited"; and Samantha Cole's self-titled debut.

Lamberg already has his first project to produce through EMI Productions, a singer named Stacy Wilde. "I lightly shopped her to a label about a year ago, and it was a little early," he says. "She's spent the last year writing, and now I have enough material for a record."

However, he stresses that EMI Productions will not release its own records. "We're going to take the master and license it. We're not in the business of distributing records."

For Lamberg, the promotion is a way for him to continue to pursue his aims. "One of the goals I have is to continue to marry the publishing companies and the record labels," he says. "I think the whole is better than the parts individually." As for his personal long-term goals, Lamberg, 34, says, "One day, I want to either run a worldwide publishing company or a record label. A lot of people have said to me, 'Why don't you go to a label already?,' but I said, 'I have more freedom here, and I'm being trained by the top music executive in the world in Marty. I'm allowed to grow on the record side without having to leave the publishing company, and that's what keeps me happy.'"

Lamberg joined EMI Music in 1991, after a stint at MCA Music Publishing. He began his career at Motown's publishing division, Jobete, half of which is now owned by EMI.

## U.K. INDIE LABEL GROUP FORMED

(Continued from page 8)

impressive indie credentials; Conifer was a stand-alone operation for 15 years before Wenham sold it to BMG three years ago. Wenham left the company in August.

BPI director general John Deacon says Wenham's appointment is a sign that AIM is serious and is in the mood to do business with the BPI.

"They could have appointed somebody anti-establishment," says Deacon, "whereas Alison is a former BPI council member and a former board member of [collecting body Phonographic Performance Ltd.]."

AIM's other instigators are also former or current BPI council members: Beggars Banquet chairman Martin Mills, Pinnacle chairman Steve Mason, and China Records chairman Derek Green.

Wenham, Mills, and Deacon were due to meet Nov. 13 to discuss how the two bodies might move forward together.

"There's nothing on the agenda," says Deacon. "It will just be a very free and wide-ranging discussion."

Wenham states that the impetus for forming AIM wasn't a sense of dissatisfaction with the BPI but a desire by the indies to better exercise the clout that their market share gives them. Wenham says that, judging from her experience, the indies have between 20% and 30% of the U.K. market, but she emphasizes that this estimate needs to be verified by research.

She says that none of AIM's principals feel that the BPI is biased against indies. However, they do admit to a frustration that the monthly BPI council meetings don't allow enough time for all of the indies' concerns to be raised. She says that AIM's policies are now being formulated and that all positions are open to negotiation. The only fixed issue is that of mechanical licenses.

Indies have long been unhappy about the different ways in which major labels and their smaller counterparts are treated by the authors' body the Mechanical Copyright Protection Society (MCPS).

Majors press product on what is called an AP1 license. This means that they may produce whatever product they require, and they're trusted to have the financial resources to meet their mechanical royalty bills at the end of each accounting period. Most indies, however, have an AP2 license. That means that, among other restraints, they have to demonstrate their sound finances to MCPS before they are allowed to press discs.

Wenham says that AIM regards this as discriminatory, harmful to indie labels' business, and somewhat insulting to established companies.

AIM is now free to lobby MCPS over the indies' claims, although their concerns have also been taken up by the BPI.

Wenham says that, the licensing issue apart, AIM is likely to have much common ground with the BPI.

"There's no point us setting up our own anti-piracy unit," she says. "And our political concerns, both

here and in Europe, are much the same as the BPI's." Wenham notes that, as things now stand, she sees no reason why membership in AIM should be mutually exclusive to BPI membership.

"I think Alison's appointment is significant," comments Deacon. "We know from her time as a council member here that she is somebody we can do business with, and we know already that AIM does not want to be in opposition to us."

New indie organizations in other parts of Europe, notably in Italy, have been somewhat antagonistic to the major-dominant bodies that they have broken away from, but Deacon says he sees no reason why that should be repeated in the U.K.

Of the motivations behind AIM's foundation, he comments, "I do not

regard it as an indication of failure on the BPI's part. I accept that times change, things move forward, and indie companies feel it's necessary for them to have their own representation."

AIM's start-up costs are being met by its founders, and Wenham says the organization's long-term financing is another issue that has yet to be resolved. However, it is understood that the principals would like the BPI to make a financial contribution.

"They haven't asked for BPI money," says Deacon. "I couldn't say at this stage whether we would be prepared to give them money, because they haven't asked for it."

The first credible indie sector organization in the U.K. was Umbrella, established in the late '80s.

The body, though initially vibrant under the founding chairmanship of Cherry Red managing director Iain McNay, later became bogged down by the issue of what constituted an indie label.

Beggars Banquet, for instance, was excluded from Umbrella membership because it was distributed by Warner Music; Umbrella said its members should be independently owned and distributed. Wenham says AIM's criterion is that a label should be at least 50% independently owned. This opens the door for labels such as Alan McGee's Creation Records—home of Oasis and Primal Scream—which is 51% owned by its founders, with the remaining stock in the hands of Sony Music Entertainment.

Umbrella's demise came with the

liberalization of the U.K.'s mechanical royalty rates produced by the 1986 Copyright Act. With royalties open to negotiation for the first time, Umbrella struck a deal over royalties with the MCPS that committed its members to a higher rate than the BPI subsequently secured at the Copyright Tribunal.

The most heated issue that Umbrella discussed, though, concerned the U.K.'s indie charts and which labels and what music should be eligible for them. Wenham says that this issue is now under discussion by an AIM working party and that a position will be established in due course. She says that it's too early to rule in or out the prospect of AIM producing its own indie chart.

## INDUSTRY DECRIES PHILIPS CD-RW ADVERTISEMENTS

(Continued from page 8)

itally copy a prerecorded CD on a blank one.

The banner phrase in the company's print and TV advertising in Europe is "Now you can make your own CDs."

"I have no doubt that these ads are misleading the consumer," states Mike Edwards, operations director at the International Federation of the Phonographic Industry (IFPI). "Philips is presenting this in such a way that it would lead the consumer to believe that it is OK to copy music. I think these ads are illegal, and we are looking at taking action."

Edwards' view is shared by BUMA/STEMRA, which, as the authors' body in the Netherlands, where Philips is headquartered, is at the sharp end of the effect of the electronics company's campaign.

BUMA/STEMRA spokesman George Knops says his organization is also considering legal moves against Philips. Knops adds, "Philips seems to communicate that consumers can copy music without any legal restrictions."

"Under Dutch law, copying is not forbidden as such," he adds, "as long as you keep the results to yourself. Unfortunately, the TV commercial, and to a lesser extent the radio spot, imply the use of the self-recorded CDs by third parties, which is illegal according to copyright legislation. Only the newspaper ads demand the respect of copyrights." A spokeswoman at Philips Electronics says the company is not encouraging copyright infringement and has behaved responsibly throughout the launch.

Edwards disagrees. He says

IFPI is particularly distressed because it feels the company has acted arbitrarily. "Philips and the other manufacturers undertook to consult with us over the introduction of new technology," he states. "It's pretty high-handed of them to do this while we are involved in negotiations and while the European Commission is still developing the law in this area through the draft Copyright Directive."

In Philips' print and TV ads, the warning that reproducing copyright music breaks the law is very much smaller than the aforementioned tag line. The radio advertising contains no copyright warning in any form.

The European record industry has faced such issues before. In the mid-'80s, the British Phonographic Industry (BPI) launched an action

against hardware manufacturer Amstrad. The BPI argued that Amstrad's marketing of its then innovative twin-cassette deck encouraged consumers to use the equipment to tape copyrighted material. The BPI won its case in the High Court but later lost on appeal. It is known that record industry lawyers have examined the BPI's legal tactics in that case and are using that knowledge to help formulate their strategy against Philips.

Despite its court defeat, BPI director general John Deacon says some benefit did come from the Amstrad case. "It produced a great deal of empathy from legislators," Deacon notes. "It certainly helped our lobbying case in the fact that it brought to the attention of legislators the real problems associated with home copying."

## VENTURE CONNECTS RADIO AND INTERNET RETAIL

(Continued from page 8)

The firm has signed up as its first account KZLA Los Angeles, one of the most-listened-to country music stations in the U.S. KZLA is operated by Salt Lake City-based Bonneville International, a private company that owns 15 stations.

Music Magic was formed by film producer Ed Palmer and his wife, Debbie Palmer, an independent radio promoter.

Under Music Magic, visitors to a radio station's World Wide Web site who want to purchase music will be directed to the co-branded music store at the site. They will be able to purchase any recording on the station's playlist, as well as other top-charting titles. Since many stations play tracks that are not commercially available as singles, consumers wanting to buy such songs will be directed to the albums the songs are on.

Palmer says Music Magic will not offer the full catalogs of record companies, as do online merchants like Amazon.com. At some point in the future, he says, the firm will sell artist merchandise.

The station will take a cut of the revenue from the sale of the recordings.

Bill Fink, PD of KZLA, says, "One of the good things about it is that it looks entirely like a KZLA store. Listeners who log on and go there continue to have involvement with KZLA instead of with a third-party retailer." Under a typical affiliation with an online retailer, he says, consumers could link from the radio site to the retail site, bookmark it, and never return to the station's Web pages to buy music.

"This thing makes a lot of sense because we have a built-in audience," says Fink. "And we know that 100% of our audience is potentially interested in buying country music."

Fink says that when the online site is operating, it will be promoted on the air by DJs. "It's giving us a decent return over and over on our Web page, so we have an inherent reason to talk about it on-air," he says.

Palmer says that he expects to close deals soon with two other radio stations and that he is in talks with radio group owners that represent more than 1,000 stations.

Although his wife's background is in country music, which is the format of the first station signed up,

Palmer says the business will not be limited to that genre.

He notes that he also plans to gather information on record buyers and provide that to participating stations.

To fulfill orders from consumers, the firm has lined up Nashville-based Dixiraks, a subsidiary of privately held Music Craftshop. Dixiraks is primarily an exporter of independent-label country music to Europe, Japan, Australia, and New Zealand. It also operates Sound Waves Records and NSD Records.

Noel Gibson, president/co-founder of Dixiraks, says of Music Magic, "It could be a very huge medium, particularly in the way they're doing it, tying it with radio."

"We'll order product as needed," Gibson adds, "and not have a lot of money tied up in inventory. We may keep some merchandise on hand; if we get discounts ordering boxlots from labels, we'll do it."

Labels, meanwhile, appear to be receptive to the Music Magic idea.

Dale Bibby, VP of sales for Sony Nashville, says, "It certainly sounds like an interesting proposal and a way to get to our own consumer in a direct way."

## 'UNIGRAM' TAKES SHAPE, BUT DETAILS UNRESOLVED

(Continued from page 1)

er, had a mixed reaction to the proposed plan. Some say hearing the news at last is cathartic, while others say they are now "nervously awaiting the other shoe to drop to see who has jobs and who doesn't."

But those types of decisions, which could result in as many as 3,000 jobs being eliminated, are not expected to be handed down until after the \$10.4 billion deal closes in early December. Initially, the consolidation process was expected to take from January to June of next year. But insiders involved in the decisionmaking predict that press leaks about the proposed changes will likely speed up the process.

Universal is already preparing its troops for the downsizing and the resultant realignment. Sources say that staffers without contracts will be offered 3.75 weeks for every year of employment as part of a severance package. As for those who may still have a role in the new company, if not the same one they currently occupy, some staffers are said to have received a questionnaire from UMG asking if they would agree to relocate. Otherwise, there has been no official flow of information.

### THE SENIOR TEAM

As reported first by the Los Angeles Times, the two companies in the U.S. will be split into four label groups, with two on the East Coast and two on the West. As yet unknown is whether the label heads will report directly to UMG chairman/CEO Doug Morris or to someone else. According to sources, the new label group heads have not yet been told to whom they will report. The remainder of Morris' team consists of Bruce Hack, the Universal Studios CFO who has emerged as vice chairman of UMG; and Zach Horowitz, who segues from MCA president to UMG president/COO.

It has already been established that Jorgen Larsen, who previously headed Universal Music's international division, will head the combined company internationally. Newly revealed is that Canada will be run by Ross Reynolds, who has headed Universal Music Canada (called MCA Records Canada until 1997) as its president for 13 years. He will now become CEO.

U.S. distribution will be overseen by the management team of Universal Music and Video Distribution, headed up by Henry Droz, currently president, and Jim Urie, executive VP/GM. In the U.S., the two companies are expected to generate revenue of \$2.3 billion this year, which will be handled by a distribution team that combines the best of the two existing distribution operations.

Among the senior executives who will either leave the new company, or whose futures are said to be still undecided, or who are said to be unhappy about their new role are Roger Ames, head of PolyGram U.S.' music division; Island chairman Davitt Sigerson and president John Barbis; Motown chairman Clarence Avant and president/CEO George Jackson; Mercury Records Group chairman/CEO Danny Goldberg; A&M chairman/CEO Al Cafaro; and Geffen chairman Eddie Rosenblatt.

Those executives, along with others within the company who were

contacted on Nov. 10 and 11, declined to comment on the pending changes.

The futures of some executives are in doubt because millions of dollars in contract payouts are at stake. Also at stake is ego for those executives whom Morris wants to remain on the team. Their futures could be decided on whether they can live with the executive they are told they have to report to.

