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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • NOVEMBER 28, 1998

MTV Shows Spotlight Music, Musicians

BY CARLA HAY
NEW YORK—Underscoring its commitment to showcasing music and the people who make it, MTV is stepping up its longform music programming with a series of shows scheduled to premiere in 1999. More than a dozen new music-oriented programs are in development, and many of the programs will spotlight new and developing talent.

“These new shows will plant a flag for the music of the future,” says MTV president Judy McGrath. “The music that our audience cares about will be highlighted, and we’re going to try to get inside the heads of the artists more often.”

MTV executive VP of programming Brian Graden notes, “Our goal wasn’t necessarily to play more music videos. Our mandate was to make music better television. We had to find a way to get people more interested in music

again.”

The new shows in development range from “Web Riot” (an interactive game show) to “Dance Planet” to “Head Trip,” which will explore artists’ thoughts on topics such as current events, their bandmates, or their videos (see complete rundown of shows in development, page 68).



BILLBOARD EXCLUSIVE

Along with the programming additions, MTV is also unveiling new promotional packaging elements for its videos. The network currently has

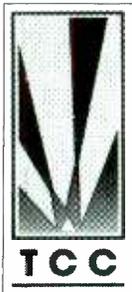
labels for selected videoclips—Spankin’ New, Jam of the Week, and Buzzworthy—designed to spotlight videos MTV wants its viewers to particularly notice.

MTV’s proposed new programming elements for videos include spotlighting videos from soundtracks by offering information about the soundtrack, the movie, and the artist before airing the clip; and offering pre-clip profiles of artists who seem-

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Creative Coalition Honors VH1’s Sykes For ‘Save The Music’

BY PAUL VERNA
NEW YORK—The Creative Coalition, a New York-based nonprofit organization dedicated to supporting First Amendment rights, arts advocacy, and children’s education, will honor VH1 president John Sykes and the music video channel’s successful Save the Music program at a Nov. 30 awards gala. The event—



GOOD WORKS

the Coalition’s fourth annual Spotlight Awards—will be capped by a performance by *(Continued on page 71)*

The Radio Of The Future

BY CHUCK TAYLOR
NEW YORK—Imagine a radio that identifies the title and artist of every song you hear, allows you to navigate across town in the car, check stock quotes, or purchase CDs. One that even sounds as good as your home theater system.

a host of potential advances for auto, home, and portable radios that may ultimately change the face of the medium, according to broadcast industry technology gurus. And all are viewed as key in taking a thriving but mature analog technology to new heights with consumers who are already

These futurist features are among



(Continued on page 67)

Retailers Have Mixed Report Card On ‘Super Tuesday’

BY DON JEFFREY and DYLAN SIEGLER

NEW YORK—Super Tuesday met the expectations of many music merchants, but there were some surprises in sales, as well as some disappointments.

Many of the major labels released high-profile albums Nov. 17, and retailers report that titles by top-selling artists like Garth Brooks, Method Man, and Jewel did as well as anticipated. Some say that early sales of Whitney Houston’s new recording were disappointing but that the album should pick up steam throughout the holiday season.

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This Year's Christmas Blockbusters

The Colors of Christmas
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Jeffrey Osborne & Sheena Easton

The Place Where We Belong at AC now!

Jim Brickman - The Gift
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LATIN MUSIC QUARTERLY

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Rolling Stone

John Mellencamp **The new album**

“...the album will enthrall his fans...”
The New York Times

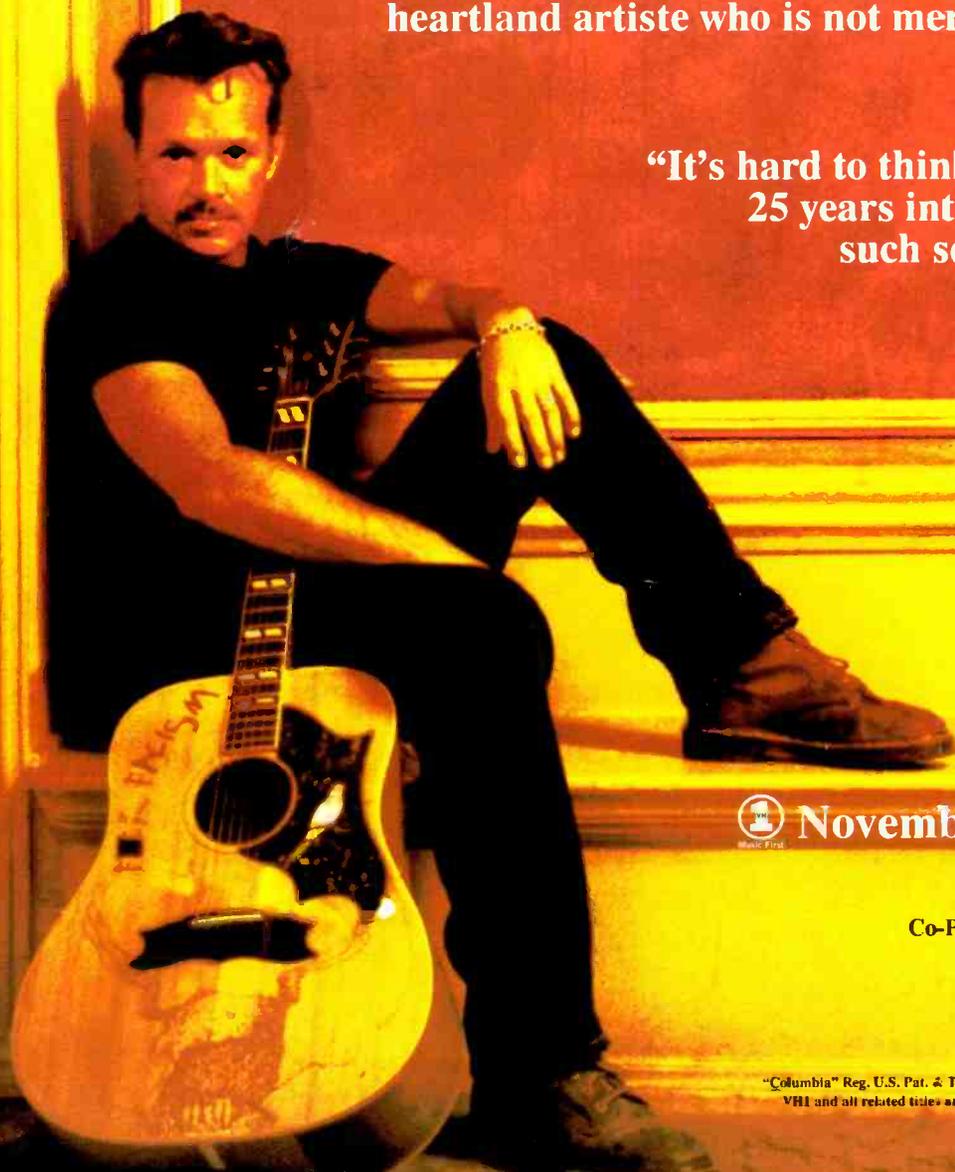
“...the best and most blistering artistic statement of his long, complex career.”
Billboard

“...heartland rock with experimental bravado and an instrumental range that leaps from high-tech tape loops to sitars and violins.”
USA Today

“...not only rocks, but reflects the honesty that is at the root of Mellencamp’s best music.”
Boston Globe

“★★★★...a sharp, coherent summary of musical strengths and lyrical themes...a rock-solid piece of work from a feisty heartland artiste who is not merely coasting on the past.”
Rolling Stone

“It’s hard to think of many musicians who, 25 years into their careers, still make such serious, heartfelt records.”
Entertainment Weekly



November Artist of the Month

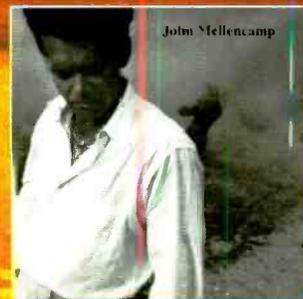
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SFX, Ticketmaster Strike Long-Term Deal

This story was prepared by Ray Waddell, reporter for Amusement Business.

NASHVILLE—After first crossing swords, two of the touring industry's giants—Ticketmaster and SFX Entertainment—have joined forces in a long-term agreement.

Under the new deal, which was signed Nov. 13 and goes into effect Jan. 1, Ticketmaster has exclusive rights to sell and distribute tickets for any and all SFX events. The deal is for seven years, with extension clauses (*Billboard Bulletin*, Nov. 17).

The agreement excludes current con-

tracts with outside ticketing companies, including those owned by SFX. As existing contracts expire, they will become Ticketmaster contracts.

The deal comes as a surprise to some in the industry, who thought that SFX might try to create its own ticketing entity. Earlier this year, SFX executive chairman Robert F.X. Sillerman had gotten crosswise with Barry Diller, CEO of Ticketmaster parent USA Networks, when the latter felt the former overstated the number of tickets Ticketmaster sold for SFX shows.

Apparently, the two were able to sort it all out for the sake of a good deal. The economics are obvious: With pending acquisitions, SFX will control 68 venues, including two sheds, and produce Broadway shows and motor-sports events, accounting for an annual total of about 30 million customers and 11,300 events. Ticketmaster is the king of computerized ticketing, selling 70 million tickets a year worth about \$2 billion. The two companies were already partners by default.

"At the end of the day, everybody suddenly said 'business,'" says Mike Ferrel, president/CEO of SFX. "Some time had passed, and the people involved saw significant reasons to form this union."

Ticketmaster president/CEO Terry Barnes agrees.

"The relationship [between Ticketmaster and SFX] started off with a couple of misunderstandings or whatever you want to call it," Barnes says. "But the fact is, Ticketmaster is probably doing 60%-70% of SFX's ticketing now. Through our relationships with [SFX acquisitions] PACE, Sunshine, and Delsener-Slater, we were continually talking to those guys, and those contracts run for the next few years."

The new collaboration creates a company that can "better serve the public," Ferrel says. "SFX has become a significant seller of concert tickets and has now become a partner in the transition from the former and traditional means the public buys tickets to the anticipated new ways of doing business."

SFX's acquired ticketing companies—Next Ticketing in New England and Capital in the Midwest—will be "assimilated into Ticketmaster, beginning fairly soon," Ferrel says. If an SFX show goes into a non-Ticketmaster building, existing contracts will be honored.

"Any time there is a choice in a ticket company, the choice will be us," says Barnes. He adds that SFX sells about 10 million tickets annually in single sales through outlets and phones, about "50% to 60% of which we already do."

(Continued on page 74)

Amazon.com Starts Selling VHS And DVD Titles On Internet

BY EILEEN FITZPATRICK

LOS ANGELES—It was only a matter of time before Internet retail giant Amazon.com added video to its mix, and that time has come.

On Nov. 17, Amazon.com began selling 60,000 VHS titles and 2,000 DVD titles online, with same-day shipping and discount pricing.

In June, the online retailer, which boasts a 4.5 million customer base, added 100,000 music titles to its site (*Billboard*, June 20). Since its launch



in 1995, it has become the Internet's largest bookstore.

"The video business on the Internet is in its infancy," says Amazon.com's video store GM, Chris Payne. "We believe this can be a substantial business for us."

The company declined to forecast what percentage video would represent of its overall sales.

All DVD product will be priced at 30% off list, and new VHS titles and select catalog will also be discounted by 30%. A spokesman for Amazon.com

(Continued on page 74)

Sire Downsizes; WB Cuts Due

BY MELINDA NEWMAN

LOS ANGELES—Sire Records Group's (SRG) first-quarter release slate is not expected to be affected by the company's restructuring, which resulted in the dismissal of 20% of its staff (*Billboard Bulletin*, Nov. 19).

On tap from Sire and its affiliated labels in 1999 are albums from Taxi, Mandy Barnett, Sebadoh, Aphex Twin, Primitive Radio Gods, and Mojave 3.

Of the staff cuts, a label representative says, "It's our first year as a start-up company. During this time, we've restructured and integrated the various affiliated labels. At this point, we need to establish the leanest and most effective company for our artists."

SRG was started by Seymour Stein last November (*Billboard*, Nov. 22, 1997). It utilizes distribution from both WEA and Warner Music Group's independent Alternative Distribution Alliance.

According to a source, the label has laid off at least 10 staffers, with some 40-plus employees remaining. The cuts run through all the departments, and most are at a junior level. No department heads were cut.

The source adds that as part of the restructuring, Sire is also reviewing its roster, although no decision to cut any artists has been made.

Among the acts on Sire and its affiliated labels are Morcheeba, the Tragical Hip (outside of Canada), Rialto, Everything, Mojave 3, Aphex Twin, Deadsy, Taxi, Guster, and Great Big Sea.

In addition to cuts at SRG, Warner Bros. Records was expected to cut 10% of its staff by Nov. 19, resulting in the dismissal of some 40 employees. The layoffs are reported to affect all departments.

A Warner Bros. spokesman declined comment.

NRM Goes West With Purchase Of 12 Tempo Stores

BY DON JEFFREY

NEW YORK—National Record Mart (NRM) continues its two-pronged strategy of growth through acquisitions of small regional chains and openings of new stores in malls.

The retailer said Nov. 17 that it had purchased 12 Tempo and other stores in Hawaii and California for an undisclosed amount of cash (*Billboard Bulletin*, Nov. 18).

A day later, it announced that it had signed lease agreements with developers of three of the 20 largest shopping mall projects begun last year. The largest—3.25 million square feet—is in Providence, R.I. The others are in Norfolk and Loudoun County, Va. The malls are expected to be completed next year.

The latter news drove NRM's stock up 30.2%, or \$1.8125, in Nasdaq trading to \$7.8125, on 17 times the normal volume.

With the Tempo buyout and the opening of five new stores in the next couple of

weeks, the retailer will sell music in 174 locations in 30 states. It is the fifth-largest specialty music retailer in the U.S.

NRM, which is based in Carnegie, Pa., acquired the stores from Tempo One-Stop Records and its affiliated company, Happy



Town Inc., which are owned by Pacific Coast One-Stop, a wholesaler based in Simi Valley, Calif. NRM says the annualized total volume of the acquired stores is \$14 million.

This purchase gives mid-Atlantic retailer NRM entry into West Coast markets. To oversee the new stores, the chain has pro-

moted Tim Saylor to regional manager, West Coast, from district manager in the Pittsburgh area.

The acquired stores operate under the names Tempo Music and Video, Tempo Music Hawaii's Music Store, and House of Music. Eight are in Hawaii, and four are in the Los Angeles area.

Theresa Carlise, CFO of the chain, says that some of the acquired stores will be switched to NRM or its other concept, Waves, but that the Tempo or House of Music names will remain where consumer recognition is high.

Brent Gordon, president of Pacific Coast One-Stop, says that the company continues to operate nine music stores in Hawaii, Guam, and the L.A. area but that these are also for sale.

"The wholesaling business is growing by leaps and bounds," says Gordon, "and we're

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GOSPEL ★ THE NU NATION PROJECT • KIRK FRANKLIN • GOSPO CENTRIC
KID AUDIO ★ A VERY VEGGIE CHRISTMAS • VEGGIE TUNES • THE LYONS GROUP
THE BILLBOARD LATIN 50 ★ DONDE ESTAN LOS LADRONES? • SHAKIRA • SONY DISCOS
MUSIC VIDEO ★ 'N THE MIX WITH 'N SYNC • 'N SYNC • BMG VIDEO
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Music/Vid Industry Vet Bill Gallagher Dies

BY IRV LICHTMAN

NEW YORK—Bill Gallagher, who helped shape the modern music and home video industries with deft distribution, sales, and marketing strategies over an almost-50-year career, died Nov. 14 of congestive heart failure at the VMA Hospice Unit of the Community General Hospital Center in Scranton, Pa. He was 77.