As part of its consolidation of the companies, Seagram is said to be in negotiations to buy out the stakes of the founders of Interscope and Def Jam, which are not yet owned in their entirety by Universal or PolyGram. According to published reports, Seagram will pay about \$40 million for the portion of Interscope still owned by its founders, while the owners of Def Jam are said to be seeking \$90 million for the 40% PolyGram doesn't own.

### THE LABEL STRUCTURE

Within each label group, multiple A&R resources are expected to reside. Whether each imprint within a group will still have its own marketing and promotion staff has yet to be decided. On the other hand, the imprints within a label group will likely share sales, finance, legal, and other backroom functions, sources say. But however the label groups are structured, the label heads combined are expected to help the combined PolyGram/Universal company achieve the Seagram target of \$300 million in savings. Says one source, "Edgar's mandate was, we're going to financially make this great for Wall Street. We're going to show them that we're a lean, mean machine."

On the West Coast of the U.S., the management team of Interscope—Jimmy Iovine, Ted Field, and Tom Whalley—will oversee a label group that includes A&M and Geffen. This year, Interscope will have net revenue of about \$240 million; A&M will have revenue of about \$200 million, including about one-third of sales generated by the Polydor catalog; and Geffen, which has seen sales heat up in the last few months thanks to releases from Hole, Rob Zombie, and Aerosmith, is expected to do about \$100 million.

Apparently unaffected by the consolidation plan is MCA Records, which is expected to generate about \$250 million in net sales this year. Jay Boberg will remain president of that company under the proposed consolidation. While it won't add any volume from other labels, it is expected to benefit from not having the problem of being forced to mesh different corporate cultures.

On the East Coast, Universal Records Group, which will be headed up by Mel Lewinter, will also include Motown and Def Jam. Lyor Cohen, president/COO of the latter label, is said to have been offered a senior post within that label group as part of negotiations to buy out the remainder of Def Jam.

Def Jam founder/chairman Russell Simmons says, "I am excited about our future with our new partners, and I will continue to serve as chairman of Def Jam, as I have for the past 15 years."

Meanwhile, after months of speculation, sources have confirmed that Kedar Massenburg, CEO of Kedar

Entertainment and senior VP of Universal Records, is in the final phase of discussions to take over Motown Records. As part of that deal, Motown is expected to inherit Massenburg's roster, which includes, among others, Erykah Badu and Chico DeBarge, acts that normally would have been funneled through Universal Records.

Motown is also expected to be downsized to accommodate Kedar staffers. Sources say the future is uncertain for current Motown president George Jackson, who has been in the position for less than a year. It is also unclear what role the label's chairman, Clarence Avant, will have after the label has been restructured. This year, Universal Records is expected to generate about \$140 million in net sales; Motown, about \$85 million; and Def Jam, about \$150 million. In addition, the Polydor catalog, which is projected to do about \$70 million, is believed to be headed to Universal, away from A&M.

The Mercury Records Group will be headed by Jim Caparro, who will move over from president of PolyGram Group Distribution (PGD). It will consist of Mercury, which is expected to have net revenue of about \$115 million this year, and Island, whose sales volume could reach about \$145 million, of which about 25% is from London Records.

John Reid, currently chairman of PolyGram Canada, is expected to be named president of the Mercury label, while Barbis is apparently being wooed for a senior post. Also, Island president of black music Hiram Hicks is expected to have a large role in the new label group.

The Nashville labels, which will be headed by Luke Lewis at Mercury and Bruce Hinton and Tony Brown at MCA, will remain stand-alone

labels, although they likely will share back-office functions, sources say. Neither team will report to the executives who head up their namesake label groups but instead will report to Morris or one of his corporate team members, sources say.

Mercury Nashville is expected to generate net sales of about \$80 million, MCA about \$125 million.

As for classical and jazz music, the plan calls for jazz to be taken away from PolyGram Classics & Jazz and consolidated under GRP chairman Tommy LiPuma. Sources say that Verve and GRP are each expected to do about \$35 million this year.

Meanwhile, the powers that be are said to want PolyGram Classics & Jazz head Chris Roberts to stay on and head Classics, which is expected to have net sales of about \$90 million this year. Sources say he is unhappy about losing jazz and is said to be fighting that decision.

### THE DISTRIB PICTURE

On the distribution front, Droz and Urie are expected to take the best of the field staff of the two companies, which currently have about 250 employees each, to combine into a distribution team that is expected to have 12 field offices and a field staff of about 325. Some senior members of the PGD national staff are expected to go to Mercury with Caparro, while others will either be absorbed into the new company or will be eliminated. Cutbacks could also occur.

PGD's Indianapolis distribution facility is expected to be the hub of the company's warehousing and manufacturing system, although details about which other warehouses and manufacturing facilities will remain open or close are not yet known. Manufacturing is

expected to be headed by Universal's Pete Scifres, who currently reports to Droz and Urie. But the combined entity will use PolyGram's manufacturing and fulfillment systems, with other modules such as finance and marketing still undecided but likely to be PGD's, sources say.

Special markets, catalog marketing, and television marketing will be headed up by Universal's Bruce Resnikoff. While PolyMedia head John Esposito is said to have told his staff that he will not remain in special markets, sources say he will turn up elsewhere in the company.

PolyMedia's special markets are expected to generate net sales of about \$100 million, including \$40 million from TV marketing. Universal special markets are projected to do sales of about \$65 million.

Still unclear is the publishing situation; David Renzer is president of MCA Music Publishing, and David Hockman heads PolyGram's international operation. According to a source, Nick Gatfield, who runs PolyGram's U.S. publishing division as well as the Polydor label, is likely to stay on in a label role and could go along with the Polydor catalog, should that wind up at Universal Records.

In Canada, Reynolds will be aided by Randy Lennox, currently senior VP/GM of Universal Music, who will become president of the combined companies.

*This story was prepared by Ed Christman, Ken Schlager, and Bradley Bamarger in New York; Larry LeBlanc in Toronto; Adam White in London; and Melinda Newman, Anita M. Samuels, Michael Amicone, and Chris Morris in Los Angeles.*

## THE KINGSMEN PREVAIL IN CONTRACT LAWSUIT

(Continued from page 8)

This past spring, the Ninth U.S. Circuit Court of Appeals in San Francisco upheld a 1995 federal court decision that sided with the group. The ruling was based on the grounds that the successor companies had failed to honor a 1968 contract. Court evidence showed that a majority of the successor-owner labels had never paid the group any royalties under that contract.

The court, in its 3-0 decision, granted the group royalties at a rate of 9% from the date it brought the suit in 1993 and called for the return of the band's master tape of "Louie Louie" and other recordings (**Billboard Bulletin**, April 14). It also ruled that the lawsuit could be heard in the state.

The court's ruling allows the Kingsmen's 10 original and replacement members to collect royalties that have been held in trust since the group sued. Says Jeanette Bazis, one of the group's two main attorneys, "After the accounting ordered by the court, the royalties should be in excess of \$200,000."

Court papers showed that the band's version of the tune had generated millions of dollars in sales over the years as the result of continuing exploitation of the master by the record companies

through reissue recordings, compilations, movies, TV programs, and radio and TV commercials.

The group's hit version of the tune had a controversial beginning, because initially many people mistakenly believed vocalist Joe Ely's slurred lyrics included obscene language. Band member Dick Peterson, who has toured with the group for 35 years, finds irony in the high court's upholding of the appeals court ruling.

"It's been a long struggle, all the way to the Supreme Court," he says. "I think it's apropos that it's come around for a group that began its career surrounded by controversy to be able to affirm the rights of artists."

The song achieved a major resurgence in popularity during the '70s among the college-age population when it was featured in the John Belushi movie "Animal House." It was also featured in the soundtrack to "Mr. Holland's Opus."

Over the years, the master tape of the Kingsmen's version of "Louie Louie" went through a labyrinthian ownership chain: It was initially released on the now-defunct regional indie label Jerden, which then sold it to the also-now-defunct Scepter (the national hit version was released on Scepter sister label Wand). The

Scepter/Wand catalog was then bought by a series of record company and master-tape tax-shelter owners, including CBS, Springboard, K-tel, and Koala and, finally in 1984, by the Nashville-based catalog record company G.M.L. G.M.L. has also done business at the licensing level as Gusto.

According to court papers, the sole proprietor of G.M.L./Gusto is Graydon "Moe" Lytle. In addition to Scepter/Wand, Lytle's companies own the catalog of three of the paramount R&B labels of the '50s, King, Federal, and DeLuxe, which produced dozens of hits for such artists as James Brown, Little Willie John, Roy Brown, Hank Ballard, and the Midnighters.

According to the Kingsmen's lawyers, during the course of the lawsuit, Lytle's lawyers sued the group in several states in a tactical move to have the lawsuit venue changed from California, which has strong entertainment laws on the books, but the appeals court ruled in favor of the Kingsmen.

Lytle's appellate lawyer in the case, Bob Besser, says he believed that the jurisdictional issue presented to the Supreme Court "had substantial merit, but the court apparently didn't think so."

## MARILYN MANSON, 'N SYNC LEAD BILLBOARD MUSIC VIDEO AWARDS

(Continued from page 1)

dance category: The group's "I Want You Back (Big Red Remix)" video won the awards in that category for best clip and best new artist clip.

Paul Hunter, who directed "The Dope Show," won the director of the year award for his body of work for 1998. Lava/Atlantic rock band matchbox 20 won the FAN.tastic Video Award for the clip "3 A.M."

Natalie Imbruglia, who led the pack of nominees with four citations (Billboard, Oct. 17), snared one award: best new artist clip for "Torn"



MARILYN MANSON

(RCA).

Interscope Records took home the most awards (four), followed by Columbia Records, Atlantic Records, and RCA, with three awards each.

The awards show was hosted by Qwest recording artist Tevin Campbell, who replaced comedian Eddie Griffin when he was forced to cancel because of health problems. Presenters at the awards show included Dwight Yoakam, Dru Hill, Montell Jordan, Wild Orchid, Jon B., and Kenny Lattimore. Highlights of the show, which was the finale of the Billboard Music Video Conference (see stories, this page and page 84), included a video salute to Yoakam and a video retrospective celebrating the 20th anniversary of the Billboard conference.

Videos eligible for the nine musical categories were promotional clips released between Sept. 1, 1997, and Aug. 31, 1998. Nominees for the Maximum Vision Award and director of the year were selected by a panel of Billboard editors.

All categories were voted on by music industry professionals, except for the FAN.tastic Video Award, which was voted on by the general public exclusively through Billboard Online (www.billboard.com). Nominees for that award were determined as the five most-played videos between Oct. 1, 1997, and Sept. 30, 1998, according to Broadcast Data Systems. More than 10,000 people cast their votes in the FAN.tastic category. Local/regional show finalists submitted air-check tapes for consideration, and voting for local/regional shows took place at the conference.

A complete list of winners follows.

### GENERAL AWARDS

**Maximum Vision Award:** Marilyn Manson, "The Dope Show" (Nothing/Interscope).

**Director of the year:** Paul Hunter.

**FAN.tastic Video Award:** matchbox 20, "3 A.M." (Lava/Atlantic).

### ALTERNATIVE/MODERN ROCK

**Best clip:** Beastie Boys, "Intergalactic" (Grand Royal/Capitol).

**Best new artist clip:** Sean Lennon, "Home" (Grand Royal/Capitol).

**Best local/regional show:** "Music Link" (Denver and Los Angeles).

### CONTEMPORARY CHRISTIAN\*

## On The Net, Marketing Info On Viewers Still In Its Infancy

BY DOUG REECE  
and EILEEN FITZPATRICK

LOS ANGELES—Data mining on the Internet may reel in marketers hoping to strike customer information gold, but—at least for the time being—online music video programmers are saying that finding the mother lode will have to wait.

A survey of panelists from the 20th annual Billboard Music Video conference, held Nov. 4-6 here, reveals a cautiously optimistic view of these sites' abilities to provide detailed marketing information about viewers.

SonicNet president/editor in chief Nicholas Butterworth, who also oversees SonicNet's video programming channel, Streamland, says Internet-monitoring systems need some fine-tuning.

"It requires a lot of custom-coding and numbers-crunching and log analysis," says Butterworth. "Getting from the promise of the Internet as the most data-rich medium to actionable information is a big, big challenge and one that is expo-

nentially more difficult than anyone had foreseen.

"Some day this will be like the record business, where everything is published on SoundScan and you can't hide from your numbers," he adds. "But right now, rates and measurements on the Internet are simply too complex and change too quickly to be measured consistently across sites and over time."

In the meantime, Butterworth says, SonicNet is focusing on broader research categories, such as a breakdown of viewership by genre, the average time of viewership, and the most popular videos. The company is also analyzing age, gender, and national origin.

This data, says Butterworth, can be used by label marketers to understand consumer viewing habits and test promotions before committing to bigger-budget, cross-media campaigns.

Greg Morrow, president of Music videos.com, an online, on-demand music video channel, says that the

combination of demographic and geographic registration information, such as ZIP code, gender, age, and city, help advertisers target niche markets.

"You don't want to show a tampon ad to a 16-year-old male," says Morrow. "This allows for more effective marketing."

Musicvideos.com publishes a weekly report on the top-viewed clips based on most-requested videos, but Morrow says the company ultimately hopes to offer deeper data as a pay service within the next six months.

While this kind of information may prove valuable to labels, both Butterworth and Morrow bemoan record executives' expectations that they should be able to directly correlate video viewings to online album sales. Both sites provide a retail link, but it's difficult, they say, to show sales data when consumers may be buying albums in stores or logging onto another site to buy their music.

Nikke Slight, VP of new media at

Atlantic Records, says that the company has seen a significant spike in sales through live Webcasting on its home page, but it isn't using the site as a place to mine data yet. A new Atlantic video Webcasting site, Instavid, launched Nov. 9 with 300 videos-on-demand.

"We don't have the function [to mine data] built in," she says, "but we're interested in pursuing those options."

Visitors who wish to view clips on the Instavid channel use streaming players created by RealNetworks, which gathers basic demographic information on each user who downloads its RealPlayer via registration.

"What we bring to the table is specific information about age, tune-in information, and what time of day they're watching," says RealAudio editor of music services Brett Atwood. "We tap into viewing patterns and can act like Nielsen."

To date, RealAudio has 36 million registered users, according to Atwood.

**Best clip:** Newsboys, "Entertaining Angels" (Starsong).

**Best new artist clip:** Jennifer Knapp, "Undo Me" (Gotee).

### COUNTRY

**Best clip:** Shania Twain, "You're Still The One" (Mercury Nashville).

**Best new artist clip:** Dixie Chicks, "Wide Open Spaces" (Sony Music Nashville).

**Best local/regional show:** "Country Music Channel" (San Francisco).

### DANCE\*

**Best clip:** 'N Sync, "I Want You

Back (Big Red Remix)" (RCA).

**Best new artist clip:** 'N Sync, "I Want You Back (Big Red Remix)" (RCA).

### HARD ROCK/METAL

**Best clip:** Marilyn Manson, "The Dope Show" (Nothing/Interscope).

**Best new artist clip:** Limp Bizkit, "Counterfeit" (Interscope).

**Best local/regional show:** "Punk TV" (Denver).

### JAZZ/AC

**Best clip:** The Corrs, "Dreams" (Atlantic).

**Best new artist clip:** Bic Runga,

"Sway" (Columbia).

**Best local/regional show:** "The Breeze Video Program" (Phoenix).

### POP

**Best clip:** Will Smith, "Just The Two Of Us" (Columbia).

**Best new artist clip:** Natalie Imbruglia, "Torn" (RCA).

**Best local/regional show:** "California Music Channel" (San Francisco).

### R&B/URBAN

**Best clip:** Brandy & Monica, "The Boy Is Mine" (Atlantic).

**Best new artist clip:** Lauryn Hill,

"Doo Wop (That Thing)" (Columbia).

**Best local/regional show:** "Urban X-pressions" (Philadelphia).

### RAP

**Best clip:** Busta Rhymes, "Dangerous" (Elektra).

**Best new artist clip:** Black Eyed Peas, "Joins & Jams" (Interscope).

**Best local/regional show:** "Video Underground" (New York).

\* There were no local/regional show nominees in the contemporary Christian and dance categories.

## JIVE IMPRINT SLIDES INTO ELECTRONICA

(Continued from page 5)

supposed next big thing in American music of two years ago. "We'll be fine in Europe, where this is pop music, but we'd like to see this type of music become as established and appreciated as alternative and hip-hop instead of being considered an underground or elitist thing," Ryan says. "We have to get past the stigma that this is not real music because there isn't a band. Another big problem is that much of this music is faceless in an industry that loves a front person."

Harris adds that the label has to be careful that it doesn't disappoint the underground scene—the genre's core consumer group—when trying to break its artists. "People who have a true love for this music have watched major labels work it wrong. They've worked it as if they are your standard rock band, so the bands and the fans get burned. When London first tried to break Orbital in the U.S., no one gave a shit," he says. "But the climate is changing. The rave kids are getting older. They are starting to program college stations and work at labels. We will always remember to service our core audience first, the dance music tastemakers. We know how to work this music

because we love this music. We know how to serve the purists and court the mainstream to pay the bills."

It was Harris' background that convinced Dubtribe to come to the table. "I've never met an industry person that I liked, let alone thought could do something for our band," Dubtribe's Sunshine Jones says. "Until Neil. He is the real deal, and he never approached us like, 'Hey, I want to sign you and make money.' He came to us because he admired what we do. It will take true vision, like Neil and Jennifer's, to take this music to the next level. Much love to the high-profile artists like Moby or Crystal Method, but they still haven't truly bridged the gap. America, as a whole, considers electronica to be made up of a bunch of disposable singles."

To help announce the arrival and good intentions of Jive Electro, a compilation of current electronica whiz kids remixing old hits from Jive's catalog will be released in late February or March. "Old School Vs. New School" includes Grooverider's take on the Stone Roses, Jason Nevins reworking A Flock Of Seagulls, and Norman Cook (aka Fatboy Slim) and Aphrodite remixing of A

Tribe Called Quest classics. Promotional 12-inches from the collection will be shipped to select DJs, retailers, and radio shows in the next few weeks. Touring will be a key element in the marketing of all new projects. Although Harris and Ryan are handling a bulk of the work at the label,

Jive's promotion, publicity, and A&R staffs are available to fill in the holes.

"We are all in this together, and everyone will help out to maximize our chances at success," Jive VP of A&R Jeff Fenster says. "This isn't a stab in the dark... We intend to be successful."

## ABC TO TELECAST 1999 BRIT AWARDS

(Continued from page 8)

mileage from heightened international interest in the show.

Rita Broe, MasterCard's regional head of marketing for U.K. and Ireland, says, "We're a big, global company. It would be one objective to see what we can do with it outside this region. There's no reason why we can't leverage this into other areas."

The new sponsorship deal has also sent a signal to other companies about the global reach of the awards.

Eagle Rock's Fraser says, "With the global presence of the new sponsor, MasterCard, Eagle Rock is working on new sponsorship opportunities worldwide."

However, in the run-up to the February 1999 show, the card company is concentrating on matters closer to

home. In the U.K., says Broe, MasterCard is looking to directly build business at retail through its Brits sponsorship, including retail promotions and incentives gained through purchases using the card.

Through its own channels, MasterCard's member banks will be given promotional opportunities, such as free Brits tickets for customers of member banks to win. This is MasterCard's first venture into music events sponsorship, a market that Broe describes as "uncluttered" compared with the sports market, which is extremely competitive.

Negotiations are also under way for a second Brits in the summer or fall of 1999, with the timing to be "whatever the market needs," says Broe.

# HOT 100 SINGLES SPOTLIGHT™



by Theda Sandiford-Waller

**HOT 100 HAPPENINGS:** When Billboard ushers in the new and improved Hot 100 in the Dec. 5 issue, a few chart policies and the name of the chart will be altered slightly.

**Rico Vicente I. Mendoza** E-mails to ask if the current name of the Billboard Hot 100 Singles chart will be modified to reflect the inclusion of airplay-only titles. The answer is yes: The chart will drop Singles from its title and will simply be called The Billboard Hot 100.

Currently, Greatest Gainer/Sales and Greatest Gainer/Airplay status are awarded to the titles with the largest sales and airplay increases, respectively, among singles below the top 20. This policy will change in the new chart year, with Greatest Gainer designations going to the titles with the largest sales or airplay pickups, regardless of rank.

**BURGEONING BALLADS:** Two issues ago, Hot 100 Singles Spotlight conducted an informal survey of radio programmers, asking which of two superstar collaborations—**R. Kelly & Celine Dion's** "I'm Your Angel" (Jive) or **Whitney Houston & Mariah Carey's** "When You Believe" (DreamWorks/Geffen)—will become the bigger hit at radio. "When You Believe" easily won the contest, but all the programmers questioned thought there are a couple of other notable ballads worthy of mention.

Both WKTU New York assistant PD/music director **Andy Shane** and WBBM Chicago music director **Erik Bradley** gave kudos to 'N Sync's "God Must Have Spent) A Little More Time On You" (RCA), so it shouldn't come as a surprise that both stations lead the nation in airplay of the song. Shane says, "N Sync will cross all boundaries and will become a mainstream smash, rhythmic top 40 hit, and not only a younger-end home run but a bona fide record with upper demos." This issue, "A Little More" picks up a 40% increase in audience impressions, up to 16.7 million listeners, which is good enough to move the track 74-59 on the Hot 100 Airplay list.

**Dale O'Brian**, PD of WWZZ Washington, D.C., says, "Watch out for 98's 'Because Of You' [Motown]. The song is Z-104's No. 2 call-out record." Despite a 38-40 slip on the Hot 100 Airplay list, the song did post a 12% audience improvement (the title falls back in rank and thus does not bullet). Expect the song to rebound next issue.

**WIOQ** Philadelphia music director **Jay Towers** says, "Bravo All Stars' 'Let The Music Heal Your Soul' [Edel America] has tons of potential and is getting big phones. Because of all the boy bands that are on this song, it has huge teen appeal." Some of the artists participating in the Bravo All Stars are the **Backstreet Boys**, **N Sync**, **Mr. President**, **Aaron Carter**, the **Moffatts**, and the **Boyz**. "Let The Music Heal" has 4.7 million audience impressions from airplay at 52 Hot 100 Airplay stations.

**Paul "Cubby" Bryant**, music director of WHTZ New York, picks **Brandy's** "Have You Ever?" (Atlantic) as the ballad to watch, saying, "When you combine the star power of Brandy and the lyrical brilliance of **Diane Warren**, how can you go wrong?" At No. 26 on the Hot 100 Airplay list, "Have You Ever?" has 31.8 million audience impressions, up 19% from last issue.

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## U.K.-ASIAN ACTS AIM FOR APPEAL IN INDIA

(Continued from page 13)

deal has yet to emerge. That will likely depend on the talent signed.

A more experimental project for Sony India has been Partners in Rhyme, a duo of Birmingham-based Indian producers (also signed to OSA) whose "Distant Voices" album—a mix of bhangra and Hindi songs—has sold 100,000 units since its May launch. That figure is respectable considering that the duo never visited India on an official promo tour.

### VISITS SEEN AS KEY

"We are pleased with 'Distant Voices,' though we would have liked Partners in Rhyme to come down for the launch and the video shoot," says **Craig Perreira**, product manager for Sony Music. "But other commitments kept them busy. However, the fact that

the video was shot in Mumbai and featured Indian models helped localize the first single, 'Chandni Raatein' [Moonlit Nights], which got decent airplay. We are very open to breaking new British-Asian talent here, but they have to realize that they need to tune their product for India, which means even making promo videos here. Sagoo's new bhangra album is a good example of that."

Warner's Indian licensee, Music Today, has yet to see a British-Asian crossover success; **Cornershop's** "When I Was Born For The Seventh Time" (licensed from the U.K. indie Wiiiija) and Apache's latest, "Real People" (Warner Sweden) both had negligible impact.

**Chander M. Lal**, managing director of Music Today, also asserts that

British-Asian acts need to take a personal interest in capitalizing on their Indian potential with frequent promotional tours. For the future, Music Today is optimistic about **Amar**, one of the hottest new vocal talents to emerge from the Birmingham hotbed of the British-Asian scene. While on a recent club tour to Mumbai, **Amar** made enough impact to land herself a story in Elle magazine's Indian edition.

**Says Lal**, "We are looking forward to the debut release from **Amar** [signed worldwide to Warner U.K.] early next year. The album was partly recorded in Mumbai, with additional production in London. The videos and publicity pictures will also be done in India."

Music Today, owned by one of India's major media groups, is expected to heavily work **Amar**, who has had some exposure here by way of her vocal contributions on **Singh's** "Jaun."

## DVD IS RIDING HIGH IN THE FOURTH QUARTER

(Continued from page 8)

600,000 on top of last year's sales of more than 300,000 machines. Consumer demand for discs, according to the DVG, is running at the rate of 10 million in 1998.

Acceptance of the new format has begun to affect VHS. Two bellwether home entertainment chains, **Best Buy** and **Kmart**, are making room for DVD by removing cassettes from store shelves.

"It's an evolutionary process," says **Joe Pagano**, VP of music and movies for **Best Buy**. "As DVD ramps up, we'll

*'A case could be made that DVD business is incremental. Disc sales are increasing every week'*

be trimming lightly in all categories. It's a decision the consumer is leading us to." **Best Buy** expects to start winning titles early next year.

The changeover means additional costs for fixtures and advertising, "but this goes well beyond price," says **Pagano**, who thinks DVD's rising popularity can more than balance a flat VHS market. "A case could be made that DVD business is incremental. Disc sales are increasing every week."

**Kmart** has just rolled out DVD chainwide in more than 2,100 locations, stocking up to 50 titles in the larger stores and as many as 120 in Super K outlets. "The space for this comes right out of VHS," says spokesman **Dennis Wigent**. "We are looking into [tape] categories that are slow-moving." **Kmart** had previously earmarked nontheatrical programs for replacement (Billboard, July 4), as much as 5%-10% of inventory, **Wigent** estimates.

The activity in video has prompted the chain to separate the category from music for the first time. **Mark Welu** has been named video buyer; his former boss, **Ron Cunningham**, now has music responsibilities. "This should allow us to grow both businesses faster," says **Wigent**.

"We're now pretty much in line with other retailers."