While at Columbia Records, Gallagher established the concept of major-label branch distribution to replace a network of independent distributors. He also played an important role in the creation of the Columbia Record Club, now known as Columbia House.

Regarded as a master salesman, Gallagher spent 18 years with Columbia Records, starting in 1950, in regional sales and national sales training, and held the posts of national sales manager and director of marketing; in 1957, he became VP of sales and marketing, and in 1965 he assumed full responsibility for the U.S. division of

the label as VP/GM. At Columbia, his work included crafting sales and marketing plans for such artists as Andy Williams, Barbra Streisand, Bob Dylan, Simon & Garfunkel, and Johnny Cash.

In the early part of his career as a regional salesman, Gallagher was known for his keen and enthusiastic salesmanship, a skill he would later use to motivate his large Columbia sales and marketing force to put over a new strategy or a new album by a new or established artist.

In 1968, Gallagher joined MCA as president of a new division that consolidated the Decca, Kapp, and Uni labels. "Jesus Christ Superstar" and the Who's "Tommy" were among the major releases he helped supervise for their debuts in the U.S.

In the early '70s, he shifted to Gulf & Western Industries as head of its Paramount label and Famous Music music publishing divisions. For several years in the '70s, Gallagher headed up New York independent Audiofidelity Records, attempting with some success to gain pop recognition for a label that largely earned its revenue from catalog sales.

Gallagher moved into the then fledgling home video business in 1981 as VP of sales and marketing at MGM/UA Home Entertainment Group. He was named VP of worldwide marketing at the company in 1982 and was later named president. At MGM/UA, he developed methods to simultaneously release product in the U.S. and major markets abroad with a common packaging image. Among his major projects at MGM/UA were a 50th-anniversary video of "Gone With The Wind" and "The Compleat Beatles."

"I was using a record industry model for
(Continued on page 39)



GALLAGHER

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U.K.'s Mo' Wax Inks Joint Venture With XL

BY MICHAEL PAOLETTA

NEW YORK—Respected U.K. electronica/hip-hop independent Mo' Wax Records has inked a deal that makes the U.K.'s XL Recordings its new business partner.

"This couldn't have come at a better time," says Steve Finan, who co-owns Mo' Wax along with James Lavelle. "Our [three-year] deal with PolyGram [U.K.], which we signed through A&M, expired in March. Just as we were discussing a new deal, Seagram purchased PolyGram and closed A&M."

Finan was told that if Mo' Wax continued its relationship with PolyGram, it would go through Island Records. "This was in September," continues Finan. "Fortunately, XL came into the picture at the same time."

Lavelle sees 1998 as a very exciting year for the label. "We had much success with both the U.N.K.L.E. and Money Mark albums, but we also had something traumatic happen: A&M Records closed."

He continues, "Due to circumstances beyond our control, some very difficult decisions had to be made. Having considered all the options, two things occurred to me. One was that going independent is definitely the future for the music we deal with. And two, XL was the company we believed would best represent us."

Mo' Wax's joint venture with XL, which is co-owned by Beggars Banquet, allows the label to retain complete creative autonomy over all mu-

sical and visual areas. At the same time, Mo' Wax will gain access to the formidable XL/Beggars international network, a network that enabled Prodigy's album "The Fat Of The Land" to reach No. 1 in 27 countries.

According to Richard Russell, co-owner of XL Recordings, the new deal allows Mo' Wax to utilize XL/Beggars' promotion and marketing

(Continued on page 39)



Band On The Run. A&M Records chairman/CEO Al Cafaro recently presented Blues Traveler with a plaque commemorating the platinum status of the group's album "Straight On Till Morning." Blues Traveler spent the past summer touring with the rock festival it founded, H.O.R.D.E. Shown, from left, are drummer Brendan Hill, front man John Popper, Cafaro, guitarist Chan Kinchla, and bassist Bob Sheehan.

Oz Chain Loses Bid To Eliminate CD Tax

Federal Court Dismisses Move To Classify Music CDs As Software

BY CHRISTIE ELIEZER

MELBOURNE, Australia—An attempt by an Australian retail chain to get music CDs exempted from the country's 22% sales tax has been dismissed by the Federal Court.

Kmart Australia argued that data on music CDs are computer software, which is exempt from tax. The company, which has 145 outlets, also asked for sales-tax refunds to be backdated three years.

The case drew much attention

from other retailers, which previously had announced their intent to claim three years of refunds for a wide range of goods with electronics, from microwaves to motor vehicles.

Justice Deirdre O'Connor found that music on CDs is subject to sales tax—making the CDs taxable—even though she ruled that the 43% of the information on a CD that gives instructions to a CD player is not.

Kmart's move was opposed by the Australian Tax Office (ATO). "If the court upheld this position, the community's revenue would have been diminished by hundreds of millions of dollars," says Tax Commissioner Michael Carmody. The ATO is appealing the judge's finding relating to non-audio data being free of sales tax.

The Australian government collects \$120 million Australian (\$75.6 million) in taxes from sales of music CDs per year, says the Australian Record Industry Assn. (ARIA).

ARIA has argued for more than two decades that CDs should be tax-exempt, as are books.

"But we have a good relationship with the tax office," says ARIA GM Jim White.

In 1995, ARIA and the ATO drew up an agreement whereby ARIA

members—which include all the major labels and a number of larger independents, such as Mushroom, Universal, and Shock—get tax breaks for the booklets accompanying CD packages. These vary between 20.2% and 18.3% of a CD's cost, depending on whether the release is full-price, midrange, or budget.

White is reluctant to go on the record on the Kmart decision. "ARIA was not party to the action," he says, "and we have had no access to the paperwork."

Rob Walker, executive officer of the Australian Music Retailers Assn. (AMRA), also declined to comment, saying, "We want to see the result of the tax office's appeal."

This year, the government intends to introduce an across-the-board 10% goods and services tax (GST), which would replace the current tax. Its effect on retail is yet to be clarified, given the vague outlines provided. According to Walker, it would reduce a CD's selling price by 15%, assuming retailers retain their current margins.

"The downside is that the dollar value of the margin will fall by just over [75 U.S. cents] per unit on full-price CDs," says Walker. "It's proba-

(Continued on page 68)

McDonald's Looks To Latinos

Chain To Sponsor Enrique Iglesias U.S. Tour

BY JUDY CANTOR

MIAMI—With an eye toward selling more *hamburguesas* and *papas fritas* to U.S. Latinos, McDonald's has signed on as sponsor of the stateside leg of Enrique Iglesias' worldwide *Cosas Del Amor* tour (*Billboard Bulletin*, Nov. 17).

The fast-food giant's first commitment to the promotion of a concert tour is also part of the company's new effort to reach its customers through musical promotions.

"McDonald's was interested in refueling the emotional connection with our Hispanic customer," says McDonald's director of U.S. marketing Marta Gerdes, who adds that music provides "such a strong tie" to Latino consumers.

Gerdes, along with Iglesias, unveiled the tour details Nov. 16 at a Miami McDonald's restaurant.

Fernán Martínez, Iglesias' manager, lauds the chain's sponsorship of the singer's tour, telling *Billboard* that "it will be important for artists of all genres that a company like McDonald's is starting to support music."

Gerdes declines to reveal how much money McDonald's has committed to promoting the tour but terms the amount "aggressive." In addition, she says, the alliance will serve as a test case for future sponsorship of artists' tours by McDonald's.

Deeming U.S. Hispanics a "key

consumer segment" for McDonald's, Gerdes says the company has been a longtime leader in gearing advertising and marketing to the Latino public.

Gerdes says that McDonald's' inaugural entree into concert sponsorship is being done with Iglesias because "we felt it was important to join forces with a top Hispanic talent." She also praises Iglesias as a role model for Latino youths.

During the tour, Iglesias, the 24-

(Continued on page 74)

RIAA Says Industry Will Join To Stop Net Piracy

BY BILL HOLLAND

WASHINGTON, D.C.—Member companies of the Recording Industry Assn. of America (RIAA) will soon join forces to adopt a common security system to prevent theft of sound recordings on the Internet, according to a Nov. 17 announcement by RIAA president/CEO Hilary Rosen (*Billboard Bulletin*, Nov. 19).

Rosen first told attendees at a European Institute conference on intellectual property protection at the Watergate Hotel here that the RIAA "is working to open a multi-industry dialogue to achieve consen-

BY DON JEFFREY

NEW YORK—A layer of management between Seagram Co. and its Universal Music Group subsidiary, led by Doug Morris, has been eliminated in a corporate restructuring.

On Nov. 16, Seagram president/CEO Edgar Bronfman Jr. forced out Frank Biondi, the former chairman/CEO of Seagram's Universal Studios Inc. subsidiary, under which the music company had operated (*Billboard Bulletin*, Nov. 17). Bronfman said that he planned to take direct operating control of the entertainment companies Seagram acquired from Matsushita Electric Corp. for \$5.7 billion in 1995.

Under the restructuring, Morris, who is chairman/CEO of Universal

Music Group, will report directly to Bronfman. With the previous setup, Morris reported to Ron Meyer, president/COO of Universal Studios. The music group is no longer part of Universal Studios; it is now a separate operating company.

Neither Morris nor Bronfman was available for comment.

Meyer will keep his titles, overseeing the film, television, and theme park operations and reporting to Bronfman. Casey Silver, chairman of Universal Pictures, will report to Meyer, as before.

According to published reports, terminating Biondi's contract will cost Seagram an estimated \$25 million. The company declines comment.

The restructuring comes at a time when Seagram is preparing to combine the operations of Universal Music and PolyGram NV, the major music company it agreed to acquire this year for \$10.4 billion. Seagram said at the time of the purchase that it planned to cut \$275 million to \$300 million in costs in merging the record companies.

Seagram's stock has been in the doldrums lately, closing at \$33.4375 at press time, 28% below its 52-week high.

Biondi's role at Seagram was reduced after it agreed to acquire PolyGram and most of Universal's television assets were sold to Barry Diller's USA Networks Inc. He had been the CEO of Viacom Inc. before going to Universal.

Bronfman's family controls 35% of the stock of Seagram, a Montreal-based company whose other major business is distilled spirits.

(Continued on page 71)

Christmas Chart Makes Annual Return

Billboard's annual Top Christmas Albums chart, one of the signs of the holiday selling season, returns to the magazine in this issue (see page 56). Compiled weekly by SoundScan, the chart will appear in *Billboard* every other week through the Jan. 9 issue.

Top Christmas Albums will reappear in the Dec. 12, Dec. 26, and Jan. 9 issues. "Last week" numbers, including those on this issue's chart, reflect rankings from the previous unpublished week.

The 50-position Top Christmas Albums list includes both new and catalog holiday titles. Hanukkah albums are also eligible to appear on this chart.

A seasonal album must be newly released in 1998, however, in order to qualify for current album charts, such as *The Billboard 200*, *Top R&B Albums*, and *Top Country Albums*. Otherwise, holiday albums released in any prior year, including 1997, are considered catalog titles.

'Red' Leads SESAC's Awards Ceremony

BY IRV LICHTMAN

NEW YORK—Pianist/songwriter Jim Brickman has earned performance right group SESAC's 1998 songwriter of the year award, while singer/songwriter Neil Diamond has received the SESAC Legacy Award for his song "Red Red Wine."

Swimmer Music, the Brickman Arrangement, and Multi-songs/BMG are the winners of SESAC's 1998 publisher of the year honor.

These and other awards were handed out by SESAC at its third annual New York Music Awards, held Nov. 18 at the Supper Club here, with some 250 music industry figures in attendance.

Other awards were given to more than 60 songwriters and publishers in the fields of adult contemporary, rock, gospel, rap, R&B, and jazz. Performance activity awards were earned by Bob Dylan and Chico DeBarge. Dylan won for "To Make You Feel My Love," recorded by Garth Brooks, Billy Joel, Trisha Yearwood, and Dylan himself, while R&B star DeBarge was awarded for his single "No Guarantee."

Brickman wrote five of the top 10 AC singles in the SESAC repertory during the 12-month eligibility period, amassing more than 500,000 performances as determined by Broadcast Data Systems (BDS).

SESAC gives the Legacy Award to songs that have received significant airplay for more than a decade. During the past year alone, "Red Red Wine" garnered 200,000 radio performances tracked by BDS.

At the SESAC awards ceremony, Brickman performed his hit "The Gift" with SESAC-affiliated writer/artist Lauren Kinhan, a member of the New York Voices. Others performers included swing band Dem Brooklyn Bums and

R&B trio Infinity.

Following is the complete list of winners:

1998 publisher of the year: Swimmer Music, the Brickman Arrangement, Multi-songs/BMG.

Legacy Award: "Red Red Wine," UB40, Neil Diamond, Talleyrand Music Inc.

Performance activity, AC singles (received more than 100,000 BDS performances): "The Gift," Jim Brickman With Susan Ashton & Collin Raye, Jim Brickman, the Brickman Arrangement; "To Make You Feel My Love," Garth Brooks, Bob Dylan,

Special Rider Music; "Valentine," Jim Brickman With Martina McBride, Jim Brickman, the Brickman Arrangement, Swimmer Music.

Performance activity, R&B singles (received more than 100,000 BDS performances): "Still Not A Player," Big Punisher Featuring Joe, Michelle Williams, 1972 Music, Foray Music/EMI; "No Guarantee," Chico DeBarge, Chico DeBarge, Joseph's Dream, Multi-songs/BMG; "Top Of The World," Brandy, Tye-V Turman, Pink Jeans Publishing, Zomba Records.

NAC singles (top 10 singles): "Partners In Crime," Jim Brickman Featuring Dave Koz, Jim Brickman, the Brickman Arrangement, Multi-songs.

Rap singles (top 10 singles): "Sketchy Situation," Don Skavone, Thomas Dunn aka Etch-A-Sketch, Brooklyn Sketches Music; "N To N Burners," Company Flow, Jaime Meline, Justin Ingletom Leonard Smythe, Definitive Jux Music, Ingle-Sper, Mr. Len Music.

Blues album (top five albums): "Trouble Is . . .," the Kenny Wayne Shepherd Band, Bob Dylan, Special Rider Music.

New age (top five albums): "The Gift," Jim Brickman With Susan Ashton & Collin Raye, Jim Brickman, the Brickman Arrangement, Denotation Music.

Rock (CMJ): "Satisfaction Is The Death Of Desire," Hatebreed, James Shanahan Jr., Chris Beattie, 800-Pound Gorilla Music; "Four Minute Mile," the Get Up Kids, the Get Up Kids, Robert Pope, Ryan Pope, James Suptic, Matthew Pryor, the Get Up Kids; "Fight Ambition To Kill," Overcast, Jay Fitzgerald, Brian Fair, Pete Cortese, Mike D'Antonio, Scott McCode, 800-Pound Gorilla Music.

Gospel (top five albums): "Live In London At Wembley," Hezekiah Walker; "Heart Of A Love Song," William Becton, Red Rewmar Music.

Jazz (top five albums): "James Street," Jimmy Ponder, Cecil Brooks III, B3 Music, High Sign Music; "Trap Dancer," Winard Harper, Cecil Brooks III, B3 Music; "Zero," Greg Osby, Greg Osby, D'Aigoro Music; "Twilight Stories," Darrel Grant, Darrel Grant, N-Bop Music, B3 Music; "Live At Smalls Underground," Jason Lindner, Jason Lindner, Jasonity; "Going Once, Going Twice," Matt Wilson, Grainfed Music; "Return Of The Candyman," Charlie Hunter, Stefan Harris, Stefanophone Music.