**Best Buy**, a big supporter of DVD since its arrival in 1997, is backing the format in a biggest-ever joint promotion running from Sunday (15) through Dec. 31. Eight companies are involved, including consumer electronics retailers the **Good Guys!** and the **Wiz**; video chains **Hollywood Entertainment** and **West Coast Entertainment**; hardware manufacturer **Toshiba**; and **Time Warner** units **Warner Home Video** and **New Line Home Video**.

"Our stores are decked out with banners and point-of-sale material, and we're featuring this in inserts," says **Pagano**. "This is a big deal."

Shoppers who buy any featured player at **Best Buy**, **Good Guys!**, or the **Wiz**—generally priced at \$299—will receive five free discs plus a coupon book with 13 free DVD rental coupons redeemable at some 1,500 **Hollywood** and **West Coast** outlets. The **Warner/New Line** giveaway titles are "Lost In Space," "U.S. Marshals," "Sphere," "Eraser," and "City Of Angels."

**Blockbuster**, touted earlier as a participant, might have had greater marquee value, but its DVD coverage is limited to about 500 of more than 3,000 stores.

The **Good Guys!** is playing both sides of the DVD street. The chain also provides major support to **Divx**. In fact, **Divx**, the brainchild of **Circuit City Stores** and a **Los Angeles** law firm, continues to suffer from too few stores and too few players.

Only several hundred outlets nationwide are carrying either **Divx** software or the modified DVD machines, currently at least \$100 more than the conventional, "open system" units. **Circuit City** staffers say **Divx** players are selling but acknowledge that supply is thin.

**Thomson Consumer Electronics**, which announced the arrival of its **Divx** unit several weeks ago, may not have them in sufficient numbers to satisfy requirements until well into December, sources indicate. Other suppliers aren't due until next year.

Nevertheless, while it continues to seek an equity partner, **Circuit City** maintains that **Divx** will begin turning a profit in 2000. The chain has committed \$130 million to the project.

### CLUB INTEREST

Since the British-Asian sound evolved out of the U.K. dance underground, Indian clubs are still grappling with the genre. **DJ Jazzy Joe** at **New Delhi's My Kind of Place** says, "The crowd still prefers the first wave of U.K. bhangra from the late '80s and early '90s. I do try to sample in some **Cornershop**, but it's still too new for India."

That sentiment is echoed by **DJ Sunny Sarid**, the first Indian finalist to enter the international **DJ Mixing Club** championship at **New Delhi's** most popular club, **Ghungroo**.

"My experience in having performed in various cities shows that the new British-Asian sound may be ahead of its time," **Sarid** says. "But Indian clubbers can be molded in due course."

## Stereo Nation Offers Example Of Success

**NEW DELHI, India**—Stereo Nation's example proves how British-Asian acts can extend their fan base beyond the U.K. and then hope for a reverse effect.

Its breakthrough release, "I've Been Waiting" (signed to **Red Jungle Records U.K.** and released in India on the indie label **Plus Music**), sold about half a million units, according to the label. **Stereo Nation** has now returned with its latest release, "Jambo" ("Hello" in Swahili), on another indie, **Times Music**.

In both cases, the bhangra/reggae duo of **Taz** and **Kendell** backed up the albums with extensive concert tours.

**Says Taz**, "We are on the lookout for a global deal with one major, and our sales here in India are proof enough of our potential."

Since "Jambo" is still in its first month of release, sales figures aren't yet available. However, the popularity of the song "Oh Carol," a bhangra-reggae reworking of the **Neil Sedaka** classic, has guaranteed heavy airplay and exhaustive media exposure; its video was shot in India.

NYAY BHUSHAN

## 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	6	8	I WILL STAND KENNY CHESNEY (BNA/RLG)	14	—	1	TRAVELLIN' MAN DJ HONDA FEAT. MOS DEF (RELATIVITY)
2	4	4	AS LONG AS I LIVE DANESHA STARR FEAT. ROME (MCA/GRAND JURY/INTERSCOPE)	15	23	4	EVERYONE FALLS IN LOVE TAMTO METRO & DEVONTE (PENTHOUSE/VP)
3	9	8	KISS ME SIXPENCE NONE THE RICHER (SQUINT)	16	7	9	SOMEBODY TO LOVE LEVI LITTLE (WHITE LABEL)
4	13	3	LOVE OF A LIFETIME COLLAGE (METROPOLITAN)	17	8	10	DON CARTAGENA FAT JOE (FEAT. PUFF DADDY) (MYSTIC/BIG BEAT/ATLANTIC)
5	—	1	I STILL LOVE YOU LIL SUZY (METROPOLITAN)	18	—	1	THE LADY, HER LOVER AND LORD BISHOP T.D. JAKES, SR. (ISLAND)
6	16	3	THE REAL ONE THE 2 LIVE CREW FEAT. ICE-T (LIL' JOE)	19	12	15	BUSY CHILD THE CRYSTAL METHOD (CITY OF ANGELS/OUTPOST/GEFFEN)
7	22	2	HOLD ON TO ME JOHN MICHAEL MONTGOMERY (ATLANTIC (NASHVILLE))	20	—	3	JUST DON'T GIVE A F*** EMINEM (WEB/AFTERMATH/INTERSCOPE)
8	19	5	THERE YOU HAVE IT BLACKHAWK (ARISTA (NASHVILLE))	21	—	1	NOWHERE AND EVERYWHERE MICHELLE LEWIS (GIANT/WARNER BROS.)
9	20	60	ALIVE PEARL JAM (EPIC)	22	—	1	DO IT AGAIN RAZOR N' GUIDO (GROOVY/STRICTLY RHYTHM)
10	5	2	CROSSTOWN BEEF MEDINA GREEN (RAWKUS)	23	—	15	THE HOLE RANDY TRAVIS (DREAMWORKS (NASHVILLE))
11	10	3	TOPS DROP FAT PAT (WRECKSHOP)	24	24	2	I DO (WHACHA SAY BOO) JON B. (YAB YUM/550 MUSIC)
12	18	51	EVEN FLOW PEARL JAM (EPIC)	25	2	16	STANDING TOGETHER GEORGE BENSON (GRP)
13	21	3	TALK SHOW SHHH! SHAE JONES (M3/UNIVERSAL)				