SESAC

Gospel's J.D. Sumner, 73, Dies

BY DEBORAH EVANS PRICE

NASHVILLE—For the gospel music community, J.D. Sumner was a pioneer who used his shrewd business sense to help raise the visibility of the genre.

Sumner, 73, was found dead of a heart attack Nov. 16 in his hotel room in Myrtle Beach, S.C. Sumner and his Southern gospel quartet, the Stamps, had been performing at a theater in Myrtle Beach.

"He died doing what he loved best, singing gospel music," says Ed Harper, president of Nashville-based Harper & Associates, which booked Sumner. "He wouldn't have had it any other way."

Harper says Sumner had already performed the bulk of the 210 dates he had booked for 1998. "Those were actual dates, and the 210 doesn't include travel days," Harper says. "But when I asked him if he was up to it, he said, 'This is fun for me. I don't want to stay home.'"

Sumner was inducted into the Gospel Music Hall of Fame as an individual in 1983 and was also inducted as a member of J.D. Sumner & the Stamps earlier this year. He was a songwriter with more than 500 compositions to his credit.

A native of Lakeland, Fla., John Daniel Sumner began his career performing with the Sunny South Quartet. He continued in Southern gospel music, forming his own quartet. He later spent time performing with the Sunshine Boys and with the Blackwood Brothers before he became the leader of the Stamps in 1963.

The Stamps gained international acclaim performing with Elvis Presley from 1972-1977. Heralded by the Guinness Book of World Records as the "World's Lowest Bass Singer," Sumner was also a shrewd businessman who did a great deal to advance the entire gospel music community. He's credited with helping establish the Gospel Music Assn. (GMA) and was a co-founder of the National Quartet Convention (NQC), the 41-year-old Southern gospel music convention that takes place each September.

In an interview with Billboard earlier this year, Sumner shared his thoughts on founding the convention.

"When I was growing up in Florida, we had a camp meeting every year," he said. "My idea was to have a camp meeting for gospel music—a time every year when everybody got



SUMNER

together and just had a good time. The old-fashioned [camp meetings] were preaching and praying. This is singing and praying. It's a gospel music camp meeting."

Sumner is credited with changing the way the Southern gospel community operated. He's said to have been the first to introduce tour buses, and, at a time when the protocol called for one microphone onstage when a quartet was performing, he began using two.

"The gospel music industry was forever changed and improved by the accomplishments of J.D. Sumner," says NQC executive director Clarke Beasley. "His talent, his abilities, his

vision, and his faith allowed him to produce monumental achievements that have left an indelible mark upon gospel music." Adds GMA president Frank Breedon, "J.D. was truly a walking legend in our midst because of the tremendous visibility he brought to gospel music."

Friends also remember Sumner for his generosity. Southern gospel artist Mark Lowry recalls eating dinner with Sumner in a Georgia steakhouse when Sumner gave the waitress a tip to remember. "J.D. pulled a wad of cash out of his pocket and was reaching for the bill. The waitress and I were in the middle of a conversation, and she mentioned she had cancer and was just working there for as long as she could," recalls Lowry. "J.D. dropped the whole wad of cash on her tray instantly."

Sumner's funeral took place Nov. 19, which would have been his 74th birthday. He is survived by two daughters, Frances Dunn and Shirley Enoch; two grandchildren; and two great-grandchildren.

Sandoval To Become Citizen

BY BILL HOLLAND

WASHINGTON, D.C.—Internationally renowned jazz trumpeter Arturo Sandoval has been granted U.S. citizenship after a three-year struggle.

The Immigration and Naturalization Service (INS) said Nov. 17 that Sandoval, a three-time Grammy winner, would be sworn in at a ceremony Dec. 7 at Miami's INS offices.

"I'm very relieved," Sandoval says. "I never, ever gave up faith in the justice system."

Sandoval has been living in the U.S. since 1990, when he defected from his native Cuba while on tour with Dizzy Gillespie. The trumpeter, currently signed to N2K Encoded Music, has seven previous albums on GRP Records. He is also a tenured professor at Florida International University in Miami.

According to INS spokeswoman Elaine Komis, Sandoval's request for

citizenship appeal was granted after an administrative review of his case this summer.

The trumpeter's request for citizenship had been rejected twice because he had signed papers upon leaving Cuba in which he stated that he was a member of the Communist Party. Sandoval maintained that he was coerced into signing the papers by Cuban authorities, who, he said, would not otherwise have let his wife and children join him on the lengthy Gillespie tour.

During his struggle with the INS for citizenship, Sandoval says, "I testified six times. They asked the same questions, put it on tape, put it on video. It was unfair."

The INS action follows months of behind-the-scenes discussions between officials from the Recording Industry Assn. of America (RIAA) (Continued on page 74)

EXECUTIVE TURNTABLE

RECORD COMPANIES. RCA Records in New York names **Brett Wright** VP of urban marketing/artist development. He was president of Yo! B Consulting.

Tim Pearson is named VP of sales and marketing at Sony Music Direct in New York. He was VP of business development at PolyGram Video/PolyMedia.

Melinda Kelly is named VP of video production at Arista Records in New York. She was VP of creative services at Island Records.

Maverick Recording Co. in Beverly Hills, Calif., names **Heidi Ellen Robinson** head of media relations. She was VP of media relations at American Recordings.

Mammoth Records in New York promotes **Keith Hagan** to VP of publicity. He was senior national director of publicity.

Elektra Entertainment Group in



WRIGHT



PEARSON



KELLY



ROBINSON



HAGAN



BERMAN



BURRELL



MOBERLY

New York promotes **John Berman** to senior director of marketing services and **Matt Wishnow** to manager of marketing services/editorial. They were, respectively, director of creative editorial and a marketing assistant.

Soraya Joy Burrell is promoted to A&R coordinator in the black music department at Columbia Records in New York. She was an administrative assistant.

Damon Moberly is named manager of Northeast regional promo-

tion at Mercury Nashville. He was PD/music director at WVLK Lexington, Ky.

Virgin Records Nashville names **Susan Levy** VP of artist development and **Regina Stephens** manager of publicity and artist development. They were, respectively, VP of artist development and an executive assistant at Capitol Nashville.

Ray Gonzales is promoted to VP of business and legal affairs and **Issey Monk** is named senior direc-

tor of marketing at Warner Bros. Records in Burbank, Calif. They were, respectively, senior director of business and legal affairs and director of marketing at Columbia Records.

Universal Records in New York names **Erin Yasgar** director of marketing. She was national director of marketing at EMI Music Distribution.

Eric Kayser is promoted to director of promotion at Rhino Records in Los Angeles. He was associate

director of promotion.

Andrea Okin is promoted to associate director of talent analysis at Sony Music Entertainment in New York. She was manager of talent analysis.

Colleen Andersen is promoted to account manager at EMI Music Special Markets in Los Angeles. She was an account executive.

Ian Menzie is named A&R manager at Wicklow Records in Vancouver. He was president of Mofunk Records.

City Of Hope Bash For Lander & White Raises \$2.5 Mil.

Billboard president and publisher Howard Lander and editor in chief Timothy White were the co-recipients of the 1998 Spirit of Life Award, presented Nov. 4 at the annual City of Hope dinner benefiting the distinguished national medical and research center. Held at the Barker Hangar at Santa Monica (Calif.) Airport, the dinner drew a sold-out crowd of 1,300 and raised \$2.5 million for City of Hope. The evening was capped by an all-star concert, One Night of Wonders, hosted by actor Bill Murray, in which artists BR5-49, Tracy Bonham, Deana Carter, Anita Cochran, Shawn Colvin, Sheryl Crow, Don Henley, Angélique Kidjo, John Mellencamp, Stevie Nicks, Anoushka Shankar, and James Taylor offered unique interpretations of "one-hit wonders" from the 40-year history of Billboard's Hot 100 Singles chart. Besides drawing the top echelon of the music industry, the evening attracted stars from Hollywood's film and TV communities, including Kelly Lynch, Mary Kay Place, Howard Shore, and Wendie Malick and Laura San Giacomo from the hit NBC-TV comedy "Just Shoot Me." (Photos: Chuck Pulin)



VH1 president and 1996 Spirit of Life honoree John Sykes shares tales of his own past efforts at the exceptional City of Hope Garage Band gala of '96 with White and Lander. Shown, from left, are White, Sykes, and Lander.



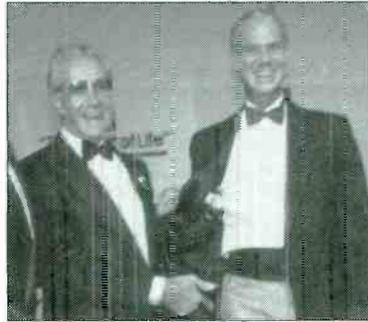
Top record industry brass gathered at the gala. Shown, from left, are Val Azzoli, co-chairman/co-CEO of the Atlantic Group; Mel Lewinter, vice chairman/COO of Universal Music Group; Doug Morris, chairman/CEO of Universal Music Group; Don Passman, an attorney with Gang, Tyre, Ramer & Brown; Neil Portnow, West Coast operations VP for Zomba/Jive; Richard Palmese, senior VP of promotion for Arista; Zach Horowitz, president of Universal Music Group; Ron Shapiro, executive VP/GM of Atlantic Records; White; Bruce Resnikoff, executive VP/GM of Universal Music Group Special Markets; Lander; Fredric D. Rosen, former president/CEO of Ticketmaster; John Frankenheimer, an attorney with Loeb & Loeb; Gil Schwartzberg, chairman/president/CEO of City of Hope; and Bruce Hinton, chairman of MCA Nashville.



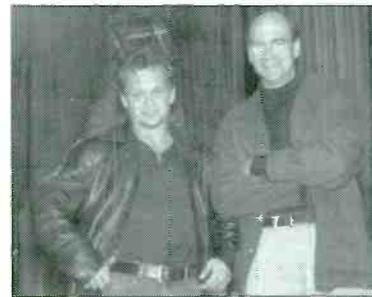
Shown at the Nov. 3 rehearsals, from left, are One Night of Wonders West Coast dinner chair Mitch Glazer, co-music directors Danny Kortchmar and Steve Jordan, and host Murray.



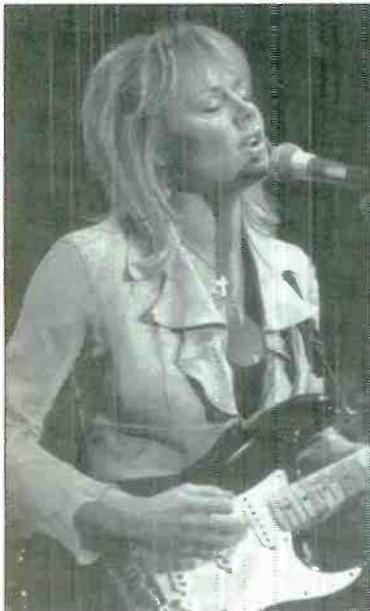
Artists Bonham, left, and Kidjo bond backstage at rehearsals.



Famed fashion arbiter Mr. Blackwell, left, critiques White's exotic dinner attire of black tie, tuxedo jacket, blue jeans, and white buck shoes.



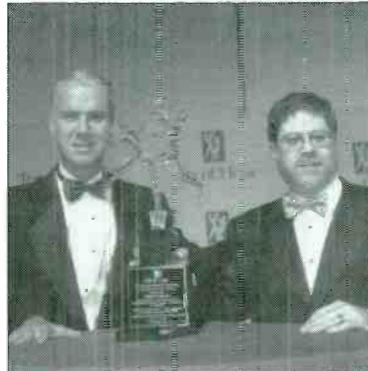
Mellencamp and Taylor compare notes on the one-hit wonders they've selected for the show, while Crow takes time out from her run-through to lend an ear to aspiring hitmaker Alexander White, 6-year-old son of Billboard's editor in chief.



Warner Reprise Nashville artist Cochran stops the show with her transcendent rendition of Elvin Bishop's "Fooled Around And Fell In Love."



Angel artist Anoushka Shankar performs on sitar her exquisite suite of the public debut of the original three-movement "Hope" theme by her father, Ravi Shankar, and her instrumental version of the Beatles' "Here Comes The Sun," written by George Harrison.



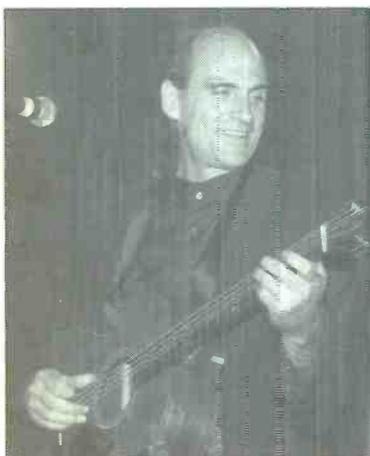
White, left, and Lander accept the 1998 Spirit of Life Award trophy.



One Night of Wonders concert production coordinator Ron Weisner of Ron Weisner Entertainment Inc. explains rehearsal details to Columbia singer Colvin.



Colvin conveys a compelling reading of the Honey Cone's "Want Ads."



Columbia superstar Taylor kicks into a spirited take on Tommy Tucker's 1964 smash "Hi-Heel Sneakers."



Island Records alternative star Bonham fires up a fiddle-based reinvention of the Standells' 1966 hit "Dirty Water."



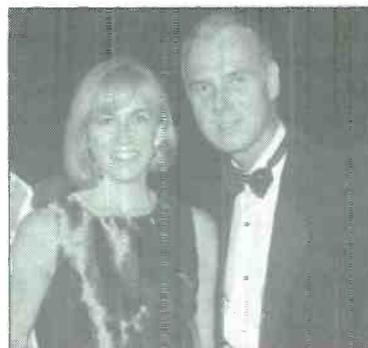
Don Passman, left, and Neil Portnow offer the keynote addresses at the City of Hope dinner.



Colvin and Taylor captivate the crowd with a duet of Mickey & Sylvia's "Love Is Strange."



Lander's son Jared and daughter Aimee share a joke at rehearsals with Murray. Shown, from left, are Jared, Murray, and Aimee.



Judy Garland White, left, enjoys the Spirit of Life event with husband/honoree Timothy.



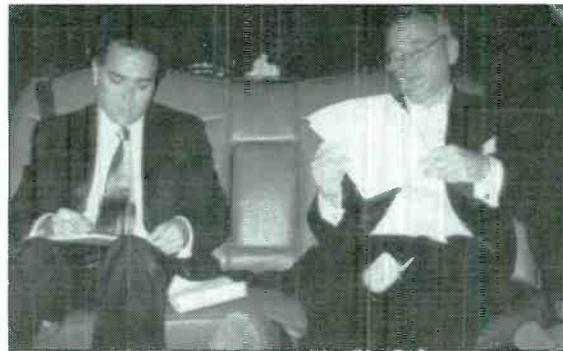
Lander and his wife, Gail, admire the Billboard-like format of the One Night of Wonders program.



A&M's Crow delivers an electrifying rendition of the Box Tops' "The Letter."



Nicks admires Henley's vocal passion on their version of Marvin Gaye & Kim Weston's vintage hit "It Takes Two."



West Coast dinner chair and noted screenwriter Mitch Glazer ("Scrooged," "Great Expectations"), left, collaborates with Murray on the actor's One Night of Wonders hosting script in their limo en route to the event. (Photo: Jennifer B. Murray)



Warner Bros.' Nicks provides a program highlight with her inspired performance of Alannah Myles' 1990 hit "Black Velvet."



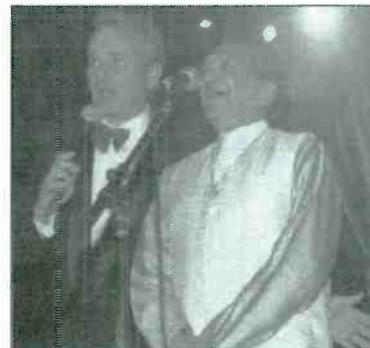
Legendary producer Phil Ramone, left, chats with Universal Music Group's Morris, center, and Warner Bros. Records Inc. president Phil Quartararo.



Geffen Records A&R chief David Simone and Arista executive VP/GM Charles Goldstuck congratulate Lander and White on their award. Shown, from left, are Simone, Lander, White, and Goldstuck.



Arista's BR5-49 hold forth in the City of Hope's One-Hit Honky-Tonk. Shown, from left, are "Smilin'" Jay McDowell, Chuck Mead, "Hawk" Shaw Wilson, Gary Bennett, and Don Herron.



Murray, left, introduces maestro Ravi Shankar, who announces that his daughter Anoushka will debut "Hope," a three-movement piece he composed for the City of Hope and Spirit of Life co-honorees White and Lander.



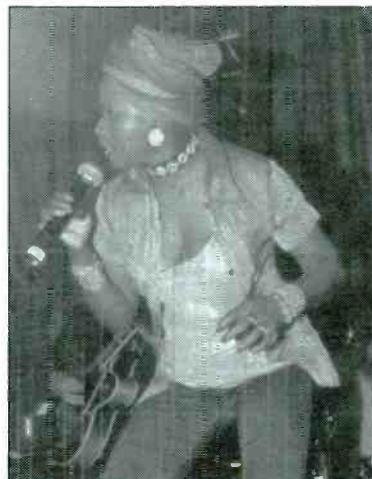
Atlantic's Ron Shapiro, left, compliments Lander on the Spirit of Life Award.



Murray belts out the 1972 Looking Glass hit "Brandy (You're A Fine Girl)."



Crow consoles crooner Murray as he reveals he hasn't yet landed a major-label deal.



Kidjo tears the roof off the Barker Hangar with her ballistic version of Jean Knight's 1971 R&B riposte "Mr. Big Stuff."



Singer Meegan Voss and husband Steve Jordan, One Night of Wonders co-musical director and peerless drummer, take a short breather.



City of Hope chairman/president/CEO Gil Schwartzberg, left, thanks Lander for the millions of dollars Billboard raised for the cause.



Mellencamp puts a blistering new edge on the Nashville Teens' 1964 raver, "Tobacco Road."



Shown, from left, are Billboard managing editor Susan Nunziata, Jared Lander, Gail Lander, Billboard Los Angeles bureau chief Melinda Newman, and Jerry Hobbs, president/CEO of VNU USA, BPI Communications' parent company.



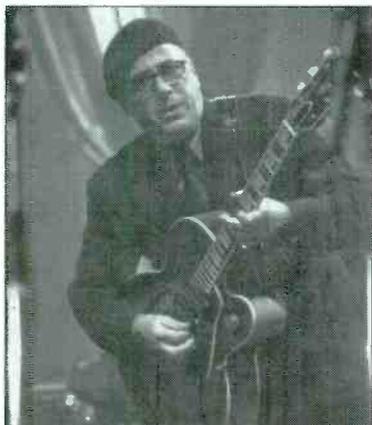
Seen discussing their own favorite one-hit wonders, from left, are White, City of Hope VP Scott Goldman, Lander, and Atlantic Records publicity chief Patti Conte.



From left, Carter, Crow, Judy Garlan White, and Nicks harmonize on the Kingsmen's immortal "Louie Louie."



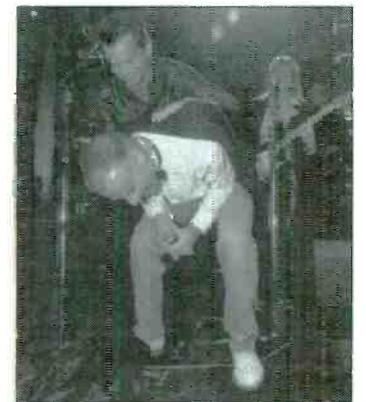
Capitol Nashville's Carter lends a superb new sizzle to Stealers Wheel's "Stuck In The Middle With You."



One Night of Wonders co-musical director and guitarist extraordinaire Danny Kortchmar cuts loose on Mellencamp's fierce vision of the Bobby Fuller Four's "I Fought The Law."



Shown during the grand finale of the Troggs' "Wild Thing," from left, are Bonham, Anoushka Shankar, Carter, White, Taylor, and Colvin. In the photo at right, Mellencamp drapes a jacket over White in the manner of James Brown circa "Please Please Please" as Cochran rips into a reprise of the concluding chorus of "Wild Thing."



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Righteous Babe's DiFranco Moves 'Up'

BY CARRIE BELL

LOS ANGELES—A few months after she wrapped recording on this past January's "Little Plastic Castle," punk/folk poetess Ani DiFranco knew there was nowhere to go but "Up Up Up Up Up Up."

"I am beginning to have a much healthier relationship with work," DiFranco says. "I realized I can't please everyone, despite my endless, nauseating sincerity, and it's only my damn bathroom mirror I have to contend with. So I do what makes me happy, and that's music. I just try to change and grow with each album. And I feel like I learn a lot."

Her latest bit of education is encapsulated in the 11 tracks on "Up Up Up Up Up Up," which will be released Jan. 19, 1999, on the Buffalo, N.Y.-based Righteous Babe Records, owned and operated by DiFranco.

"It was a real eye-opener to make a live album [1997's "Living In Clip"], because my old albums all seemed like haphazard documents of my concerts," says DiFranco. "I wanted to start making albums in a more organic way."

"I'm starting to play around with the song before it goes to tape, as opposed to after," she adds. "I'm also getting away from the verse-chorus-verse mode. This album has a lot of live jamming. It's not Grateful Dead by any means, but it is more improvisational. Performing is something I practice every other night, but recording is something I do once a year. It makes me feel constipated in the production sense."

This may seem odd coming from one of today's most prolific rock musicians. DiFranco has followed a one-album-a-year rule since she began releasing records in 1990. Some years were even peppered with additional remix EPs or greatest-hits collections.

"I'm always looking ahead at what I want to accomplish tomorrow. I'm crazy, but it's how I'm built," she

says, adding she isn't concerned with overexposure. "Overexposure is a word that exists in the commercial model for making music. My experience has been that the more I do and change, the more interesting it is for my audience."

Scott Fisher, Righteous Babe president and DiFranco's manager, admits that the fast pace makes his life crazy, albeit interesting.

"It can sometimes be hard to see the positive side when you talk in money and marketing [terms], but Ani owns her own label so that she can put out albums whenever she wants," Fisher says. "One of the most



DI FRANCO

attractive things about her is that she does what she wants creatively. We dive in to try to sell a few records."

According to SoundScan—which doesn't take into account mail-order sales or purchases at such DiFranco-carrying outlets as women's bookstores—a "few" equals 244,000, the copies sold for "Little Plastic Castle," which debuted at No. 22 on The Billboard 200 in March.

With numbers like this, Tim Ziegler, buyer at the San Francisco-based, 14-store Hear Music chain, says retailers welcome new material with open arms.

"We've carried her music since she started and sold directly to us," he says. "We have seen her numbers grow continuously, and she has become one of our chain's core artists. Many artists couldn't handle

this kind of release schedule; they wouldn't be able to come up with enough good stuff. But Ani does, and the fans eat up her ubiquitousness."

Mainstream commercial radio has been less receptive to her confessional lyrics, forthright feminism, giddy stage presence, and strong voice, which goes effortlessly, and gorgeously, from whisper to scream.

"There is a prejudice against independents," Fisher says. "After all the magazine covers, successful tours, and high sales, we are still getting a handful of arguments why Ani can't get on MTV or why her single isn't being added [at radio]. Ani's music has a much broader base than the industry wants to admit, and they are starting to cave. This is mostly because the guy who programmed at his college station now has a job at a major station in Boston."

Label manager Mary Begley says early response to the album's first single, "Angry Anymore," is promising. The single is being serviced to triple-A and some modern rock stations, while the entire album will be shipped to select college and NPR stations. "Jukebox," which DiFranco is currently remixing, will be the likely choice for a second single.

"Radio play grows from a little to medium with each release, with the last album gaining the most support," Begley says. "We've already got some stations confirming adds the week of release who were reluctant to play Ani in the past. We're wearing them down."

Bruce Warren, PD at Philadelphia's triple-A WXPB, says it's a travesty that people need convincing.

"She isn't immediately accessible, but she makes important music that is of our time yet rooted in the past," he says. "Playing her is taking a chance, and commercial radio doesn't take chances well."

DiFranco doesn't mind the resistance, admitting that "Angry Any-

(Continued on page 75)

Pianist Kirkland Dies

Made Mark In Both Pop And Jazz

BY CHRIS MORRIS

LOS ANGELES—Tributes to pianist Kenny Kirkland poured forth from both the pop and jazz communities as news of the versatile musician's untimely death spread.

Kirkland, 43, was found dead late Nov. 13 at his home in Queens, N.Y. A cause of death had not been determined by press time.

Sting, who employed Kirkland as a linchpin of his recording and touring band through the '80s and '90s, says to Billboard, "He's irreplaceable, in terms of his spirit, his smile, certainly his music. Everything's different now—it's that much of a loss. I had 15 years with him, and I was blessed. He changed my life, and now he's gone."

"Kenny Kirkland was a musical genius, but more importantly, he was my friend," says saxophonist Branford Marsalis, who played with Kirkland in a variety of settings since the early '80s. "He had a certain quality about him that made people want to love him. He was one of the kindest, most loving men I know . . . Music has lost a great thinker."

In a statement, pianist Harry Connick Jr. called Kirkland "one of my first heroes . . . I memorized his solos and dreamed of being as inventive and complex as he was. I will miss him, and I'll always remember what a kind and gentle man he was."

"Kenny Kirkland really embodied the essence of a generation of

musicians, bridging the past and future while taking no bows," guitarist Kevin Eubanks said in a statement.

Born Sept. 28, 1955, in Brooklyn, N.Y., Kirkland began playing piano at the age of 6 and studied at the Manhattan School of Music. Herbie Hancock and Bud Powell were his principal inspirations.

After recording his first sessions with such players as jazz violinist Michal Urbaniak, vocalist

Ursula Dudziak (Urbaniak's wife), bassist Miroslav Vitous, and drummer Elvin Jones, Kirkland signed on as the pianist in Wynton Marsalis' quartet. He was a cornerstone of the Marsalis group, which also included the trumpeter's brother Branford, from 1981-1985,

appearing on such Columbia albums as the horn player's self-titled debut, "Hot House Flowers," and "Black Codes (From The Underground)."

In 1985, Kirkland was recruited for Sting's jazz-oriented band. Over the years, he cut five best-selling A&M albums with the pop musician—"The Dream Of The Blue Turtles" (1985), which included the top five single "If You Love Somebody Set Them Free"; the live "Bring On The Night" (1986); ". . . Nothing Like The Sun" (1987); "The Soul Cages" (1991), which spawned the top five single "All This Time"; and "Mercury Falling" (1996).

He toured extensively with

(Continued on page 68)



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Colour Sound Pair Blend Talents

Ex-Members Of Alarm And The Cult Form Duo On Velvel

BY CHARLES R. BOULEY II

NEW YORK—It's a common story. Two musicians meet by chance, become friends, start playing and writing together, and decide to form a band. It's a formula that fills garages with noise and keeps recording studios in business.

But when these two friends are former members of successful rock bands, the equation becomes a bit more extraordinary.

Former Alarm front man Mike Peters met the Cult's key guitarist Billy Duffy by accident at a soccer game last year. They became fast friends and began jamming together. That led to a collaboration on Peters' current Velvel disc, "Rise," and the decision to combine their talents for the new group Colour Sound.

"I tried to actually avoid working with Mike for a while, because it could have been perceived as a bit predictable," Duffy says. "But it just

seemed to keep cropping up. It was an organic progression. The songs just came out of our friendship."



COLOUR SOUND

"It's very important that we be ourselves," Peters adds. "I said to Billy, 'You do what people know you for, and I'll do what people know me for—and if the two meet in perfect harmony and have a natural quality, that will excite people.' It really has proven to be the best of the Alarm with the best of the Cult."

The duo wrote and recorded 12 tunes together and put together a

stage show, securing a label deal.

Peters combined his promotional tour for "Rise" with laying the groundwork for Colour Sound. Duffy joined Peters for a gig in Austin, Texas, a gig that nailed Velvel's interest in the band.

Velvel president Bob Frank views the signing of the band as a perfect marriage. "Colour Sound is a perfect fit with Velvel. We're a company filled with ex-major-label executives who are now matched with a couple of artists that were key elements in

(Continued on page 16)



Singing For Life. An all-star musical lineup including Luther Vandross and Michael Bolton headlined the first Music for Life charity concert, organized by Richard Marx and held Nov. 7 at the Vic Theatre in Chicago. The show honored Richard's father, Dick Marx, a jazz performer/advertising jingles composer who died last year after an auto accident. Proceeds from the concert will be donated by the recently established Dick Marx Foundation to a scholarship fund at DePaul University's School of Music, where Marx studied. Pictured, from left, are REO Speedwagon's Kevin Cronin, Kenny G, Marx, Fee Waybill, Vandross, DePaul School of Music dean Donald Casey, and Bolton.

John Doelp Cites Artist Development As 550's Focus

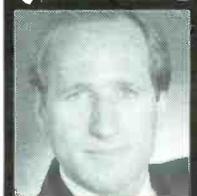
Six Questions is an occasional Billboard feature that focuses on noteworthy industry people, ranging from senior executives to artists. This week's subject, John Doelp, has been with the Sony-distributed 550 Music as its GM since its inception in 1993. He joined the label from Epic, where he was senior VP of marketing, and was instrumental in the success of Pearl Jam, Spin Doctors, and Screaming Trees, among others.

Since moving to 550 Music, he has been elevated to executive VP/GM of the label, playing a key role in the development of acts that include Ginuwine, Ben Folds Five, Basia, and most notably Celine Dion. In fact, he served as the executive producer of Dion's Grammy-win-

ning 1996 collection, "Falling Into You," as well as 1997's "Let's Talk About Love."

The interview was conducted by Billboard's talent editor, Larry Flick.

SIX QUESTIONS



John Doelp is executive VP/GM of Sony-distributed 550 Music.

What do you view as 550 Music's primary strength at the moment?

I think our track record for breaking artists is pretty darn good. That's a reflection of our ability to stick with something. Our strength lies within the belief we have in our artists—and our patience to stick with them and hang in on the roller-coaster ride.

The biggest artists are often the ones who are left-of-center—like Ben Folds Five, who are musically great but don't im-

(Continued on page 17)

Smashing Pumpkins Part With Q Prime; Columbia Records Group To Form New Label

CH-CH-CHANGES: The Smashing Pumpkins and management company Q Prime have parted ways. Q Prime co-head Cliff Burnstein had no comment other than to confirm the split... In other Q Prime news, the New York-based management company is getting ready to sign the Red Hot Chili Peppers... After parting with its previous managers several months ago, No Doubt has inked with Jim Guerinot's Rebel Waltz Management.