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

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



NOVEMBER 21, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				<b>*** No. 1/Hot Shot Debut ***</b>		
1	NEW		1	ALANIS MORISSETTE MAVERICK/REPRISE 47094/WARNER BROS. (10.98/17.98) 1 week at No. 1	SUPPOSED FORMER INFATUATION JUNKIE	1
2	NEW		1	U2 ISLAND 524612 (24.98 EQ CD)	THE BEST OF 1980-1990/THE B-SIDES	2
3	1	1	6	JAY-Z ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 558902/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
4	NEW		1	CELINE DION 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	4
5	NEW		1	SOUNDTRACK DEF JAM 558925/MERCURY (11.98 EQ/17.98)	BELLY	5
				<b>*** Greatest Gainer ***</b>		
6	7	4	33	'N SYNC ▲ <sup>3</sup> RCA 67613 (10.98/16.98)	'N SYNC	2
7	NEW		1	MIA X NO LIMIT 53502/PRIORITY (10.98/16.98)	MAMA DRAMA	7
8	2	—	2	DRU HILL UNIVERSITY 524542/ISLAND (10.98 EQ/17.98)	ENTER THE DRU	2
9	5	3	53	SHANIA TWAIN ▲ <sup>6</sup> MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
10	4	2	11	LAURYN HILL ▲ <sup>3</sup> RUFFHOUSE 69035/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
11	10	9	65	BACKSTREET BOYS ▲ <sup>7</sup> JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
12	11	10	41	DIXIE CHICKS ▲ <sup>2</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	10
13	NEW		1	BECK BONG LOAD/DGC 25309/GEFFEN (10.98/16.98)	MUTATIONS	13
14	16	13	22	BRANDY ▲ <sup>2</sup> ATLANTIC 83039/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
15	13	7	18	BARENAKED LADIES ▲ <sup>2</sup> REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
16	3	—	2	R.E.M. WARNER BROS. 47112* (10.98/16.98)	UP	3
17	15	8	6	SHERYL CROW ▲ A&M 540959 (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
18	12	6	6	OUTKAST ▲ LAFACE 26053/ARISTA (10.98/16.98)	AQUEMINI	2
19	9	5	8	SOUNDTRACK ● DEF JAM 558663/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
20	17	15	7	GOO GOO DOLLS WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
21	14	27	25	SOUNDTRACK ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
22	22	19	25	DMX ▲ <sup>2</sup> RUFF RYDERS/DEF JAM 558227/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
23	21	—	2	VARIOUS ARTISTS POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	21
24	6	—	2	FAITH EVANS BAD BOY 73016/ARISTA (10.98/17.98)	KEEP THE FAITH	6
25	18	22	11	ROB ZOMBIE ▲ GEFFEN 25212* (10.98/16.98)	HELLBILLY DELUXE	5
26	19	14	6	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
27	24	18	12	KORN ▲ IMMORTAL 69001/EPIC (11.98 EQ/16.98)	FOLLOW THE LEADER	1
28	28	33	5	PHIL COLLINS ● FACE VALUE/ATLANTIC 83139/AG (10.98/16.98)	...HITS	18
29	26	21	32	SOUNDTRACK ▲ <sup>4</sup> WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
30	23	16	20	THE BRIAN SETZER ORCHESTRA ▲ INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
31	25	20	17	BEASTIE BOYS ▲ <sup>3</sup> GRAND ROYAL 37716/CAPITOL (11.98/17.98)	HELLO NASTY	1
32	NEW		1	HANSON MERCURY 538240 (11.98 EQ/17.98)	LIVE FROM ALBERTANE	32
33	27	24	21	SOUNDTRACK ▲ <sup>2</sup> BLACKGROUND/ATLANTIC 83113/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
34	NEW		1	THE ROLLING STONES VIRGIN 46740 (12.98/17.98)	NO SECURITY	34
35	38	42	50	WILL SMITH ▲ <sup>4</sup> COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
36	NEW		1	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	36
37	30	25	20	SOUNDTRACK ▲ <sup>3</sup> COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
38	NEW		1	CRUCIAL CONFLICT PALLAS 53163/UNIVERSAL (10.98/16.98)	GOOD SIDE BAD SIDE	38
39	NEW		1	TOTAL BAD BOY 73020/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
40	44	41	32	ALL SAINTS ▲ LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	40
41	45	48	29	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
42	35	35	88	MATCHBOX 20 ▲ <sup>7</sup> LAVA/ATLANTIC 92721/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
43	29	26	8	MARILYN MANSON NOTHING 90273/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
44	59	74	12	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	44
45	31	—	2	NEIL DIAMOND COLUMBIA 69540 (15.98 EQ/24.98)	THE MOVIE ALBUM: AS TIME GOES BY	31
46	37	37	58	CREED ▲ <sup>2</sup> WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
47	39	43	36	MADONNA ▲ <sup>2</sup> MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
48	34	34	9	HOLE ● DGC 25164/GEFFEN (10.98/16.98)	CELEBRITY SKIN	9
49	41	32	5	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY ● EPIC 69600 (11.98 EQ/17.98)	VH1 DIVAS LIVE	21
50	43	39	11	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMES VOL. 4	20
51	NEW		1	OASIS EPIC 69647 (11.98 EQ/16.98)	THE MASTERPLAN	51
52	51	45	14	EAGLE-EYE CHERRY ● WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	45
53	32	23	5	BIZZY BONE ● MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	79	83	6	EVERLAST TOMMY BOY 1236 (11.98/16.98) HS	WHITEY FORD SINGS THE BLUES	54
55	20	—	2	MOTLEY CRUE MOTLEY 78002/BEYOND (10.98/17.98)	GREATEST HITS	20
56	53	51	83	THIRD EYE BLIND ▲ <sup>2</sup> ELEKTRA 62012/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
57	68	92	3	VARIOUS ARTISTS SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	57
58	50	44	5	CAKE CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
59	60	73	8	SHAWN MULLINS SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	59
60	40	30	7	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	6
61	42	28	3	JONNY LANG A&M 540984 (10.98 EQ/16.98)	WANDER THIS WORLD	28
62	58	53	29	MYA ▲ UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA	29
63	48	46	49	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
64	61	56	22	EVE 6 ● RCA 67617 (10.98/16.98) HS	EVE 6	33
65	8	—	2	PHISH ELEKTRA 62297/EEG (10.98/16.98)	THE STORY OF THE GHOST	8
66	46	29	5	CYPRESS HILL ● RUFFHOUSE 69037/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
67	47	38	13	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	15
68	62	54	51	CELINE DION ▲ <sup>8</sup> 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
69	77	—	2	VARIOUS ARTISTS ARISTA 19026 (10.98/16.98)	ULTIMATE DANCE PARTY 1999	69
70	33	11	3	BLACK SABBATH EPIC 69115 (15.98 EQ/24.98)	REUNION	11
71	36	12	3	AEROSMITH GEFFEN 25221 (16.98/21.98)	A LITTLE SOUTH OF SANITY	12
72	74	69	57	EVERCLEAR ▲ CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
73	67	59	11	ALABAMA ▲ RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
74	72	76	26	LENNY KRAVITZ ● VIRGIN 45605 (10.98/16.98)		5
				<b>*** Pacesetter ***</b>		
75	99	—	2	SOUNDTRACK GEFFEN 25220 (10.98/17.98)	SABRINA THE TEENAGE WITCH	75
76	57	49	10	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
77	NEW		1	311 CAPRICORN 538263/MERCURY (10.98 EQ/16.98)	LIVE	77
78	52	36	4	SOUNDTRACK WARNER SUNSET/REPRISE 47140/WARNER BROS. (10.98/17.98)	PRACTICAL MAGIC	36
79	76	78	6	DEBORAH COX ARISTA 19022 (10.98/16.98) HS	ONE WISH	76
80	49	31	6	A TRIBE CALLED QUEST ● JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
81	71	66	69	SARAH MCLACHLAN ▲ <sup>4</sup> ARISTA 18970 (10.98/16.98)	SURFACING	2
82	70	60	17	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
83	65	50	14	SNOOP DOGG ▲ <sup>2</sup> NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
84	66	61	3	TOBY KEITH MERCURY (NASHVILLE) 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	61
85	56	40	8	HOOTIE & THE BLOWFISH ▲ ATLANTIC 83136*/AG (10.98/16.98)	MUSICAL CHAIRS	4
86	88	—	2	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL	86
87	NEW		1	SOUNDTRACK INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	87
88	69	52	11	SOUNDTRACK ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC	2
89	100	—	2	98 DEGREES MOTOWN 530956 (10.98 EQ/16.98)	98 DEGREES AND RISING	89
90	64	58	57	JANET ▲ <sup>2</sup> VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
91	63	57	3	DEANA CARTER CAPITOL (NASHVILLE) 21142/CAPITOL NASHVILLE (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	57
92	75	63	82	SAVAGE GARDEN ▲ <sup>5</sup> COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
93	94	88	53	SPICE GIRLS ▲ <sup>3</sup> VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
94	78	75	7	KISS ● MERCURY 558992 (11.98 EQ/19.98)	PSYCHO-CIRCUS	3
95	83	82	28	DAVE MATTHEWS BAND ▲ <sup>2</sup> RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
96	102	100	92	SPICE GIRLS ▲ <sup>2</sup> VIRGIN 42174* (10.98/16.98)	SPICE	1
97	55	—	2	PRAS RUFFHOUSE 69516/COLUMBIA (10.98 EQ/16.98)	GHETTO SUPASTAR	55
98	93	86	48	SOUNDTRACK ▲ <sup>10</sup> SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
99	NEW		1	JOHN LENNON CAPITOL 30614 (72.98 CD)	JOHN LENNON ANTHOLOGY	99
100	110	140	14	VARIOUS ARTISTS WALT DISNEY 60625 (5.98/9.98)	HALLOWEEN SONGS & SOUNDS	73
101	101	79	5	JOHN MELLENCAMP ● COLUMBIA 69602* (11.98 EQ/17.98)	JOHN MELLENCAMP	41
102	91	96	23	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
103	87	80	24	MASTER P ▲ <sup>4</sup> NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
104	54	17	3	GAMBINO FAMILY NO LIMIT 50718*/PRIORITY (10.98/16.98)	GHETTO ORGANIZED	17
105	81	64	16	JERMAINE DUPRI ▲ SO SO DEF 69087/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	3
106	97	93	75	TIM MCGRAW ▲ <sup>3</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	2
107	96	91	60	USHER ▲ <sup>4</sup> LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
108	92	90	22	RAMMSTEIN ● MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) <b>HS</b>	SEHNSUCHT	45
<b>109</b>	<b>NEW</b>		1	BEE GEES POLYDOR 559220/A&M (10.98 EQ/17.98)	ONE NIGHT ONLY	109
110	73	47	5	MACK 10 HOO BANGIN' 53512*/PRIORITY (10.98/16.98)	THE RECIPE	15
111	86	81	7	DC TALK FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
112	108	77	8	BETTE MIDLER WARNER BROS. 47078 (10.98/17.98)	BATHHOUSE BETTY	32
113	98	94	19	MARK WILLS ● MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) <b>HS</b>	WISH YOU WERE HERE	74
<b>114</b>	114	131	11	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	114
115	80	62	5	KURUPT ANTRA 540963/A&M (10.98 EQ/17.98)	KURUPTION!	8
<b>116</b>	119	106	16	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
117	95	87	39	CHERRY POPPIN' DADDIES ▲ MOJO 53081/UNIVERSAL (10.98/16.98) <b>HS</b>	ZOOT SUIT RIOT	17
118	105	98	40	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
119	90	70	4	VARIOUS ARTISTS BAD BOY'S GREATEST HITS VOLUME 1 BAD BOY 73022*/ARISTA (10.98/17.98)		51
120	82	55	3	AARON HALL MCA 11773 (10.98/16.98)	INSIDE OF YOU	55
121	116	89	5	DEPECHE MODE MUTE/REPRISE 47110/WARNER BROS. (17.98/24.98)	THE SINGLES 86 > 98	38
122	84	—	2	VARIOUS ARTISTS DEF JAM SURVIVAL OF THE ILLEST: LIVE FROM 125—N.Y.C. POLYGRAM TV/DEF JAM 538176*/MERCURY (10.98 EQ/17.98)		84
<b>123</b>	132	111	32	EDWIN MCCAIN ● LAVA/ATLANTIC 82995/AG (10.98/15.98) <b>HS</b>	MISGUIDED ROSES	73
124	106	97	23	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
125	113	103	50	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
<b>126</b>	177	—	2	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA MCA NASHVILLE 70038 (10.98/17.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	126
<b>127</b>	136	—	2	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) <b>HS</b>	FAIRY TALES	127
128	115	102	16	SOUNDTRACK ● MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
129	125	124	26	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
<b>130</b>	183	—	2	MICHAEL W. SMITH REUNION 10015/JIVE (10.98/16.98)	CHRISTMASTIME	130
131	89	71	3	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	71
132	117	101	7	CHRIS ISAAK REPRISE 46849/WARNER BROS. (10.98/16.98)	SPEAK OF THE DEVIL	41
<b>133</b>	<b>NEW</b>		1	SOUNDTRACK 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	133
134	104	95	6	SOUNDTRACK DREAMWORKS 50033/GEFFEN (17.98 CD)	A NIGHT AT THE ROXBURY	95
<b>135</b>	166	162	34	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) <b>HS</b>	THREE DOLLAR BILL, Y'ALL	100
136	85	68	6	VARIOUS ARTISTS ● NO LIMIT 53505*/PRIORITY (10.98/16.98)	MEAN GREEN — MAJOR PLAYERS COMPILATION	9
<b>137</b>	<b>NEW</b>		1	THE TEMPTATIONS MOTOWN 530562 (8.98 EQ/16.98)	THE ULTIMATE COLLECTION	137
138	123	104	47	NEXT ▲ ARISTA 18973 (10.98/15.98) <b>HS</b>	RATED NEXT	37
139	121	105	35	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
140	118	107	13	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
141	111	—	2	OLGA TANON WEA LATINA 25098 (9.98/15.98) <b>HS</b>	TE ACORDARAS DE MI	111
142	109	84	7	FLIPMODE SQUAD ● FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	15
<b>143</b>	175	157	6	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?	131
144	122	115	21	MONSTER MAGNET A&M 540908 (10.98 EQ/16.98) <b>HS</b>	POWERTRIP	97
145	124	108	18	NOREAGA ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	3
146	103	—	2	BRYAN ADAMS A&M 541014 (10.98 EQ/17.98)	ON A DAY LIKE TODAY	103
147	137	134	63	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
148	130	125	29	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
149	107	65	4	BOB DYLAN LEGACY 65759/COLUMBIA (29.98 EQ CD)	BOB DYLAN LIVE 1966: THE 'ROYAL ALBERT HALL' CONCERT	31
150	112	85	5	TWISTA & THE SPEED KNOT MOBSTAZ CREATOR'S WAY/ATLANTIC 83142*/AG (10.98/16.98)	MOBSTABILITY	34
<b>151</b>	<b>NEW</b>		1	THE CARDIGANS STOCKHOLM 559081/MERCURY (10.98 EQ/16.98)	GRAN TURISMO	151
152	143	143	34	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
153	127	109	33	SEMISONIC ● MCA 11733 (10.98/16.98) <b>HS</b>	FEELING STRANGELY FINE	43
<b>154</b>	196	188	64	FLEETWOOD MAC ▲ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

311 77 98 Degrees 89 Bryan Adams 146 Aerosmith 71 Alabama 73 All Saints 40 Backstreet Boys 11 Barenaked Ladies 15, 198 Beastie Boys 31 Beck 13 Bee Gees 109 Big Bad Voodoo Daddy 168 Big Punisher 188 Bizzy Bone 53 Black Sabbath 70 Andrea Bocelli 63, 178 Brandy 14 Brooks & Dunn 102, 200 Garth Brooks 125, 156 Cake 58 The Cardigans 151 Deana Carter 91 Cherry Poppin' Daddies 117 Eagle-Eye Cherry 52 Phil Collins 28 Deborah Cox 79	Creed 46 Sheryl Crow 17 Crucial Conflict 38 Cypress Hill 66 dc Taik 111 Depeche Mode 121 Diamond Rio 192 Neil Diamond 45 Celine Dion 4, 68 Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey 49 Dixie 127 Dixie Chicks 12 DMX 22 Dru Hill 8 Jermaine Dupri 105 Bob Dylan 149 Bill Engvall 167 Faith Evans 24 Eve 64 Everclear 72 Everlast 54 Fastball 169 Fat Joe 179 Five 166	Fleetwood Mac 154 Flipmode Squad 142 The Flys 195 Kirk Franklin 26 Gambino Family 104 Gangsta Boo 185 Garbage 129 Vince Gill 140 Vince Gill With Patrick Williams And His Orchestra 126 Goo Goo Dolls 20 Green Day 191 Aaron Hall 120 Hanson 32 Heltah Skeltah 180 Jimi Hendrix 172 Faith Hill 41 Lauryll Hill 10 Hole 48 Hootie & The Blowfish 85 Enrique Iglesias 186 Natalie Imbruglia 139 Insane Clown Posse 155 Chris Isaak 132 Alan Jackson 76 Janet 90	Jay-Z 3 Jon B. 190 Juvenile 36 K-Ci & JoJo 159 Toby Keith 84 Kiss 94 Korn 27 Lenny Kravitz 74 Kuru 115 Jonny Lang 61 Kenny Lattimore 131 John Lennon 99 Gerald Levert 116 Limp Bizkit 135 Lyle Lovett 199 Mack 10 110 Madonna 47 Mannheim Steamroller 86 Marilyn Manson 43 Master P 103, 147 Matchbox 20 42 Dave Matthews Band 95 Edwin McCain 123 Reba McEntire 124 Tim McGraw 106 Brian McKnight 181
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	138	146	63	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
156	147	151	27	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
157	133	118	27	VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
158	135	127	38	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
159	165	148	73	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
160	128	112	17	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	33
161	126	128	13	LUTHER VANDROSS VIRGIN 46089 (11.98/17.98)	I KNOW	26
162	139	129	26	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
163	160	145	27	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
164	151	150	25	NATALIE MERCHANT ▲ ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
<b>165</b>	<b>NEW</b>		1	RUSTED ROOT MERCURY 538283 (10.98 EQ/16.98)	RUSTED ROOT	165
166	155	122	13	FIVE ARISTA 19003 (10.98/16.98) <b>HS</b>	FIVE	112
167	150	119	4	BILL ENGVALL WARNER BROS. (NASHVILLE) 47090 (10.98/16.98)	DORKFISH	119
168	140	121	37	BIG BAD VOODOO DADDY ● COOLVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VOODOO DADDY	47
169	158	152	35	FASTBALL ▲ HOLLYWOOD 162130 (10.98 EQ/16.98) <b>HS</b>	ALL THE PAIN MONEY CAN BUY	29
170	144	139	22	VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
171	161	153	13	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98) <b>HS</b>	JENNIFER PAIGE	139
<b>172</b>	<b>NEW</b>		1	JIMI HENDRIX EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	172
173	168	136	6	SOUL COUGHING SLASH 46800*/WARNER BROS. (10.98/16.98)	EL OSO	49
174	134	120	5	VARIOUS ARTISTS TOMMY BOY 1267 (11.98/16.98)	MTV PARTY TO GO PLATINUM MIX	100
175	141	159	14	POINT OF GRACE WORD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
176	145	123	9	VARIOUS ARTISTS BEAST 5653/SIMITAR (10.98/16.98)	NEXT GENERATION SWING	105
177	174	161	51	METALLICA ▲ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
178	146	137	30	ANDREA BOCELLI ● PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
179	129	99	10	FAT JOE ● MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	DON CARTAGENA	7
180	120	72	4	HELTAH SKELTAH DUCK DOWN 53543*/PRIORITY (10.98/16.98)	MAGNUM FORCE	34
181	167	155	59	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
182	131	67	3	REEL BIG FISH MOJO 53159/UNIVERSAL (10.98/16.98)	WHY DO THEY ROCK SO HARD?	67
183	148	149	23	THE SMASHING PUMPKINS ▲ VIRGIN 45879* (11.98/17.98)	ADORE	2
184	142	116	13	SOUNDTRACK ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	8
185	154	141	6	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	46
186	152	133	7	ENRIQUE IGLESIAS FONOVISA 080002 (10.98 EQ/16.98)	COSAS DEL AMOR	64
187	159	113	7	JERRY SEINFELD ▲ UNIVERSAL 53175 (11.98/17.98)	I'M TELLING YOU FOR THE LAST TIME	59
188	164	135	28	BIG PUNISHER ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5
<b>189</b>	<b>NEW</b>		1	VARIOUS ARTISTS TIME LIFE 80404/MADACY (17.98/19.98)	SONGS 4 LIFE — RENEW YOUR HEART!	189
190	171	147	59	JON B. ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	33
191	182	163	56	GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD	10
192	184	160	15	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
193	169	126	4	TRAVIS TRITT WARNER BROS. (NASHVILLE) 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	119
<b>194</b>	<b>NEW</b>		1	VARIOUS ARTISTS COLD FRONT 6366/K-TEL (13.98/17.98)	CLUB MIX '99	194
195	193	189	4	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98) <b>HS</b>	HOLIDAY MAN	189
196	170	173	4	VARIOUS ARTISTS MARS 444004 (10.98/17.98)	STEVE AUSTIN'S STONE COLD METAL	170
<b>197</b>	<b>RE-ENTRY</b>		7	VARIOUS ARTISTS TIME LIFE 80401/MADACY (17.98/19.98)	SONGS 4 LIFE — FEEL THE POWER!	118
198	178	156	55	BARENAKED LADIES ▲ REPRISE 46393/WARNER BROS. (10.98/16.98) <b>HS</b>	ROCK SPECTACLE	86
199	153	138	7	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	55
200	194	185	60	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4