COLUMBIA EXPANDS: Columbia Records Group will form a new entity in early 1999 that will supersede artists already on existing labels within the group (Billboard Bulletin, Nov. 18). The new label will consist mainly of promotion and marketing staffers who will cherry-pick projects to work. According to a source, the label will feature "a diverse roster of artists culled from the current ranks of the [Columbia Records] Group on a project-by-project basis." A label name and staff appointments will be announced in December.

SWEET AS SUGAR: Sugar Ray has just completed its third set for Lava/Atlantic. Set for a Jan. 12 release, "14:59" reunites the band with producer David Kahne. "He brings out tonal qualities in my voice I didn't even know I had," says lead singer Mark McGrath of Kahne. "This is the record we've been wanting to make. We've learned how to mix drum loops with melodies." First single "Every Morning" goes to radio Dec. 1. The group's last album, "Floored," has been certified double-platinum.

GO WEST: The U.S. division of the International Managers Forum (IMF), an organization formed to protect the interests of managers and artists and to provide a forum to discuss issues concerning managers, is creating a West Coast branch. The inaugural meeting will be held Dec. 8.

According to Barry Bergman, president of IMF-U.S., the New York branch boasts more than 100 members. Among the issues the New York arm has addressed are digital performance rights and the bankruptcy reform bill. Of course, the U.K. division of the IMF, which founded the organization in 1992, is responsible for In the City, the annual convention in Manchester, England.

For more information, check out the IMF's World Wide Web site at imf-us.org.

START ME UP: The Rolling Stones will kick off their 1999 tour Jan. 25 at the Oakland (Calif.) Colise-

um (Billboard Bulletin, Nov. 16). The arena tour will play 27 cities in North America before wrapping up in April. The tour is named No Security, the title of the band's new live album on Virgin Records. Its last outing, the Bridges to Babylon tour, which concluded Sept. 19, raked in more than \$250 million worldwide.

TV LAND: "Tony Bennett: An All-Star Tribute Live By Request" will air Dec. 7 on A&E. The special, which will include live and taped elements, will salute Bennett on his 50th anniversary in the music industry. An all-star lineup, including Billy Joel, George Clooney, Seal, Joe Pesci, Madonna, and Harrison Ford, will pay tribute to Bennett, as well as request songs...

Artists appearing on the 27th consecutive "Dick Clark's New Year's Rockin' Eve '99" on ABC are Backstreet Boys, Barenaked Ladies, Cherry Poppin' Daddies, Chicago, Fastball, and Monica... Gloria Estefan and Stevie Wonder have been nabbed for the half-

time entertainment at Super Bowl XXXIII. The football game, watched by a potential worldwide audience of 800 million, airs Jan. 31.

WHAT A CROONER: Playing an industry charity event has to be a thankless task for artists. While they may support the cause or have warm feelings toward the event's honorees, they know by the time they come on, most of the people have already left and the remaining ones are just going to stare at them in a rubber-chicken-induced gaze. Therefore, we have to hand it to Brian McKnight, who won himself quite a few fans at the T.J. Martell/Neil Bogart dinner Nov. 14 at the Santa Monica (Calif.) Hangar. The evening's theme was "L.A. Confidential," so many of the participating artists performed songs with a standard or '40s feel. McKnight turned in outstanding renditions of "When Sunny Gets Blue," which packed the dancefloor, and "Route 66," with his voice expressing a range that many in the room didn't know he had. His next project should be an album of standards.

STUFF: Capitol Records has created a Frank Sinatra package for the holidays that bundles his last two studio albums, 1993's "Duets" and 1994's "Duets II," with "Frank Sinatra Duets: The Radio Special," a one-hour disc culled from two radio specials Sinatra did around the time of the albums' releases. The set hits stores on Tuesday (24)... Julian Lennon will release his first album in seven years Feb. 23 on Fuel 2000/Universal Music. The disc, "Photograph Smile," has already been released outside the U.S.

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For The Waiting, 2nd Sparrow Album Wasn't Business As Usual

BY DEBORAH EVANS PRICE

NASHVILLE—Moving away from a comfortable pattern is never easy. However, for an artist, the process often results in exciting music. That's a lesson Brad Olsen, lead singer of the Waiting, says the group learned while recording its new Sparrow album, "Unfazed," due Dec. 29.

"It was really a big, big challenge," he says. "There's not anything we did in recording this album that we'd done in the past."

According to Olsen, the group's previous mode of operation was for he and his bandmates—guitarist Todd Olsen (his brother), bassist Clarke Leake, and drummer Brandon Thompson—to get together and write songs, usually in someone's basement, and emerge with a collection of tunes

for a new album. It's a game plan that had worked on their previous albums—1991's "Tillbury Town," 1995's "Blue Belly Sky," and their self-titled 1997 Sparrow debut. (Sparrow also rereleased "Blue Belly Sky" earlier this year.)

However, as Brad points out, "Unfazed" is the first album from the Waiting to be guided from start to finish by a major Christian-label A&R department. He credits Sparrow A&R director Bill Baumgart with encouraging the band members to move beyond their comfort zone. "He really pushed us, and I'm not going to tell you it was always pleasant," Olsen confesses with a laugh. "He wouldn't put up with a lot of running home to Mama."

Still, Olsen says, the experience

produced many benefits. "I started co-writing, which I hadn't done before. I went to L.A. and started writing with Brian MacCleod, who has written with Sheryl Crow. I did some writing with Joel Hanson, formerly of



THE WAITING

PFR... It was a very different experience and very humbling. You think you've got your act together and that you've gotten a couple of No. 1's, then

you get with someone else who has a different set of life experiences, and you find out you don't know everything."

Olsen says the recording process itself was different. The Waiting worked with three producers—MacCleod, Jim Cooper, and Brent Milligan—and recorded in various studios. "Unfazed" was cut in a mere 34 days, but Olsen is thrilled with the results. "I think it's our job to push the envelope, to make every record the best we can make," he says. "I learned an important lesson on this album. We have a responsibility to challenge ourselves."

Baumgart says the band successfully met the challenge. "The growth this band has shown in the last year, and specifically in this record, has been truly amazing," he says. "The songwriting process, which yielded more than 50 songs, provided a

stronger batch of material than any of their previous releases. Surrounding them with mainstream talent, such as Brian MacCleod and mix engineer David Bianco [Semisonic, Tom Petty], elevated the production to that of a veteran band."

The mainstream collaborations, however, didn't produce any desire on the band's part to pursue a strictly mainstream audience. "This is a very vertical record," Olsen states. "Instead of singing about God, we wanted to do a record where we are singing to God. I've never had any aspirations to cross over. I want to sing about God and my relationship with God."

The Waiting has been touring with the Newsboys this year on their 60-city Step Up to the Microphone tour. Olsen says the group has been performing the album's title cut and get-

(Continued on page 25)

COLOUR SOUND PAIR BLEND TALENTS

(Continued from page 14)

major gold and platinum bands. Everyone's already climbed the peak before, knows the pitfalls, knows the good and the bad of being part of that huge machine. This allows us to pick out the good parts and use them to make our company—and our service to our artists—better."

Colour Sound will begin recording in January 1999 for Velvel. While the two musicians want the music to lead them, Duffy points out that there are some guidelines for the new entity.

"For the first record we want to just capture the honesty and enthusiasm we've got," he says. "We're starting with a clean slate. We will steer away from anything that could be considered a kitsch '80s plastique. There may be some flavor which is unavoidable

because of our history. The other guidepost is that it wouldn't behoove us to go and try and act and sound 18 years of age. We have to be true to who we are now."

Individually, the duo has stayed quite busy since the two left their respective groups. Peters has released several solo albums and has maintained a touring regime. He has also kept abreast of technological advances and has used cyberspace to stay in touch.

"I got actively involved in the Internet when I left the Alarm to give me a voice with the fans," he says. "When you're in the underground, it's hard to have a global voice. So I asked, 'If I can't go to the fans, how can I get them to come to me?' The Net was the answer. It makes that possible, to cul-

tivate and foster the audience.

"Through the Net, I developed an event called the Gathering, a three-day musical event in Wales [England]," Peters continues. "I created a role reversal; I let the fans do the touring. And, as we developed the band Colour Sound, creating new songs, we'd put some of that on the Net for immediate response. We've had to stop that because of the amount of Cult fans and Alarm fans that were overloading the site."

Peters even lets the Net dictate his current show lineup. At each performance, he has a computer and takes requests live on the Net while cyber-casting the show.

Duffy has been a little more low-key in the three years since he left the Cult.

"After a 12-year run with the Cult, I was pretty traumatized for a while," he says. "It's a big culture shock going back to being a regular citizen. My life was seen and gauged through being a band member for so long, it was odd to be seen as anything else."

Musically, he did some guest appearances but didn't want to develop into a guitar-for-hire.

"I'm not a session guitar player," he says. "I create a sound and an approach that's my own, and it has to fit."

The approach appears to be a solid match for both Peters and the industry critics alike.

"The audience and industry keeps the perception of you as a band member even after you leave a group," Peters explains. "Usually, the idea of being a solo artist doesn't fit with them. The idea of Billy and I as a band is immediately appealing to all of those people, especially the industry. It makes sense."

Frank feels it will make sense to retail and radio as well. "We believe they can have success at several radio formats, just based on what we've heard so far. They know how to deliver a musically interesting yet solidly commercial record."

Colour Sound played Nov. 18 in New York at Life nightclub.

amusement business

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
KISS ECONOLINE CRUSH	FleetCenter Boston	Nov. 12-13	\$972,840 \$55/\$37.50	19,720 25,000, two shows	Beaver Prods.
PHISH	UIC Pavilion, University of Illinois- Chicago Chicago	Nov. 7-9	\$754,723 \$27.50/\$25	30,161 three sellouts	MAJ Concerts
SHANIA TWAIN LEAHY	Pyramid Memphis	Nov. 14	\$681,268 \$35/\$27.50	18,915 sellout	Beaver Prods.
NEIL DIAMOND	Bryce Jordan Center, Penn State University University Park, Pa.	Nov. 10	\$538,900 \$45/\$32	14,985 sellout	Electric Factory Concerts
DAVE MATTHEWS BAND TOOTS & THE MAYTALS	Great Western Forum Inglewood, Calif.	Oct. 27	\$435,793 \$32.50	13,745 14,000	Avalon Attractions
SHANIA TWAIN LEAHY	Bi-Lo Center Greenville, S.C.	Nov. 7	\$420,470 \$35/\$25	14,604 sellout	Cellar Door
DEPECHE MODE	Molson Centre Montreal	Nov. 6	\$411,400 (\$629,366 Canadian) \$37.23/\$24.44	11,790 12,540	DKD Universal
SHANIA TWAIN LEAHY	Compaq Center Houston	Oct. 31	\$401,124 \$39.50/\$29.50/ \$19.50	11,512 sellout	PACE Entertainment
SHANIA TWAIN LEAHY	Alamodome San Antonio	Nov. 1	\$339,841 \$49.50/\$29.50/ \$19.50	11,058 sellout	PACE Entertainment
SHANIA TWAIN LEAHY	Mississippi Coast Coliseum Biloxi, Miss.	Nov. 13	\$339,253 \$35/\$27.50	10,675 sellout	Beaver Prods.

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Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

HOT-BUTTERED SOUL: At a time when seemingly every act in R&B is gunning to be the next D'Angelo or Maxwell, the **Construction Bros.** actually have what it takes to hit that elusive mark. How ironic that such a goal is not on their agenda.

"This industry is filled with far too many copycats," says **Ira Schick**, a veteran producer/songwriter who helms the New York-rooted act with singer/musician **Dinky**. "We don't want to be the 'next' anything. We want to provide the blueprint for others to follow."

Lofty words, but realistic given the remarkable potency of their demo reel, which oozes with one sumptuous soul morsel after another. Each track chugs with the jeep-styled boom beats that kids require, but there's nary a computer-generated keyboard loop or sample anywhere to be found. Even the drums are live.

"It's totally '70s old school," Schick says. "But instead of doing covers or being kitschy, we are trying to bring back the part of the '70s that was purely musical . . . the part that demanded knowing how to play instruments in order to be in a band."

The group is also trying to reopen the format-numbered minds of R&B and pop listeners to the concept of stylistic experimentation. Despite the necessary radio accessibility of its material, there's also a refreshing, forward-reaching edge that the genre hasn't heard in years. "Heavy Load," for example, contrasts its staccato, almost break-beat, foundation with bluegrass-flavored guitar lines.

Meanwhile, "They Don't Know" has some tasty slide guitar licks to go with its funk-smart bassline, and "My Beloved" proudly wears the influence of **George Benson** in its jazz keyboards and intricate melody. At the center of each song is Dinky's voice, which has a tone and passion warmly reminiscent of **Stevie Wonder**.



SCHICK AND DINKY

"The idea is to widen the sensibilities of hip-hop," Dinky says. "There is already a pretty keen sense of history in the genre. We're just saying that instead of copping the classics, you should interpret them and come up with your own ideas."

The lads met 13 years ago, when Dinky was the musical director of **Guy's** touring band and Schick was managing New York's famed Caliope Studios. An ongoing partnership grew from there—resulting in producing and writing material for a string of artists including **Chaka Khan** and **Rahsaan Patterson**.

Schick and Dinky are preparing to premiere their songs in an intimate New York showcase before the close of the year. Simultaneously, they are working with Khan and **Paula Abdul** on material for their respective forthcoming albums.

Contact: **Scott** at Functional Productions at 212-424-9550.

ROCK THE HOUSE: Universal has launched a nationwide talent competition targeted at college students, launched at www.animalhouse.com.

The winner of the competition, which is sponsored by Tommy Hilfinger and the Hard Rock Cafe, in association with Guitar Center and Tower Records, will receive a recording contract from the label. The finals will take place March 27, at the Hard Rock Cafe at Universal Studios in Orlando, Fla.

Rock the House is not a typical battle-of-the-bands contest, as voting will take place solely online. Voters may vote once every day of the competition. Groups may upload their demos at www.animalhouse.com until Dec. 11. The music will be posted at www.animalhouse.com and available for visitors to listen to starting Dec. 31.

Voting at animalhouse.com begins Dec. 31 and continues through Jan. 24. The 10 semifinalists, from 10 regions of the U.S., will be announced Jan. 25. Regional competitions will take place Feb. 15-22 at the Hard Rock Cafes in Los Angeles, San Francisco, Dallas, Chicago, Atlanta, New York, Boston, Miami, Baltimore, and Nashville.

Fans may visit the Hard Rock Cafe to watch the bands live or view the bands' performances via cybercast.

On March 26, the 10 regional finalists will be flown to Universal Studios in Orlando to perform for a panel of celebrity judges. Those 10 will be narrowed down to five finalists for the nationally televised finals March 27. After the finalists perform March 27, voters will have 45 minutes to cast their final votes online while listening to a live performance by the **New Radicals** from Universal Studios Florida or via cybercast.

SIX QUESTIONS

(Continued from page 14)

diately fit into the boxes inherent within the industry. But you hang in there, knowing that the people who actually pay for records—if given an opportunity to hear an act like this—will buy into them.

What does the new year hold for the label?

Looking at the first quarter of the calendar year, we'll focus on developing several new acts and building upon the success of several others. For example, we've got a new Ginuwine record coming. He's a real star. We're also going to have a Ben Folds Five album, planned for March.

Is there any concern over the fact that Celine Dion—550's biggest-selling act to date—is not planning to release a record next year?

No. You can't live and die by your superstars. The life's blood of this business is breaking new artists. Ultimately, every act we sign has the potential to be a superstar. It just comes down to when.

Do you put every record out with the intention of investing that much time?

You invest in their potential. Every artist has different levels of what you can deem successful. You identify the comfort factor with each record. We can sell 50,000 copies of something and view it as successful. It comes down to how wide you think an artist's appeal can ultimately be. Artist development never stops. It evolves from record to record. You do that at all levels. We do that with Celine. We always want to sell one more record than the last.

What's the greatest challenge in front of the label right now?

It's hard to say. We have a very special situation here. We're a tight-knit group of only about 47 people. There are very few walls here, from a departmental standpoint. It's a case of everyone pitching in to accomplish what we need to accomplish. We just have to continue to grow and identify the artists who will help us do that.

550 was designed to be artist-driven and small—without forced or artificial growth. The key to the growth we desire is to be as far inside the music as possible. We have what is the best A&R team in the business, so our growth has been at a fine, organic pace.

The recent PolyGram/Seagram deal will likely dramatically change the complexion of the industry. How will it affect the way 550 functions?

To really examine changes in the industry, you have to look to the street. At the end of the day, it's about the artists and the consumer—and finding a solid connection between the two. The real changes are based on what consumers and what their buying habits are. Whether there are 47 majors or five, if people want the music we're making, that's all that matters.

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TOP 10 FAVORITE ARTIST PICKS Nov. 6, 1998

THE MOST POPULAR NEW TALENT ON BTN

#	Artist	Genre
1	Spredhaus	Pop
2	Erin Burkett and the Mean Reds	Blues
3	Glenda Lynn	Country
4	Troy David	Pop
5	Candie Cramer	Dance
6	Deano George	Rock
7	MsDemeanor	Rock
8	Casey Lee Green	Country
9	Bus Stop	Pop
10	Teddy Richards	Pop

Weekly results are based on votes cast by BTN's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

RadioBTN FAVORITE SONG REQUESTS Nov. 6, 1998

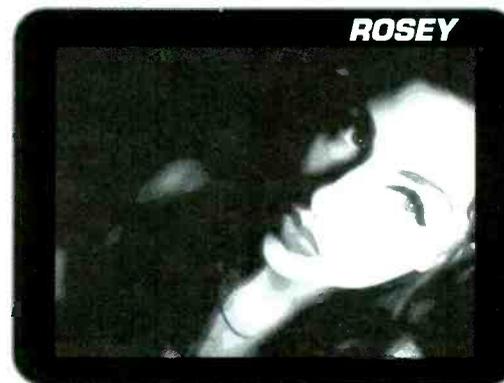
THE MOST LISTENED-TO NEW TRACKS ON BTN

#	Composition/Artist	Genre
1	New Day (I Feel Alone) Amphibians	Rock
2	There You Are Antonina	Pop
3	Right On The Verge Lydia Canaan	Pop
4	Edinburgh Laurie McDonald	Instrumental
5	Love's Not Listening Troy David	Pop
6	Real MOG	Rock
7	Something Special The Garaffa Brothers	Pop
8	You Needed Me Troy David	Pop
9	Wouldn't You Like It? The Garaffa Brothers	Pop
10	Cabane de Dounier Amphibians	Rock

Weekly Radio BTN rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

NEW TALENT SPOTLIGHT

THE MOST OUTSTANDING ACTS AVAILABLE ON BTN



Rosey has knocked out talent scouts on both coasts, including vocalist Perry Farrell and producer Tom Kerner (Jewel), who raved "I have seen the future of rock & roll, and her name is Rosey!," recording her back in '97. This 25-year-old singer-songwriter creates sonic steam, blending Delta soul, Chicago blues, and sultry R&B into a new brand of urban rock. Rosey has performed at some of New York's hottest clubs, including Mercury Lounge & Wetlands.

Genre: **Urban Rock** From: **New York, NY** Deals Sought: **Any**

FOR DETAILS ABOUT THESE AND OTHER UP AND COMING ARTISTS VISIT OUR WEBSITE @

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	NEW		TQ CLOCKWORK 69431*EPIC (11.98 EQ/16.98)	★ ★ ★ NO. 1 ★ ★ ★ THEY NEVER SAW ME COMING
2	1	3	DIVINE PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
3	4	18	FIVE ARISTA 19003 (10.98/16.98)	FIVE
4	3	8	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
5	5	14	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
6	6	12	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
7	16	4	NEW RADICALS MCA 11858 (8.98/12.98)	MAYBE YOU'VE BEEN BRAINWASHED TOO.
8	2	3	OLGA TANON WEA LATINA 25098 (9.98/15.98)	TE ACORDARAS DE MI
9	7	20	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
10	9	7	TYRESE RCA 66901* (9.98/13.98)	TYRESE
11	8	4	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98)	YOU'VE COME A LONG WAY, BABY
12	11	18	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
13	15	39	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
14	NEW		T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC (10.98 EQ/16.98)	LIVE FROM THE POTTER'S HOUSE
15	17	14	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
16	13	4	REBECCA ST. JAMES FOREFRONT 25189 (10.98/15.98)	PRAY
17	20	19	EVERYTHING BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL
18	12	8	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
19	10	2	BOUNTY KILLER BLUNT 6370*/TVT (10.98/16.98)	NEXT MILLENNIUM
20	19	12	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
21	22	7	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT
22	21	4	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98)	ON DA GRIND
23	34	3	RAY BOLTZ WORD 69543/EPIC (10.98 EQ/16.98)	HONOR AND GLORY
24	24	3	ROBERT EARL KEEN ARISTA 18876/ARISTA NASHVILLE (10.98/16.98)	WALKING DISTANCE
25	29	8	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
26	35	46	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
27	14	2	FIVE IRON FRENZY 5 MINUTE WALK 25216/FOREFRONT	QUANTITY IS JOB 1 (EP)
28	31	20	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WORD 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD
29	30	4	BURLAP TO CASHMERE SQUINT 541013/A&M (8.98 EQ/12.98)	ANYBODY OUT THERE?
30	32	5	KATHY TROCCOLI REUNION 10007/JIVE (10.98/16.98)	CORNER OF EDEN
31	26	31	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
32	23	10	HEATHER NOVA BIG CAT/WORK 67953/EPIC (10.98 EQ/16.98)	SIREN
33	42	2	BILL GAITHER & THE GAITHER VOCAL BAND SPRING HILL 25458 (10.98/15.98)	STILL THE GREATEST STORY EVER TOLD
34	27	12	KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
35	38	4	GODSMACK REPUBLIC 53190/UNIVERSAL (8.98/12.98)	GODSMACK
36	25	17	LINK RELATIVITY 1645 (10.98/15.98)	SEX DOWN
37	40	10	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
38	48	9	YOLANDA ADAMS VERITY 43123 (10.98/16.98)	SONGS FROM THE HEART
39	18	2	ALL CITY ARMEE 11829*/MCA (10.98/16.98)	METROPOLIS GOLD
40	33	20	BLACK EYED PEAS INTERSCOPE 90152* (10.98/16.98)	BEHIND THE FRONT
41	45	3	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
42	41	2	CHAYANNE SONY DISCOS 82869 (8.98 EQ/13.98)	ATADO A TU AMOR
43	36	6	TRAPP DEFF TRAPP 5671/K-TEL (11.98/16.98)	YOU NEVER HEARD
44	NEW		LA THE DARKMAN WU-TANG 3007*/SUPREME TEAM (11.98/16.98)	HEIST OF THE CENTURY
45	50	2	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL 6622 (11.98/14.98)	TWENTY TWO: P.A. WORLD WIDE
46	47	8	ORGY ELEMENTREE/REPRISE 46923/WARNER BROS. (7.98/11.98)	CANDYASS
47	49	45	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
48	28	2	PLACEBO HUT 46531/VIRGIN (11.98/16.98)	WITHOUT YOU I'M NOTHING
49	RE-ENTRY		KID ROCK LAVA/ATLANTIC 83119/AG (7.98/11.98)	DEVIL WITHOUT A CAUSE
50	46	16	THE W'S 5 MINUTE WALK 25204/SARBELLUM (10.98/16.98)	FOURTH FROM THE LAST

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.

POPULAR • UPRISINGS

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

GROUND ZERO: Can you say "sleeper"? DGC/Geffen act **Remy Zero** is creeping onto playlists at major-market modern rock radio stations with its debut single, "Prophecy," and, in the



Pressure Cooking. "Inner City Pressure," the latest from Mutant Sound System's resident dub/ska/jungle amalgamator Dr. Israel, was released Nov. 17. The label is considering servicing "Coppers (Brooklyn Version)," a Dr. Israel collaboration with Rancid, to modern rock radio. The artist appeared on the band's "Life Won't Wait" album.

process, winning a small but loyal following.

Though the band's album, "Villa Elaine," was released Aug. 25, the single wasn't shipped to stations until early October.

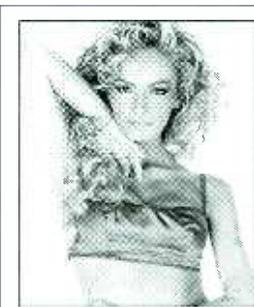
The Nov. 13 issue of Bill-

board sister publication **Rock Airplay Monitor** listed "Prophecy" along with tracks from such artists as **Alanis Morissette** and the **Beastie Boys** for having gained new airplay at the most modern rock stations that week. Supporters include WKQX Chicago, WHFS Washington, D.C., KITS San Francisco, and WBCN Boston.

Ross Zabin, head of alternative promotion at Geffen, points out that baby bands fighting it out in the retail and airplay trenches of the star-filled fourth quarter often have a hard go of it. The label has been trying to build a radio story and capture the "second buy" from music consumers being seduced by new albums from **Beck**, **U2**, and others.

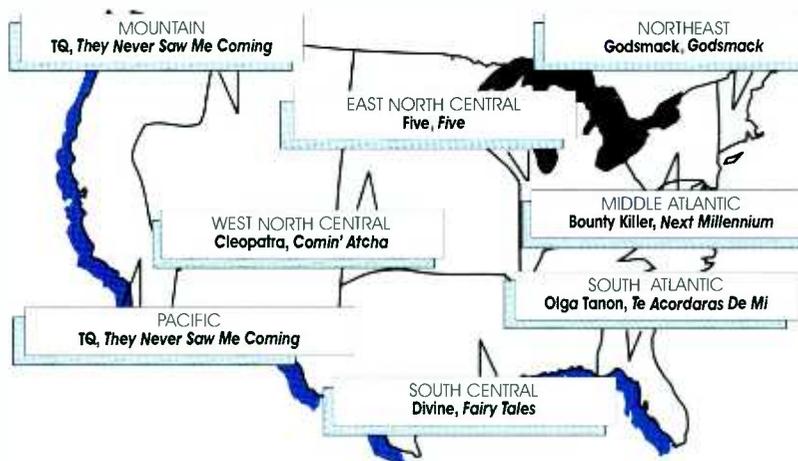
Fortunately, he says, **Remy Zero** has been able to win over some key tastemakers early on.

"The problem at radio is that it has become more track-driver, but [programmers] aren't judging this band on the single, but the whole album," says Zabin. "Sometimes you start with



Genre Crossing. Ishtar, the lead vocalist for Astor Place Recordings act **Alabina**, sings a mix of Spanish- and Arabic-language vocals over flamenco guitars to create an usual kind of world pop music. The diversity has served the group well as "Alabina: The Album II," continues to chart on the Latin pop, The Billboard Latin 50, and the Top World Music Albums lists.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Cleopatra Comin' Atcha!	1. Bounty Killer Next Millennium
2. TQ They Never Saw Me Coming	2. Five Five
3. Five Five	3. Jennifer Paige Jennifer Paige
4. The Wilkinsons Nothing But Love	4. New Radicals Maybe You've Been Brainwashed Too
5. Everything Super Natural	5. Jagged Edge A Jagged Era
6. Jennifer Paige Jennifer Paige	6. All City Metropolis Gold
7. Divine Fairy Tales	7. Tatyana Ali Kiss The Sky
8. The Flys Holiday Man	8. Fatboy Slim You've Come A Long Way, Baby
9. Susan Tedeschi Just Won't Burn	9. Divine Fairy Tales
10. Lee Ann Womack Some Things I Know	10. Elvis Crespo Suavemente

the smaller stations, but now we're in the position of building from the top down."

Meanwhile, the burgeoning profile of the group has been encouraging for Los Angeles-based Industry Entertainment, which signed on to manage the act as its first music project. Other Industry Entertainment clientele include such directors, producers, and actors as **Leonardo DiCaprio**, **Cameron Diaz**, **Samuel L. Jackson**, and **Billy Bob Thornton**.

Ultimately, the company plans on starting its own label, according to **Remy Zero** manager **Richard Brown**.

"We've had four weeks of airplay, and in those four weeks sales have gone up dramatically, but the bottom line is that if we get it right, we'll have nurtured an American version of **Radiohead**," says Brown. "It's something that's artistically important, but also a little challenging. You have to introduce it slowly into people's consciousness."

Industry Entertainment's ties to the film business could prove helpful in introducing **Remy Zero** to the

mainstream. The band has already signed on to create an original song for "She's All That," a Miramax film due in March, and is in discussions with another director to score an entire movie.

The band, which is booked by the **William Morris**



On The Road Again.

Singer/songwriter **Jeff Black**, who has written songs for such country artists as **BlackHawk** and **Waylon Jennings**, will shift from an Indie Coalition tour with **James McMurtry** to a solo tour next year. Warm-up dates include a Dec. 8 Toys for Tots benefit show with **Son Volt** and others. "Birmingham Road," the title track from **Black's** Arista/Austin debut, has been serviced to triple-A radio.

Agency, stops in Seattle Monday (23) before taking its Thanksgiving break.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

► MARIAH CAREY #1's

PRODUCERS: Various
Columbia 69670

It's been less than 10 years since her stunning debut, and pop diva Mariah Carey has racked up a baker's dozen No. 1s—an impressive performance by any measure. This album collects all those hits plus four more potential blockbusters: Carey's high-powered duet with Whitney Houston, "When You Believe," which also appears on Houston's "My Love Is Your Love" (see review, this page) and on one of the "Prince Of Egypt" soundtracks; the Jermaine Dupri collaboration "Sweetheart"; the "Butterfly" cut "Whenever You Call," featuring Brian McKnight, which never made No. 1 but is one of Carey's favorites; and her remake of Brenda K. Starr's "I Still Believe," a tribute to the artist who gave Carey her first break. Although Carey humbly states that she hasn't been recording long enough for a greatest-hits album, this package is a fitting celebration of a career blessed by hits.

1998 ORIGINAL NEW YORK CAST RECORDING St. Louis Woman

PRODUCER: Hugh Fordin
Mercury 81482

True, there's a fine Capitol original cast recording of the 1946 musical by Harold Arlen and Johnny Mercer, but it's short on several numbers and runs little more than 30 minutes. So it's time to update that version, and these days in New York, the City Center's "Encores!" concert series is prime source for fresh looks at grand old scores. The lead is Vanessa Williams, who does contemporary hits for Mercury but is also a wonderful musical theater performer, as demonstrated here. Her songs and those of others include such Arlen-Mercer fineries as "Any Place I Hang My Hat Is Home," "I Had Myself A True Love," and, most familiar of all, "Come Rain Or Come Shine." The hope is that Williams' name can bring a new generation of listeners to the treats on this album.