Sarah McLachlan 81 John Mellencamp 101 Natalie Merchant 164 Jo Dee Messina 152 Metallica 177 Mia X 7 Bette Midler 112 Semisonic 153 The Brian Setzer Orchestra 30 Shakira 143 Vonda Shepard 157 Silkk The ShockeR 158 The Smashing Pumpkins 183 Michael W. Smith 130 Will Smith 35 Snoop Dogg 83 Soul Coughing 173 SOUNDTRACK Armageddon — The Album 37 Back To Titanic 88 Belly 5 City Of Angels 29 Dr. Doitille: The Album 33 Hope Floats 21 How Stella Got Her Groove Back 184 A Night At The Roxbury 134 Practical Magic 78 R.E.M. 16 Rammstein 108	Reel Big Fish 182 LeAnn Rimes 163 The Rolling Stones 34 Rusted Root 165 Savage Garden 92 Jerry Seinfeld 187 Semisonic 153 The Brian Setzer Orchestra 30 Shakira 143 Vonda Shepard 157 Silkk The ShockeR 158 The Smashing Pumpkins 183 Michael W. Smith 130 Will Smith 35 Snoop Dogg 83 Soul Coughing 173 SOUNDTRACK Armageddon — The Album 37 Back To Titanic 88 Belly 5 City Of Angels 29 Dr. Doitille: The Album 33 Hope Floats 21 How Stella Got Her Groove Back 184 A Night At The Roxbury 134 Practical Magic 78 R.E.M. 16 Rammstein 108	Rush Hour 19 Sabrina The Teenage Witch 75 Titanic 98 Touched By An Angel: The Album 133 The Wedding Singer 118 The Wedding Singer Volume 2 128 Spice Girls 93, 96 George Strait 148 Keith Sweat 60 Olga Tanon 141 The Temptations 44, 137 Third Eye Blind 56 Total 39 A Tribe Called Quest 80 Travis Tritt 193 Shania Twain 9 Twista & The Speed Knot Mobstaz 150 U2 2 Usher 107 Luther Vandross 161 VARIOUS ARTISTS Bad Boy's Greatest Hits Volume 1 119	Club Mix '99 194 Def Jam Survival Of The Illest: Live From 125—N.Y.C. 122 ESPN Presents: Jock James Vol. 4 50 Halloween Songs & Sounds 100 Mean Green — Major Players Compilation 136 Monsters Of Rock 170 MTV Party To Go Platinum Mix 174 Next Generation Swing 176 Now 23 Songs 4 Life — Feel The Power! 197 Songs 4 Life — Renew Your Heart! 189 Steve Austin's Stone Cold Metal 196 Ultimate Dance Party 1999 69 Wow-1999: The Year's 30 Top Christian Artists And Songs 57 Mark Wills 113 Xscape 162 Trisha Yearwood 160 Rob Zombie 25
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## HMV OPENS LARGEST RECORD STORE IN SCOTLAND

(Continued from page 1)

in Scotland.

"At the moment," says HMV Europe managing director Brian McLaughlin, "the plans are to carry on with the same level of expansion [in the U.K.] that we've been carrying out up till now, which is adding somewhere in the region of 65,000-80,000 square feet annually for the foreseeable future. That could equate to between 10 and 14 stores a year."

HMV will open one more U.K. store this year: a 3,900-square-foot location in the town of Luton, north of London, on Nov. 24.

Meanwhile, the chain is proceeding with plans to intensify the music-shopping battle on London's Oxford Street—where its largest store has long traded—by unwrapping a new 30,000-square-foot location next fall. As well as HMV, the shopping mecca has giant Virgin and Borders stores; the latter opened earlier this year.

According to the latest available information from Media Research Publishing's 1998 U.K. Record Industry Annual Survey, HMV had U.K. sales of 491.9 million pounds (\$787 million) in the year ending March 31, 1997.

Elsewhere in Europe, HMV is set to open two stores in Germany during 1999. It already has an outlet in the Centro shopping mall in Oberhausen, near Frankfurt, and new sites in Frankfurt and Munster will become operational next fall. "We might open more in Germany next year, but we haven't signed anything yet," says McLaughlin.

The retail firm previously declared its intention to open up to 12 sites there, in what is Europe's largest music market. "It does take time to acquire property in Germany," says McLaughlin. HMV Germany managing director Steve Knott leaves the company Jan. 1, and the chain is seeking a replacement.

HMV is also looking beyond its bricks-and-mortar business. Besides HMV Direct—a service, launched in 1996, where customers can order by phone from an HMV catalog—the company is selling on the Internet ([www.hmv.co.uk](http://www.hmv.co.uk)). "We've got our own Web site up, and we're doing business from it," says McLaughlin. "It's not the full-blown site yet, but that's to come. It's a learning curve. If this works for us, then we'll look at investing more money in it."

HMV has, at present, no set date for the launch of the full Internet service, McLaughlin adds.

### INDUSTRY REACTION

Executives from major U.K. record and video companies attended the Edinburgh store's pre-opening reception, held on the Royal Yacht Britannia. The new outlet was expanded from a previous, 7,000-square-foot location on the city's main shopping thoroughfare, Princes Street. It will employ more than 70 staff at peak times, spread over three floors.

According to store manager Nick Bell, HMV's aim is to bring to Edinburgh "the kind of music shopping experience previously only available in London." The rock and pop department alone carries 20,000 titles, while the store's video offering covers some 4,000 sell-through VHS tapes, plus DVD and laserdisc.

HMV also operates a much small-



In Scotland, Meat Loaf cuts the ribbon to open HMV Edinburgh as store manager Nick Bell (with HMV mascot Nipper) looks on.

er store in Edinburgh's St. James Centre shopping mall, at the opposite end of Princes Street, which will continue to trade. "It's serving a different market," says McLaughlin. "So far, there hasn't been any noticeable drop in the St. James figures."

Although declining to specify the targets set, McLaughlin says the new Edinburgh store's first-week performance was "on target—it's met our expectations." He also refutes the suggestion that the investment might represent a gamble for the music specialist. "We've been there since 1985 in that site and always traded very well there, [but] the shop was just too small."

Industry executives who attended the reception and store opening were impressed by the new store, according to McLaughlin. "Virtually everyone who was there has written to us, saying they thought it was a tremendous store... I'm still convinced that if you put a store of that size and with that range on Princes Street, you have to be able to grow the market for everybody—for music, video, and games."

### ALL FORMATS

Tony Powell, managing director of leading U.K. independent distributor Pinnacle, says, "Obviously, I remember how the store looked before, and it's now a strong focal point in comparison to what it was. What I found especially interesting was the amount of 12-inch vinyl product—they even had a row of turntables for customers. And everybody said vinyl was dead!"

"On top of that, it's good to see DVD in there and a nice classical section," he adds. "All in all, it's a very good setup."

Now the largest record store in Scotland, HMV Edinburgh is situated only 30 yards from rival Virgin Retail's considerably smaller megastore, also on Princes Street. Property prices in the city center are notoriously expensive, and recent years have seen both the closure of many of Edinburgh's smaller independent stores ("It's sheer economics," says Powell) and other major U.K. retailers, such as John Menzies, moving out of large stores in close proximity to the new HMV site.

However, some indie retailers are still thriving in the center, largely by

tailoring their offerings to specific demographics or customer requirements. One of those, Kevin Buckle, managing director of Avalanche, with three outlets in Edinburgh and one in Glasgow, is bullish about the effect the new arrival will have on his business. "It makes no difference to us," he says. "I was actually mildly disappointed in the new HMV. It just looks like all the others."

Edinburgh's three universities cater to about 26,000 students (the city is also home to several smaller colleges), and they form a core part of Avalanche's customer base. "I imagine HMV will be trying to get its [local] market back from Virgin, but we have our own clientele," Buckle says. "We generally work on [lower] pricing and word-of-mouth; we only get a very small amount of the market, but it's good enough for us."

Edinburgh is the second-largest city in Scotland (and its administrative center), and most recent government figures give it a total population of 450,000. About 68,000 of those are in the 15- to 24-year-old demographic, with 81,000 in the 25-34 age range. The city is also to be the site for the new Scottish Parliament, elections for which take place in May 1999.

Meanwhile, HMV's McLaughlin had a second reason for celebration at the new store's opening: It coincided with his reaching the 30-year service mark with the company. The significance of that is "only beginning to dawn on me this week," he says.

### WH SMITH

(Continued from page 8)

pounds (\$4.1 billion), with pretax profits of 145 million pounds (\$232 million). Retailing operations generated pretax profit of 63 million pounds (\$101 million), on sales of 1.4 billion pounds (\$2.2 billion).

"The general economic climate in the U.K. is difficult, and consumer confidence is poor," Handover concluded. "We do not expect economic conditions to improve in the short term. However, the company is now well-financed, and we have made good progress in improving our cash flows. We are increasingly strengthening our management teams and are becoming a more efficient business."

BETWEEN THE BULLETS™



by Geoff Mayfield

**AN EARLY THANKSGIVING:** Along with "India," "disillusionment," and "silence," Alanis Morissette might want to add record shoppers to the list of "thank yous" that she offers in the track "Thank U," as her sophomore album sets the new SoundScan-era mark for first-week sales by a female soloist. The answer to all those office pools regarding the opening-week sum for "Supposed Former Infatuation Junkie": 469,000 units, 11% more than Lauryn Hill had 11 weeks ago when she set the previous female milestone with more than 422,000.

This is the third-highest opening-week sum among the 10 albums that have debuted at No. 1 on The Billboard 200 this year. **The Beastie Boys** (681,500 units) and **Snoop Dogg** (519,500 units) had the only '98 titles with bigger first weeks. **Master P** also had a larger number, 495,500, during his first *complete* week of sales, but street-date violations caused it to debut a week early at No. 112.

Of course, the laser-jet ink on the SoundScan reports was barely dry before some wise guys pooh-poohed this issue's chart-topping number, but let's recall that 469,000 copies is a first-week feat untouched by the likes of **Mariah Carey**, **Janet Jackson**, **Whitney Houston**, **Madonna**, or any other '90s diva you can think of. On top of that, Morissette is a threat to hold the No. 1 slot a second straight week, despite heavy competition from the almost-Super Tuesday slate that hit stores Nov. 10.

Whether one views Morissette's opening as huge or less than expected (and it's downright silly to check into the latter camp), "Infatuation Junkie" and all the other high-profile albums due this quarter should serve as reminders of the maxim "It's not where you start, but where you finish." This phrase has been spoken by many industryites but was first uttered to me by Capitol Records GM **Lou Mann**. Remember that the Canadian import's first U.S. album—which jumps to No. 2 on Top Pop Catalog Albums (14,500 units, a 34% gain over last issue)—spent 94 weeks in the top 50 and a whopping 72 weeks in the top 10 on its way to the 16-times-platinum mark. While it's still far too early to predict what kind of legs this follow-up set will have, the performance of Morissette's first album certainly suggests an artist with staying power. So sit back and relax, because the best perspective on this album's performance will come only in the long term... Meanwhile, five other titles debut in the top 15, with **U2** making a handsome bow in the runner-up position with the special edition of its hits album packaged with an additional B-sides disc (237,500 units). The single-disc edition charts next issue.

**Celine Dion's** Christmas set, a threat to top the chart as we get closer to the holidays, is off to a promising start at No. 4 with 126,000 units. Rap adds to the parade with the multi-act soundtrack to "Belly" (No. 5, 118,000 units) and **Mia X** (No. 7, 99,000 units), while modern rocker **Beck** is lucky No. 13 with 75,000 units.

Remember that even though Beck's "Mutations" was ushered to stores with ads on billboards (as opposed to ads in Billboard) and is receiving enough airplay to place a song at No. 23 on Modern Rock Tracks, this album isn't considered the official follow-up to 1996's "Odelay." Like **the Spin Doctors'** "Homebelly Groove" and **Nirvana's** "Incesticide," which both dropped in early 1993, "Mutations" is being touted as an in-between project.

**EASY PREDICTION:** Early numbers from a bank of key music chains make **R. Kelly** a lock for next issue's Hot Shot Debut, with a good shot at opening in the big chart's No. 1 position. Figure the Jive artist's double-length set will roll about 270,000 units, a number that could well land the summit depending on how much of a decline **Alanis Morissette** sees in her second week.

Regardless of whether Kelly opens at No. 1 or No. 2, you can bet that next issue's charts will put a smile on the bearded face of BMG Distribution president **Pete Jones**. An experienced sales watcher estimates that aside from Kelly's haul, BMG will see around 181,000 pieces from the Christmas album by RCA's **N Sync** (plus a big number for its companion video), **Bad Boy/Arista's 112** will do at least 75,000 copies, and **Loud/RCA's Pete Rock** (this time without **C.L. Smooth**) will add another 40,000 or more to the party.

Outside of BMG's orbit, look for the **Bruce Springsteen** box to open with 75,000 units, an awesome opening for a boxed set.

**TEMPTING TV:** On the heels of NBC's miniseries about **the Temptations**, the group's latest rises 59-44 with a 32% gain, its highest Billboard 200 rank since 1982's "Reunion" peaked at No. 37. The group also sees a March 1997 compilation, "The Ultimate Collection," make its first-ever appearances on the big chart (No. 137) and on Top R&B Albums (No. 60), while three other anthologies make their first showings on Top Pop Catalog Albums (at Nos. 5, 7, and 15). Combined, the five titles moved 73,000 units during the week... "The Tonight Show" helps **N Sync** cinch the Greatest Gainer (No. 6, a 21,000-unit increase).

## WARNER RESHAPES EUROPEAN MANAGEMENT

(Continued from page 8)

president Gerd Gebhardt assumes responsibility for northern Europe, meaning that he adds the Scandinavian and Benelux nations to Germany, Switzerland, and Denmark, which he currently oversees.

"We want to put greater emphasis on the management of our companies within Europe, where, over the past three years, we have achieved spectacular success with domestic and WMI affiliate artists," says Warner Music Europe president Manfred Zumkeller, to whom both Caccia and Gebhardt continue to report.

Adds Zumkeller, "Both Gero and Gerd have many years' experience operating within WMI and the European marketplace and, consequently, are able to view our activities from both a national and regional perspective."

Caccia's new role echoes, more or less, that of Marco Bignotti in the early '90s; Bignotti oversaw the same region, excluding Spain and Portugal. However, it's the first time the Benelux and Scandinavia are under the responsibility of the executive running central Europe.

The changes don't affect Manfred Lappe, who remains president for eastern Europe, reporting to Zumkeller.

Future changes in the wings at WMI will include the appointment of a new chief executive at its U.K. division to replace departing chairman Rob Dickins. There has been some suggestion that Zumkeller may decide to retire, leaving London to return to his native Germany. He has

held the company's most senior European post since 1991, reporting to WMI chairman Ramon Lopez. Before that, he headed Warner Music Germany.

Reporting now to Caccia will be EastWest France managing director Michael Wijnen, WEA France managing director Laurence Le Ny, and Warner Music Spain and Portugal

president Saul Tagarro. (Zumkeller was president of Warner Music France, a role now taken over by Caccia.)

In Scandinavia, current regional director Hans Englund is due to "stand down" on Dec. 1, but, according to a WMI statement, he "will continue to oversee the completion of the merger between WEA Records

and Frazer Records in his additional role as managing director of Warner Music Finland."

Caccia joined WEA Italy from PolyGram Italy in 1985 as finance director. He was named managing director of the newly created unit CGD EastWest in 1992 and promoted to president of the company in 1995. Two years later he added the

role of president of Warner Music Greece.

Gebhardt is one of the longest-serving Warner executives in Europe. He started his career in 1983 as marketing director for Warner Music Germany, a company of which he became the managing director in 1990. He was appointed president for central Europe in 1997.

## SACRED STEEL AND MORE ADORN ARHOOIE'S ECLECTIC RELEASE SLATE FOR 1999

(Continued from page 13)

They're taking me out on that! [But] I look at it as they're being blessed to take it to another level."

Some stores that featured the first "Sacred Steel" volume found con-

sumers coming back for more. Allen Larman, buyer at Rhino Records in L.A., says, "They've sold extremely well. [The first volume] got a lot of National Public Radio coverage. Once

people bought the first one, they came back and bought the others. None of them are alike—they're all different styles."

Strachwitz hopes to complete his "Sacred Steel" film by next summer. The feature will outline the development of steel guitar music in the Holiness churches since the advent of guitarist Willie Eason in the '30s and will utilize the Campbell Brothers as a focal point. Strachwitz says, "We shot it on video, and there might be enough interest, just from a musical standpoint, hopefully to get it on TV."

Arhoolie's February release of "The Cuban Danzon: Before There Was Jazz" compiles 1906-29 commercial recordings of Cuban dance bands. The set reveals a musical tradition that persists to this day.

"To me, they sound like early jazz bands," Strachwitz says. "It could as well be [early New Orleans jazzman] Buddy Bolden playing the cornet in most of these little bands. The rhythm is different, sure, but it's the same lineup—it's trumpet, trombone, clarinet, there's usually a violin or two, and then of course that incredible rhythm section."

### ZYDECO & TEJANO

The other February releases include "Lawrence 'Black' Ardoin And His French Zydeco Band," "Lydia Mendoza: Vida Mia," and "The Best Of Flaco Jimenez," a budget release.

Strachwitz says of Mendoza, whose music is featured on 10 Arhoolie albums, "She's still around. I like to keep her name out there somehow, so that people will respect her as the first queen of Tejano music."

Beyond his spring releases, Strachwitz plans an expanded CD version of a two-LP set of Austrian regional music he compiled during the '60s with Johnny Parth of Austria's prolific Document Records.

Strachwitz's tax-exempt educational outlet the Arhoolie Foundation, which recently produced the film "Everything But The Squeak" (Billboard, Nov. 7), continues to catalog its founder's collection of 28,000 Mexican-American 45s and 78s. "I'm almost getting more interested in ar-

chiving and making my archives available to the public," Strachwitz says. "[The music] totally disappears, and a lot of the younger people into Tejano music and into the Mexican-American field have a hell of a time finding out what these musicians sounded like."

He admits that operating a label as eclectic as Arhoolie might be impossible in the current retail climate, which has made the sale of his large back catalog difficult, without a windfall or two.

"If I had to live just off the records, I probably would have stopped producing by now," he says. "For the last four years, I've been living off the publishing rights to one song. It's 'Mercury Blues,' which Alan Jackson made into a huge hit five years ago. [Arhoolie artist] K.C. Douglas wrote it . . . I have half the publishing. That's been paying for all my fun in the last four years."

## BMG READY TO LAUNCH ONLINE STORE

(Continued from page 5)

instance, someone browsing Peeps Republic will be linked to GetMusic's Peeps-branded R&B section.

The Internet store will also be linked to labels' online sites. BMG owns such labels as Arista, RCA, and Windham Hill, and it has ventures with others, such as Jive and Loud.

When BMG announced that it would be selling music online (Billboard, Oct. 10), it indicated that only BMG recordings would be sold; that plan has since been modified. Schimel says that if visitors to BMG sites wanted to buy a recording from another label in addition to one from BMG and were unable to, "it would be a dissatisfying experience for them, and they're likely to click elsewhere."

The only other Internet music store owned by major record companies is Total E, which is operated by direct marketer Columbia House, a joint venture of Sony Music Entertainment and Warner Music Group.

On the home page of the beta test site for GetMusic, BMG albums are spotlighted and discounted from list price by \$2. For instance, the Dave Matthews Band's RCA release "Before These Crowded Streets" is selling for \$14.96.

Hit product from other labels, however, is at list price. For example, R.E.M.'s "Up" (Warner Bros.) is offered at \$16.97, and Lauryn Hill's "The Miseducation Of Lauryn Hill" (Columbia) is priced at \$17.97.

"We're not trying to be price-competitive in this world," says Schimel. "We're trying to be sensitive to our retailers. Our discount strategy is

not very aggressive."

Even though the sale of other labels' product is not highlighted on GetMusic.com and the pricing is higher than at most online stores, music retailers generally aren't pleased with the plan.

Mike Farrace, VP of worldwide marketing for Tower Records, says, "Any time vendors go into competition with you, it's a mistake."

Schimel says the online site will incorporate a "store finder" that will direct those consumers who prefer to shop in brick-and-mortar stores to merchants within their ZIP codes.

Fulfillment of orders will be done by Valley Media, the leading distributor of music to consumers who order online. The BMG site will offer more than 150,000 music titles.

Unlike other online music stores, though, product from GetMusic will be shipped only within the U.S. and its territories.

"Cross-border shipping is not an acceptable form of E-commerce, and we're not going to participate in it," says Schimel.

GetMusic is charging \$2.99 for shipping the first item through standard delivery and 79 cents for each additional item; this is in line with what other Internet merchants charge.

The site will also feature advertising and promotions, some involving the co-branded BMG Visa card.

Schimel declines to say what BMG's costs are in launching GetMusic.

"It's a modest investment within the framework of E-commerce," she says.



**What A Wonderful World.** Legendary recording artist Stevie Wonder has been named MusiCares 1999 Person of the Year, to be honored at the annual tribute dinner held in late February in Los Angeles. The award honors an artist's musical and philanthropic accomplishments; past recipients include Luciano Pavarotti, Gloria Estefan, and David Crosby. Shown, from left, are MusiCares Foundation president/CEO Michael Greene and Wonder.

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## 'Musician's Guide' Back With Expanded Repertoire

Musician magazine has recently released the 11th edition of its highly acclaimed sourcebook, "The Musician's Guide to Touring & Promotion." The 1999 Guide includes new featured sections and over 4,000 contacts. An exhaustive resource, the Guide is a must for working musicians and industry professionals.

The Guide offers a wide range of listings, including venues, radio stations, record stores, local press, national press, managers, A&R personnel, labels, bands, web sites, and agents. The Guide also debuts three new service directories in this edition: showcase connections, bus/van

rentals, and tour managers.

Managing editor Matt Brown states, "Bands, industry professionals, and managers all tell us 'The Musician's Guide to Touring & Promotion' is an essential tool for today's working musician. Amateurs and professionals alike will benefit from the hundreds of hours dedicated to researching this edition."

The only tour guide updated every six months, the Guide retails for \$10.95 and is available at newsstands or by mail. For more information, contact Matt Brown at 615-321-1538 or mbrown@musicianmag.com.



## Fred Bronson Radio Program Joins Music Choice Lineup

Billboard Chart Beat columnist Fred Bronson brings his global perspective on pop music to digital cable radio provider Music Choice with a new series, "Fred Bronson's Pop Goes The World." Bronson will be playing pop songs from Europe, Asia, South America, and other points around the globe.

"This isn't world music," Bronson explains. "I'll be playing the best pop songs from many different countries, songs that most Americans never get to hear. But they're all hook-laden, accessible, radio-friendly songs that I think most people will appreciate after just one hearing."

The show will be heard twice a day, every day. Regular features will include the "international spotlight," highlighting two songs from one country (focusing on Iceland, France, and Denmark in the first three shows) and a "worldwide flashback," which in the first few shows includes a French song from Celine Dion's early days, a duet between Australian soap stars Kylie Minogue & Jason Donovan, and a Dutch pop ditty by Doris D & the Pins.

Bronson's Chart Beat column

focuses on chart trivia not just in the U.S., but on the many international charts Billboard publishes in the "Hits Of The World" section. Bronson also writes the weekly Chart Beat Chat and Chart Beat Bonus features for Billboard Online ([www.billboard.com](http://www.billboard.com)).

Bronson's books include the best-selling "The Billboard Book Of Number One Hits," now in its fourth edition; "Billboard's Hottest Hot 100 Hits," now in its second edition; and "The Billboard Book Of Number One Rhythm & Blues Hits," co-written with Adam White. Bronson also co-writes the annual ABC-TV special, "The American

Music Awards," and programs in-flight music for United Airlines. Music Choice programs more than 50 channels of commercial-free, CD-quality music, available 24 hours a day. Headquartered in Horsham, Pa., Music Choice is a programming service of Digital Cable Radio Associates (DCR), which is a partnership between General Instrument Corp., subsidiaries of Sony Corp. of America, Warner Music Group Inc., EMI Music, and several leading U.S. cable operators.



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## Patient Paula Breaks Duncan's Record

DON'T BELIEVE PAULA COLE when she says "I Don't Want To Wait," because wait she did, and her patience has paid off as she sets a new record on the Hot 100 this issue. Her Imago/Warner Bros. single falls 47-50 in its 56th chart week, making it the longest-running title to ever appear on the Hot 100 without making the top 10.

"I Don't Want To Wait," which has been heard as a theme song to the WB network's "Dawson's Creek," peaked at No. 11 the week of Jan. 17. By hanging on for 56 weeks, it breaks the record set by Duncan Sheik's "Barely Breathing," which peaked at No. 16 and remained on the chart for 55 weeks.



by Fred Bronson

### THEY ARE EXPERIENCED:

The upper echelon of The Billboard 200 is occupied by artists who broke through in the '80s and '90s, like Alanis Morissette, who debuts at No. 1 with "Supposed Former Infatuation Junkie" (Maverick/Reprise), and U2, new at No. 2 with "The Best Of 1980-1990/The B-Sides" (Island). But further down the chart, there is a large number of new entries from artists who made their first impressions more than 30 years ago.