R & B

► 112 Room 112

PRODUCERS: 112, others
Bad Boy/Arista 73021

R&B act 112's sophomore project, "Room 112," was planned to help the quartet break out of its "balladeer group" straight-jacket. Hoping to capitalize on the success of its self-titled debut, 112 has filled its new album with an array of uptempo songs seemingly intended to emphasize its versatility. Among the noteworthy tracks are "The Only One," featuring Lil' Kim, and "Love Me," featuring Mase, which is the album's first single. Others, like the Faith Evans duet "Anywhere," are more in the spirit of the syrupy ballads that characterized the first 112 album. Unfortunately, the use of rappers doesn't help this group sound original.

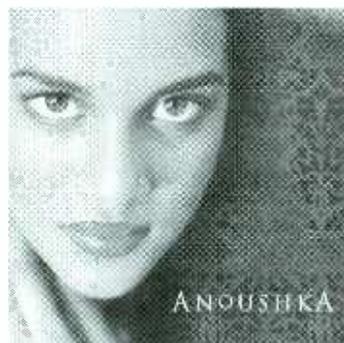
RAP

► CYPRESS HILL Cypress Hill IV

PRODUCER: DJ Muggs
Ruffhouse/Columbia 69037

Three years after the group's last outing, hip-hop's heavy-spliffing "eses" weigh in with 17 bloodstained faxes from urban America's front lines interpreted most memorably through B-Real's shotgun

SPOTLIGHT



ANOUSHKA SHANKAR

Anoushka
PRODUCER: Ravi Shankar
Angel 56729

Proving that the apple doesn't fall far from the tree, 17-year-old Anoushka Shankar emerges as a prodigious talent on the sitar, as her father, Ravi Shankar, did in the '40s. Beyond Anoushka's instrumental virtuosity, what's remarkable about this debut is that the artist resides in California and in many ways is a typical American teenager, albeit a gifted one. Despite her wide-ranging musical appreciation—from traditional Indian music to Metallica and Madonna—Anoushka has chosen to avoid making a "crossover" record, focusing instead on classical sitar music written by her father, mentor, and producer. The results are stunning, from opening track "Bairagi" (a new raga based on a 1949 Shankar composition) to "First Love (Pratham Prem)," which Anoushka performed at her 1995 debut at Ravi's 75th-birthday party. A world-class talent.

rhetoric and set to producer DJ Muggs' drum-fueled gothic productions. Mostly missing in action is the group's early penchant for guitar shrieks and old-school funk. Standouts include "Tequila Sunrise," with its ironic match of an angular, bitter message with bright splashes of horn choruses and the sunny warmth of Latin acoustic guitar. In "Green Thumb," farmer Real makes like a survivalist, advocating for growing one's own and providing light-hearted comic relief from an overarching bitter harshness that goes stale at times.

COUNTRY

KAREN STALEY

Fearless

PRODUCERS: Karen Staley, Mike D. Clute, Justin Niebank
Warner Bros. 47150

Karen Staley has been a well-known songwriter in Nashville for some time, penning such works as Faith Hill's "Take Me As I

SPOTLIGHT



WHITNEY HOUSTON

My Love Is Your Love
PRODUCERS: Various
Arista 19073

Whitney Houston's first non-sound-track album in eight years is a tour de force that showcases her strengths in a wide array of musical genres, from pop to R&B to gospel to dance. Theatrically, Houston tackles matters of the heart in a forthright, mature manner, befitting her personal and professional growth during the past decade. Highlights include opener "It's Not Right But It's Okay"; "Heartbreak Hotel," featuring Faith Evans and Kelly Price; the Mariah Carey duet, "When You Believe," featured also on Carey's "#1's" collection and the "Prince Of Egypt" soundtrack; the sassy "In My Business," featuring Missy "Misdemeanor" Elliott; the title track, co-written and co-produced by the multitalented Wyclef Jean; and the charming ballad "I Bow Out," one of three cuts produced by Babyface. Also noteworthy is the hidden bonus track "I Was Made To Love Him," a collaboration between Houston and the red-hot Lauryn Hill. On an album with writing and production input from a diverse roster of players—from the aforementioned to Diane Warren to Rodney Jerkins—Houston keeps it all together with her spectacular voice and singular artistic persona. A return to form for a pop diva and an album with immense crossover potential.

Am" and "Let's Go To Las Vegas" and Tracy Byrd's "Keeper Of The Stars." As a background vocalist for Hill's 1996 tour, Staley began getting short solo stints, which led to this debut album. She wrote all 11 cuts (three are co-written) on this mostly impressive first outing. A standout song is "Somebody's Child," a heartfelt lament for a female stripper on Nashville's Second Avenue. Her strong vocals are supported by background singers on the order of Vince Gill, Patti Loveless, and Trace Adkins.

VITAL REISSUES®

RAY CHARLES

The Complete Country & Western Recordings—1959-1986

COMPILATION PRODUCERS: Ray Charles, James Austin, Terry Howard, and Michael Johnson
Rhino 75328

Because Ray Charles eschewed fiddles, steel guitars, and a high, lonesome wail in favor of thick piano voicings, funky grooves, and his trademark blues gruff, his country recordings were never fully accepted by the Nashville establishment. Fortunately, the general public embraced them, driving both volumes of his 1962 "Modern Sounds In Country And Western Music" to gold certification. Furthermore, enlightened country

artists like Willie Nelson and Buck Owens recognized that Charles' contribution to the genre was not in playing the cowboy, but rather in recognizing that great country songs lent themselves to new, imaginative arrangements. Witness Charles' singular readings of the classics "Hey, Good Lookin'," "I've Got A Tiger By The Tail," and "Ring Of Fire." This four-CD retrospective collects all of Charles' country sides, from his 1959 single of Hank Snow's "I'm Movin' On" through his mid-'80s collaborations with the likes of Hank Williams Jr., George Jones, Chet Atkins, Merle Haggard, Johnny Cash, and Willie Nelson.

SPOTLIGHT

bruce springsteen



BRUCE SPRINGSTEEN

Tracks

PRODUCERS: Bruce Springsteen, Chuck Plotkin
Columbia 69475

Few artists command a fan base as large and loyal as Bruce Springsteen, a veteran who has successfully juggled the roles of rock star, pop icon, folk hero, social activist, and everyman. As devoted as his fans are to him, the Boss is just as committed to them, keeping their wishes uppermost in mind at every step in his illustrious career. Accordingly, the artist's first major retrospective, the four-CD "Tracks," is tailored not to scholars, critics, or the mass market, but to fans. Composed mostly of material that Springsteen left off his studio albums, "Tracks" is unlike boxed sets that offer alternate versions of well-worn songs or previously unreleased material of dubious caliber. Rather, this is a collection of great songs that were left homeless for reasons other than quality. "Tracks" is also atypical of boxed sets in that it contains no annotation other than a brief intro from Springsteen, lyrics, and song credits—a fitting way to present what the artist conceives as a four-CD album. Included are Springsteen's Columbia Records audition (featuring "Mary Queen Of Arkansas") and "Gave It A Name," an old song that was lost and re-cut this year. An anthology that rounds out the Springsteen catalog.

LATIN

► LOS TUCANES DE TIJUANA

Los Más Buscados

PRODUCER: Gustavo Félix
EMI Latin 72434

Prolific, high-flying *norteño* group returns with another fan-pleasing album of anecdotal tales of drug-running and street bravura called *narco-corridos*. The leadoff single—"El Heredero," an amusing, chest-pumping yarn of *norteño* superiority reportedly aimed at venerable *norteño* group Los Tigres Del Norte—should score big at regional Mexican radio, along with a humorous narrative of slick urban drug dealers titled "Los Juniors" and a perky paeon to payola called "El Efectivo."

CLASSICAL

★ BRAHMS/SHOSTAKOVICH

Moscow Soloists; Yuri Bashmet, viola/conductor

PRODUCER: David Mottley
Sony Classical 60550

The Sony debut by Yuri Bashmet and his Moscow Soloists is a textbook case of how to shed new light on standard repertoire. Violist extraordinaire Bashmet has tran-

scribed Brahms' beloved Clarinet Quintet to feature his instrument with string orchestra—in the spirit of the composer's viola arrangements of his two clarinet sonatas. Bashmet's idea is an inspired one, with the viola (at least in his golden hands) imparting an additional autumnal glow to the work. The companion piece is an arrangement by composer Alexander Tchaikovsky of Shostakovich's String Quartet No. 13 as a Sinfonia for Viola and Strings. Less bitter in its new guise, Shostakovich's composition is still a deeply felt adagio, the emotive chromaticisms bleeding all over the page. Profound music, eloquently voiced.

CONTEMPORARY CHRISTIAN

► REBECCA ST. JAMES

Pray

PRODUCER: Tedd T.
ForeFront 5189

On her fourth album, "Pray," 21-year-old Australian native Rebecca St. James delivers a collection of songs about faith and hope targeted at the Christian youth culture. Initially emerging on the contemporary Christian scene with a bubbly pop sound, St. James has evolved her music substantially over the course of her albums. Her 1996 outing, "God," mined an edgy, alternative vein, and this release incorporates European influences. She has an engaging voice equally capable of the exuberant passion exhibited on the title cut and the sweet vulnerability evident on her rendition of Rich Mullins' "Hold Me Jesus." She also delivers an intriguing version of Keith Green's "Lord You're Beautiful." "Mirror," also included on ForeFront's "X: The Birthday Album," has been garnering strong airplay at Christian radio. Other key cuts include "Give Myself Away," "Omega," and "Love To Love You."

NEW AGE

★ JON JENKINS

Flow

PRODUCER: Jon Jenkins
Spotted Peccary 402

Jon Jenkins has crafted an album deep along the Steve Roach-Brian Eno ambient axis, but Jenkins also has a melodic sensibility that lifts this music out of the drone zone. "Into A World Of Wonder" and the minimally epic "The Power/Washed Away" pulse with vaguely American Indian rhythms and the album's most potent melodies. "Night Drifting Through A Black Canyon" explores pure melodic ambience with Jenkins' own theadly melody working through the electric guitar textures from Jeff Pearce, while "Part Of The Solution" is a sultry, detailed excursion of morphing sound design. This is a marked improvement from the pseudo-orchestral sound of Jenkins' previous release and a welcome breath of lyricism into the often-featureless ambient zone.

CHRISTMAS

CHICAGO

XXV—The Christmas Album

PRODUCER: Roy Bittan
Chicago Records 3035

Contact: 800-552-5624; www.chirecords.com

LOU RAWLS

Seasons 4 U

PRODUCERS: Rickey Minor, Gamble & Huff, Billy Vera

Rawls & Brokaw Records 8004

Contact: brokawc@aol.com

TRANS-SIBERIAN ORCHESTRA

The Christmas Attic

PRODUCER: Paul O'Neill

Lava/Atlantic 83145

SPIKE JONES

Let's Sing A Song Of Christmas

PRODUCER: Norman Granz

Verve 314 557 367

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

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

► **UNCLE SAM** When I See You Smile (4:49)

PRODUCER: Keith Thomas

WRITER: Diane Warren

PUBLISHER: Realsongs, ASCAP

550 Music/Sony Music Soundtrax (CD promo)

The 1989 No. 1 Bad English hit, written in ageless fashion by Diane Warren, gets a soulful reworking here by Uncle Sam in this track from the "Touched By An Angel" soundtrack. While the original John Waite-led version has come to sound a bit dated, the song is completely rejuvenated here and turns out to be more inspirational than ever, à la R. Kelly's "I Believe I Can Fly" sans the gospel choir. Sam's vocal is luscious, gentle, and rich, properly embracing the message that with support and love, anything is possible. This one certainly worked the first time and, given its contemporary update and rich vocal performance, has every reason to do it for us one more time. Grab it. This is perfect for mainstream top 40, AC, and adult R&B outlets.

★ **IMAJIN** No Doubt (3:39)

PRODUCER: Allen "Allstar" Gordon

WRITERS: A. Gordon, C. Loving

PUBLISHERS: Warner-Chappell Music/Al's Street/Mo Loving, ASCAP

Jive 42551 (CD promo)

The young guys from new Jive act Imajin work a less poppy, more R&B vibe this time around, with a pumping bass beat (roll those windows down if it's not too cold), great swirling background voices, and some clever instrumental directives, including a great bridge. All raise the potential for this track to find a ready place at young-leaning top 40 and R&B outlets. The quartet sounds loose and fresh, with an ear on hooks and an eye on mainstream appeal. Imajin certainly deserves a shot with radio's current love affair with young acts and kicky R&B sounds. It could be right up the alley of the times.

MARC COHN Healing Hands (3:39)

PRODUCERS: John Leventhal, Paul Samwell-Smith, Marc Cohn

WRITER: M. Cohn

PUBLISHER: Museum Steps Music, ASCAP

Atlantic 8755 (CD promo)

Grammy winner Cohn is at his best when telling a war-torn story of despair and times-done-me-bad. With the opening line, "Tonight I cried the tears of a child/Who knows what fear runs deep and wild inside," it's apparent that the songwriter has cooked up a song with the emotional depth of his breakthrough (and only solid hit) "Walking In Memphis." This time, there's hope through the tender caring of a lover who distracts the narrator from his troubles. Set against a simple, piano-driven, acoustically carved musical backdrop, this is clearly one of the best songs he's offered in some time. While the feel of "Healing Hands" could work comfortably at AC radio, the message of despair-finds-comfort is perhaps better suited to the intensity and soul-searching of an adult top 40, triple-A, or modern adult audience. This could be a major sleeper hit for the fall, providing hope and demonstrating the power of empathy through the holiday season.

COUNTRY

► **TRISHA YEARWOOD** Powerful Thing (2:56)

PRODUCERS: Tony Brown, Trisha Yearwood

WRITERS: A. Anderson, S. Vaughn

PUBLISHERS: Mighty Nice Music/Al Andersongs, BMI;

MCA Music Publishing, ASCAP

MCA 72079 (CD promo)

Trisha Yearwood is on a roll. In September, she picked up her second consecutive

female vocalist of the year honor from the Country Music Assn. She's been wowing audiences from Belfast, Northern Ireland, to Birmingham, Ala., with her performances on pal Garth Brooks' history-making tour. This perky and playful third single from her current album, "Where Your Road Leads," follows on the heels of her show-stopping title duet with Brooks and will likely fare just as well at country radio as its predecessors. The lyric is slightly clichéd—"Stronger than the force of a driving wind/Hotter than a forest fire"—but Yearwood makes up for the less-than-meaty lyric with that incredible voice and tons of personality. It's uptempo, sassy, fun, and should be a breath of fresh air for winter playlists. You won't give it a second thought.

★ **JON RANDALL** She Don't Believe In Fairy Tales (2:34)

PRODUCERS: Jerry Taylor, Jon Randall

WRITERS: R. Crowell, B.N. Chapman

PUBLISHERS: Sony/ATV Tunes LLC, BMI; Almo Music Corp./BNC Songs, ASCAP

Asylum APCD-1181 (CD promo)

After a short stint on RCA that produced an unreleased album, Randall is getting another shot on Asylum. A former sideman for Emmylou Harris and a duet partner with Lorrie Morgan on 1996's top 20 "By My Side," Randall is a skilled musician and engaging vocalist who has the appeal to take center stage. Produced by Randall and Jerry Taylor, this record has a light, airy feel and gently infectious hook. The song was written by two of Music Row's best tunesmiths, Rodney Crowell and Beth Nielsen Chapman, and is a finely crafted ode to a woman burned by love who no longer buys the notion of the "knight in shining armor." Randall's performance is solid, the song is strong, and the production doesn't overpower the lyric or vocalist. All in all, a noteworthy outing that might stir some support for this talented artist.