Three of these acts made their first appearance on the Billboard album chart during a six-month period in 1964. John Lennon, who makes a posthumous debut this issue with a four-CD Capitol anthology, made his bow the week of Feb. 1, 1964, with "Meet The Beatles." The Temptations, the subject of a highly rated NBC miniseries, are already bulleting up the chart with "Phoenix Rising" (Motown) and enter at No. 137 with "The Ultimate Collection." The group can trace its chart career back to the week of May 9, 1964, when

"Meet The Temptations" debuted. And the Rolling Stones, new at No. 34 with the live "No Security" (Virgin), first appeared on the chart the week of June 27, 1964, when they were "England's Newest Hitmakers."

The other two veteran acts with new albums debuting this issue both made their first appearances the same week. The Bee Gees, new at No. 109 with the live "One Night Only" (Polydor), began their U.S. chart career with "Bee Gees First" the week of Aug. 26, 1967. In that same issue, Jimi Hendrix entered with the musical question "Are You Experienced?" The legendary guitarist makes a posthumous debut this issue with "Experience Hendrix: The Best Of Jimi Hendrix" (Experience Hendrix/MCA) at No. 172.

**SUPER 'FLY':** Lenny Kravitz finds himself on top of both the Mainstream Rock Tracks and Modern Rock Tracks charts this issue with "Fly Away" (Virgin) from his "5" album. This is the first track to top both charts simultaneously since "1979" by Smashing Pumpkins did a double-pump the week of March 2, 1996.

**1997 IN 1998:** Both U2 and Alanis Morissette had a chance to spend one week at No. 1 on the Canadian singles chart, with "Sweetest Thing" (Island) and "Thank U" (Maverick/Warner), respectively, but this issue finds Elton John having a third run at the top with the enduring "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Mercury), now on top for a 43rd week. If John's single remains No. 1 for a few more weeks, it could be the first single to be No. 1 in three calendar years.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998	1997	1998
TOTAL	615,869,000	642,374,000 (UP 4.3%)	CD	381,402,000 437,551,000 (UP 14.7%)
ALBUMS	499,674,000	544,462,000 (UP 9%)	CASSETTE	117,083,000 105,517,000 (DN 9.9%)
SINGLES	116,195,000	97,912,000 (DN 15.7%)	OTHER	1,189,000 1,394,000 (UP 17.2%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
15,026,000	13,447,000	1,579,000
LAST WEEK	LAST WEEK	LAST WEEK
13,288,000	11,772,000	1,516,000
CHANGE	CHANGE	CHANGE
UP 13.1%	UP 14.2%	UP 4.2
THIS WEEK 1997	THIS WEEK 1997	THIS WEEK 1997
14,094,000	11,776,000	2,318,000
CHANGE	CHANGE	CHANGE
UP 6.6%	UP 14.2%	DOWN 31.9%

	TOTAL YEAR-TO-DATE CASSETTE SALES BY STORE TYPE		
	1997	1998	CHANGE
CHAIN	57,929,000	50,167,000	DOWN 13.4%
INDEPENDENT	15,435,000	15,957,000	UP 3.4%
MASS MERCHANT	43,485,000	38,921,000	DOWN 10.5%
NONTRADITIONAL	234,000	472,000	UP 101.7%

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



# Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

## Judge Won't Block MP3 Player Sales

The RIAA has been seeking a preliminary injunction to halt sales of the Rio, a portable MP3 player developed by San Jose, Calif.-based Diamond Multimedia Systems, Inc. In the ruling, U.S. Central District Court Judge Audrey Collins declared that the Rio does not violate the 1992 Audio Home Recording Act as had been claimed by the RIAA. Diamond says the device will be available at stores such as Electronics Boutique sometime in November.

## New Post For Former EMI Exec D'Agostino

Look for Sue D'Agostino to join the New York office of Rodgers & Cowan on Monday as associate VP, reporting to Paul Freundlich, who is being promoted from senior VP to executive VP. Together, they will be charged with expanding the venerable P.R. firm's activities in corporate music society according to a spokesman. D'Agostino was of corporate communications at EMI-Capitol Records Group in America until her promotion was shut off last year (Bulletin, 10/19/98).

## Trans World Buying Camelot In U.S. Retail Mega-Merger

Trans World Entertainment Corp. is acquiring Camelot Music Holdings Inc. in a deal that will create the largest mail-based music chain in the U.S. The combined entities will have capital exceeding \$1 billion and more than 1,000 stores in 44 states. Camelot, with 1,323 stores, has more sites, but only 696 are dedicated to music; the rest are video or a combination. The transaction is expected to close by the end of January. Each share in the privately held Camelot will be replaced with 1.9 newly issued Trans World shares, resulting in approximately 20.7 million new shares.

## Japan's CD Shipments Up, But Foreign Acts Slipping

Despite a weak market, production of prerecorded audio software by the Recording Industry Assn. of Japan's (RIAJ) 28 member companies in the first three quarters of 1998 rose 2% to 351.2 million units, for a wholesale value of \$428.6 billion (\$3.16 billion), up 3%.

## Westminster Choir Comes To America

London's Westminster Cathedral Choir—recent winner of the prestigious Gramophone record of the year award (Bulletin, Oct. 6)—has embarked on a rare tour of the U.S. Led by James O'Donnell, the choir kicks off its tour Sunday in Chicago and winds it up Nov. 3 in New York, hitting Cleveland, Pittsburgh, Philadelphia, Washington, and Manchester, N.H., along the way. The group's award-winning Hyperion album of Martin's Mass For Double Choir and Pizzetti's Requiem just hit No. 2 on the U.K.'s classical specialist chart.

## Coolio Pleads Not Guilty To Charges

Rap star Coolio pleads not guilty to concealed weapon and marijuana possession charges Wednesday in Tarzana (Calif.) Municipal Court. Coolio (real name, Artis Ivy) was arrested on the charges Sept. 15. He is due back in court on Nov. 20.

## WHAT'S ON

Late-night tonight: B-Real of Cypress Hill guests on "Politically Incorrect."

Dru Hill, Spacoust, Dina Carroll, and Cliff Richard appear on BBC-TV's "Top Of The Pops" tonight!

## Galante Staying Put At RCA In Nashville

Joe Galante, chairman of RCA Label Group in Nashville, has signed a new five-year contract with parent BMG. The move quashes persistent rumors that he was in line to head another major Nashville label.

## EMI/Virgin Oz Exec Michael Manos Exits

Michael Manos, GM of EMI/Virgin, has left the company. No reason was given for his exit. Manos began with Virgin 15 years ago as promotions officer. Tony Harlow, who took over this year as managing director, takes responsibility for marketing and A&R for the time being.

## Fats Among Medalists

Fats Domino, folk singer Raybin' Jack Elliott, and opera singer Roberta Peters are among the dozen winners of the National Medal of Arts, announced yesterday by President Clinton. The medals will be presented Nov. 5 at the White House.

## South Korea Lifts Ban On Japanese Cultural Imports

South Korea's longstanding ban on Japanese popular culture is over, according to the territory's culture and tourism minister Shin Nak-Kyun. Announcing the long-anticipated move this week, the minister said that selected animation, and comic books would become available immediately, while the ban on music, computer games, and other materials will be gradually lifted in line with a timetable set by a special committee of government and citizens. According to the ministry, Japanese music could take 10% of the Korean music market upon liberalization. The ban reflected sensibilities stemming from 1910-45 colonization of Korea, during which Korea's language and culture was suppressed.

## Band's Plans Are Foiled By New London Club's Closing

London venue Sound Republic was temporarily closed yesterday, one week after its high-profile launch & Dance Licensee forced the club to postpone last night's gig.

## MTV VI Jesse Camp Inks Hollywood Deal

MTV VI Jesse Camp has signed a deal with Hollywood Records. His first album, which is expected to be hard rock, is targeted for release in the second quarter of 1999. Camp was an aspiring musician before he was chosen in April to be a VJ through a contest that was televised on MTV.

## Spice Girls Top U.K. ASCAP Awards

The Spice Girls and Radiohead were among the artists honored last night at ASCAP's annual London awards dinner. The event, held at the Landmark Hotel, honored U.K. writers and publishers whose songs were among the most performed in the U.S. in '97.

## South Korea's Retail Music Sales Put At \$334.6 Million

South Korea's retail music sales were put at \$334.6 million, according to IFPI, placing the country 18th in the world.

## Robert Earl and His MTV as a Production Partner—Opened with Ring Puff Daddy

Robert Earl and his MTV as a production partner—opened with Ring Puff Daddy (Bulletin, Oct. 16).

## Sound Republic Had Previously Announced It Would Open a New York Location in Late 1998

Sound Republic had previously announced it would open a New York location in late 1998 (Bulletin, June 8), but an opening date has not been set. Sound Republic representatives were not available for comment.

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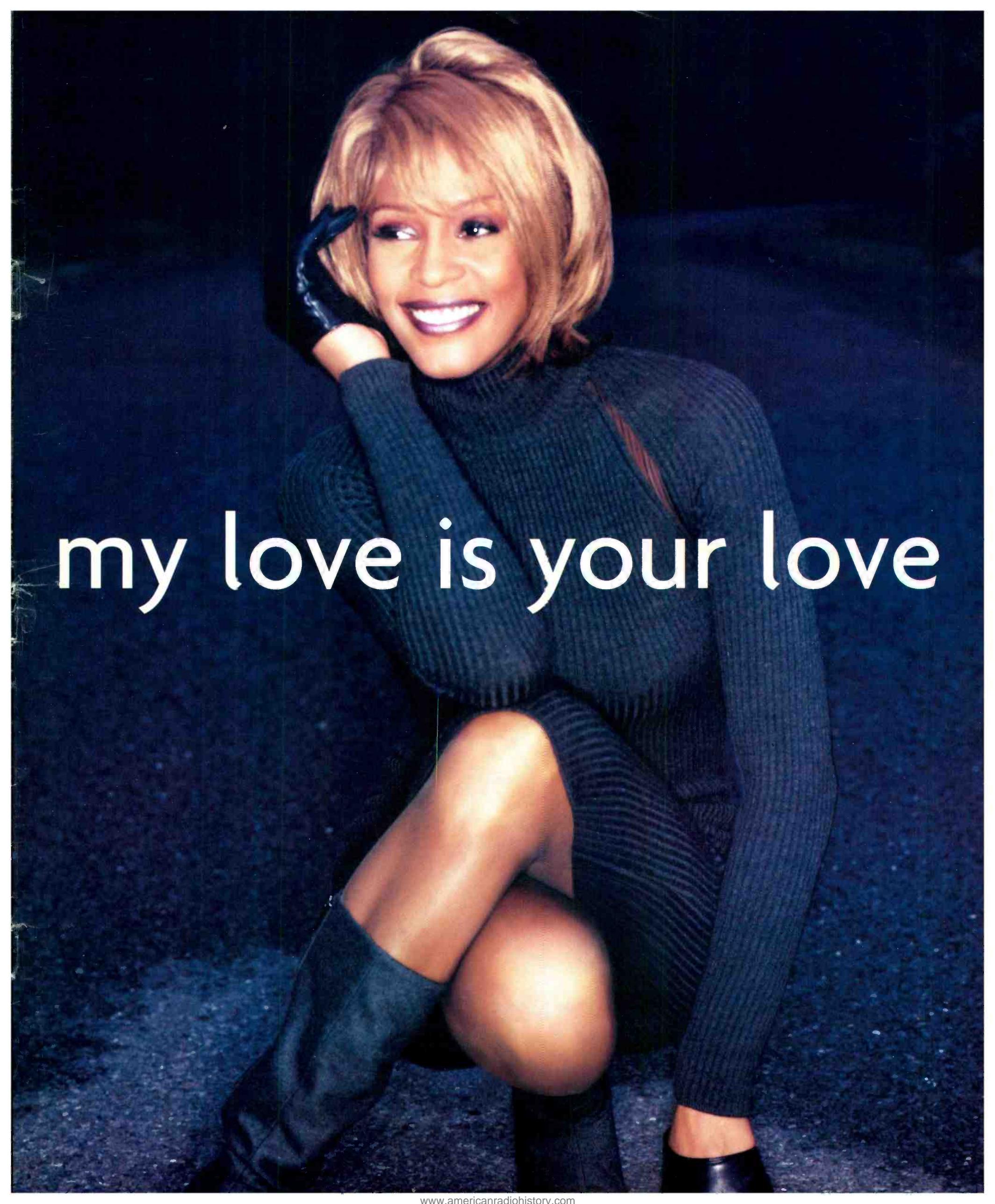
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**Heartbreak Hotel** With Faith Evans and Kelly Price

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my love is your love

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HER 13 #1 SINGLES

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EMOTIONS

I'LL BE THERE

DREAMLOVER

HERO

FANTASY

ONE SWEET DAY

ALWAYS BE MY BABY

HONEY

MY ALL

PLUS 4 NEWLY RECORDED BONUS TRACKS

SWEETHEART WITH JERMAINE DUPRI

WHENEVER YOU CALL WITH BRIAN MCKNIGHT

I STILL BELIEVE

AND

WHEN YOU BELIEVE

(FROM THE PRINCE OF EGYPT)

THE LANDMARK DUET WITH

WHITNEY HOUSTON

ALBUM IN STORES

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