KAREN STALEY Somebody's Child (4:04)

PRODUCERS: Karen Staley, Justin Niebank

WRITER: K. Staley

PUBLISHER: Warner-Tamerlane Publishing Corp., BMI

Warner Bros. PRO-CD-9504-R (CD promo)

Staley is one of Music Row's most-respected songwriters. She had a brief stint on MCA several years ago that failed to ignite her artist career, but the word in town is that she's always had the potential to find success singing her own songs. In the meantime, she's been penning hits for Faith Hill ("Take Me As I Am," "Let's Go To Las Vegas"), Tracy Byrd ("Keeper Of The Stars"), and numerous others, as well as performing on Hill's tour. Staley has an intriguing voice, drenched in emotion, and it perfectly conveys the sentiment in this poignant ballad about the life of a stripper. It's a well-written song, the production is understated, and Staley turns in an affecting performance. The only problem is, will country radio really play a sad song about a stripper? It's great art, but it may be a little too gritty and real for happy, rush-hour music.

DANCE

★ **MARUSHA** Ur Life (3:41)

PRODUCER: Marusha

WRITERS: Markus Stoebel, Peter Luft, Ralf Lindner,

Marusha Gleiss

PUBLISHERS: Low Spirit Music Musikverlag, GEMA; Low

Spirit Music Musikverlag/BMG Songs Inc., ASCAP

REMIXER: Micro

Logic 3000/BMG 61703 (CD single)

When "Ur Life" was released last year in Europe, it propelled Marusha to the top of numerous club and pop charts. In the process, she received three of Europe's most important awards: best techno act from Viva Comet, best female national artist at the Echo Awards, and best female artist from MTV Europe. Now—finally, some might say—"Ur Life" is seeing the light of day in the U.S., where it should easily find a home with programmers and DJs looking for that next blast of poppy electronica. An interna-

tional DJ since the early '90s, Marusha knows what works and what doesn't on global dancefloors. On "Ur Life," she wickedly merges progressive trance, hip-hop, and breakbeat. After a few spins, the track's hypnotic spirit and spoken-word delivery will have American fans of synth-spiced dance and alterna-pop rallying around their new heroine. Club DJs who dabble in things other than house music all night long will take an immediate liking to Micro's piano-fueled vocal mix.

TAANA GARDNER I'm Comin' (no timing listed)

PRODUCERS: Kenton Nix, Ray Reid, William Anderson

WRITERS: Kenton Nix, Ray Reid, William Anderson

PUBLISHERS: Ray Reid/C.K.A.J., BMI; Kenix/Restitution,

ASCAP

REMIXER: Nicky Siano

West End WES1-001 (12-inch single)

Taana Gardner is no stranger to the world of dance music. Throughout the late '70s and early '80s, she was responsible for numerous disco hits—including "Work That Body," "When You Touch Me," and "Heartbeat"—on the greatly revered West End Records. But when disco lost its footing, West End closed its doors, and Gardner took a temporary and forced leave of absence. Now, dance music is alive and well, West End has been resuscitated, and one of the genre's original divas is back. For her return, Gardner has eschewed her feline purr of yesterday for a soulful wail. Dance historians will remember the song's co-writer/co-producer Kenton Nix as the man responsible for Gardner's earlier hits. And remixer Nicky Siano is a legendary club DJ from back in the day. It's a winning combination. All that's needed for some major radio play is a tight little edit.

AC

★ **CAROLE KING** Anyone At All (3:09)

PRODUCERS: Carole King, Carole Bayer Sager, Humberto

Gatica

WRITERS: C. King, C.B. Sager

PUBLISHERS: Lushmole Music/All About Me/Warner-

Tamerlane, BMI

Warner Sunset/Atlantic 8730 (CD promo)

King's appearance at the April VH1 "Divas Live" concert special reminded the world just why this super-talented singer/songwriter has been part of musical history for nearly 30 years. And don't even question her status: She was a diva long before it was considered a compliment. This soft, simple love song from the movie "You've Got Mail," starring Tom Hanks and Meg Ryan, is a nice touch for AC programmers looking to link adult audiences with those great moments from the past. King's voice is instantly recognizable, and though the melody of this track is bare-boned to the point of almost sounding like a children's song, the sentiment—"You could have been anyone at all/An old friend calling out of the blue/I'm so glad it was you"—could easily carry it into the hearts of her many adoring fans. Softer AC stations have a wonderful opportunity here to savor one of the great pop songwriters of our time.

THE LEVERTS (EDDIE, GERALD & SEAN) Where Would I Be (4:04)

PRODUCERS: Gerald Levert, Randy Bowland

WRITERS: G. Levert, R. Bowland, C. Dowd

PUBLISHERS: Divided Music/Zomba Songs, BMI; Smo-

obie Music, ASCAP

Virgin Records America 13662 (CD promo)

Eddie, Gerald, and Sean channel R. Kelly on this sweet ballad from the Miramax motion picture "Down In The Delta." Complete with adoring lines like "Who would I be without you/How would I do the things I do without you," this isn't exactly an ode to self-reliance now, is it? Overall, the song delivers the goods effectively, blending strong, emotional vocals with a gentle, albeit typical, AC-based musical track. If you didn't know better, this could have been a ballad from the likes of the Backstreet Boys.

BOB CARLISLE Father's Love (4:18)

PRODUCER: Bob Carlisle

WRITERS: R. Thomas, B. Carlisle

PUBLISHERS: Diadem Music, SESAC; Damascus Road, ASCAP

Diadem Music Group 42558 (CD promo)

Like the ubiquitous "Butterfly Kisses," Carlisle addresses his love for his daughter on this sugary-sweet AC ballad via spongy lyrics like "Did I hug enough/Did I care enough/When you most needed me/Was I there enough/Enough to make you feel the power of/Your father's love?" The song has strong religious overtones, including a reference to praying to Jesus, which may prompt some major-market ACs to shy away—though it's a natural for contemporary Christian radio. Carlisle's vocal is more deliberate here than on his last hit, at times even somewhat strained, and the hook just doesn't have the easy reach of "Butterfly." But the sentiment is universal, and his name alone will carry weight among fans, as will its inclusion in the upcoming movie "Jack Frost." It's also available on his current "Stories From The Heart."

ROCK TRACKS

► **TORI AMOS** Raspberry Swirl (4:45)

PRODUCER: Tori Amos

WRITER: T. Amos

PUBLISHER: Sword and Stone

Atlantic 8706 (CD promo)

Tori Amos continues to outstretch her creative wings with another outright bizarre track that should appeal to her legion of dedicated fans, but frankly, it will likely face resistance at modern rock radio. Set against a rapid-fire beat amid frantic splashes of musical color and hypertensive breathing from Amos, this Lip Gloss Remix almost qualifies as a dance song—certainly not new territory for Amos—but what in the world is the message here? It's a shame that her vocal is placed in the background; there's no chance of catching more than a word or two of anything she sings here. That's such a pity, considering that what keeps us hanging on is her talent with lyrics. Like The Artist Formerly Known As Prince before her, Amos continues to push the envelope of contemporary music, ever experimenting with sound, tempo, and ambience. As a dancefloor pounder, wow, this is powerful stuff, but if there's a message here—as we've come to expect from Amos—who can tell what it is?

► **JIMMY PAGE, ROBERT PLANT** When The World Was Young (4:45)

PRODUCERS: Jimmy Page, Robert Plant

WRITERS: Page, Plant, Jones, Lee

PUBLISHER: Computer Chance Ltd.

Atlantic 8726 (CD promo)

Page and Plant serve up another cut from their current album, "Walking Into Clarksdale," with this inspired and at times wistful rocker. The production is magnificent: You feel that you're in the room with the guys, watching them jam up a little history. The live sound of the cut, and its ambling, spontaneous feel, are pure pleasure, though it may present a bit of a challenge for rock programmers looking for a wham-bam, immediately satisfying payoff. Regardless of whether this track garners across-the-board airplay at progressive-leaning mainstream rockers, this is a terrifically executed track that fans of these legends—who wrote and produced it—should be sure to search out.

THE SMASHING PUMPKINS Crestfallen (4:09)

PRODUCER: Billy Corgan

WRITER: Billy Corgan

PUBLISHERS: Chrysalis Songs/Cinderful Music, BMI

Virgin 13629 (CD promo)

The velvety, sleepy texture of "Crestfallen" is the clearest selling point of this latest Smashing Pumpkins track. While the lyrics are fairly trite ("All I ask you is for another chance/You were never meant to belong to me"), the vocal harmonies are warm, and the melody is engaging. A collage of unexpected elements, the single employs schmaltzy minor-key piano and

strings—an oddly gothic touch—as well as impersonal, canned-sounding drums of the low-budget R&B variety. As a rock ballad, "Crestfallen" verges on being sluggish and anticlimactic, but when considered for ambient appeal, it's a winner.

RAP

► **METHOD MAN (FEATURING STREETLIFE)**

Dangerous Grounds (3:48)

PRODUCER: Tru Master

WRITERS: C. Smith, P. Charles, D. Harris

PUBLISHERS: not listed

Def Jam/Mercury 291 (CD promo)

This slamming track solidifies the idea that Wu-Tang Clan's Method Man is a truly great hip-hop linguist. This first cut from the rapper's eagerly anticipated sophomore solo release, "Tical 2000: Judgement Day," is an absolute lip-smacking, lyrical delight. Injected with such lyrics as "Tasty as Mom's apple pie," with background sound effects similar to those found in the Wu-Tang hit "Protect Ya Neck" and rhymes smartly woven around the beat, this head-bopping groove awaits radio consumption. With the help of guest Streetlife and the high-profile buzz on the album and press surrounding Method's acting debut in Hype Williams' flick "Belly," these are "Dangerous Grounds" well worth stomping toward.

► **FOXY BROWN** Hot Spot (3:59)

PRODUCERS: Irv Gotti, Lil' Rob

WRITERS: Shawn Carter, I. Lorenzo, R. Mays

PUBLISHER: not listed

Violator/Def Jam/Mercury 286 (CD promo)

The "Ill Na Na" returns with a sizzling track sure to please listeners looking for a great song to blast while cruising in their cars or looking for a little bump'n'grind on the dancefloor. This Foxy fox is totally in control of her smooth-flowing lyrics as she raps about her past accomplishments and the riches she has gained. As the night proceeds, she hits the Hot Spot (the local hangout) with the girls, scoping for guys. It's really loads of fun. This irresistible party jam, from her forthcoming second album, tentatively titled "China Doll," is sure to put her on top of the world with contemporaries like Brandy and Mase. No doubt, it'll leave listeners needing a cold shower.

DJ SPIN Raise 'Em High (3:29)

PRODUCER: Darren "DJ Spin" Rudnick

WRITERS: D. Rudnick, P.R. Floyd

PUBLISHERS: Pha-Eva-Pha/UV Sang/Tari/I'm Music

International Multimedia/Dub Doctor 004 (CD

promo/cassette single)

DJ Spin just produced the theme song for the Jerry Springer movie, "Ringmaster," after selling 2 million records over the last five years. Here's the reason why: This dance party track, about the utter joy of partying, is pure fun and could become one of the year's top rap anthems. In addition to the foot-pressed-hard beat and repetitive chorus—musts for any novelty party record—DJ Spin includes plenty of female catch phrases from Baby Girl that will force you to shout out the chorus even if you're alone. The CD version includes seven mixes of the song, including club, house, and a cappella. Now, someone start that song over.

CHRISTMAS

'N SYNC Merry Christmas, Happy Holidays (3:25)

RCA 65619 (CD promo)

PATSY "Kid" Santa Claus/Happy Holly-Day (3:21)

Roperry 2255 (cassette single)

Contact: 212-371-4142.

PERRY PAYNE Santa Claus Won't Get Lit Up (At

The Trailer Park This Year) (no timing listed)

Hometown Productions 214 (CD single)

Contact: 212-749-9164.

EDDIE MONEY & RONNIE SPECTOR Everybody

Loves Christmas (4:05)

CMC International 87241 (c/o BMG) (CD single)

MARIAH CAREY O Holy Night (4:27)

Columbia 9119 (c/o Sony) (CD promo)

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

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

SURVIVOR SERIES: BEST OF WWF 1987-1997

WWF Home Video
60 minutes, \$14.95
World Wrestling Federation buffs who get their kicks watching oversized men kick the crap out of their opponents in the ring will revel in this display of machismo, fast talk, and overdramatic behavior. The Survivor Series was introduced 10 years ago as a test of individual performance in a team environment and has evolved into an annual Thanksgiving Day free-for-all that is guided by the principle of every man for himself. This look back is filled with ring action plus personal tributes to some of the Federation's favorite sons, including Hulk Hogan, Stone Cold Steve Austin, the Undertaker, Shawn Michaels, and Bret Hart. Also available are the persona-specific "Undertaker: The Phenom," "Sable Unleashed," and "The Three Faces Of Foley." Contact: 203-352-8600.

ANIMORPHS: THE INVASION BEGINS

Columbia TriStar Home Video
75 minutes, \$9.95
Imagine you are out for a walk one night and meet a dying alien who bestows on you the power to change into animal forms and battle evil aliens who are out to destroy the earth. That's the setup for Animorphs, a group of teenaged superhuman superheroes who have been given that power and carry out their mission on the pages of a Scholastic books and now on a Nickelodeon series. This live-action video entry combines the first three episodes of the series and also includes some exclusive footage that never made it across the TV airwaves. Although it's "out there" in terms of story line and at times hokey, "Animorphs" strikes a chord with its intended audience of elementary and preteen kids, and the video is likely to strike some strong sales as well.

BUSTER & CHAUNCEY'S SILENT NIGHT

Columbia TriStar Home Video
50 minutes, \$12.95
Two musically inclined mice—one with the voice of Phil Hartman—learn that a silence can indeed be golden in this original animated holiday tale. Buster and Chauncey's dream of getting a chance to perform for the queen at the annual Christmas pageant is muted when on Christmas Eve the hall where the event is to be held is ransacked and the precious jewels are missing. When fingers point at the mice's friend Cristina, an orphan who has come to the palace in search of her lost parents, the two realize they need to put their music on hold and help find the real culprit. The merry little story is stocked with unique characters, comical chase scenes, a touch of sentiment, and a very happy ending for all.

CASPER'S FIRST CHRISTMAS

Warner Home Video
25 minutes, \$9.95
The good-natured antics of the friendly ghost don't stop at Halloween. Casper and his creepy relatives get a bunch of unexpected overnight guests on Christmas Eve when a raging snowstorm leaves such classic cartoon characters as Yogi Bear, Huckleberry Hound, Snagglepuss, Quick Draw McGraw, and Auggie Doggie stranded at his spooky mansion. Casper is thrilled to have the company and gets everyone involved in tree trimming and singing Christmas songs. Everyone, that is, except for his uncle Hairy Scarey, who is determined to frighten the dickens out of their visitors. It takes a visit from

another guest—Santa Claus—to truly get the whole group into the holiday spirit.

THE JOY OF UKE

Homespun Tapes
70 minutes, \$29.95
Most longtime ukulele enthusiasts are already familiar with Jumpin' Jim Beloff, who in between his stint as Billboard's associate publisher, U.S., wrote numerous books on the instrument, compiled two songbooks, and released two of his own CDs. Those who are just getting to know the ukulele—the target audience of Beloff's first instructional video—will find him an ultra-knowledgeable teacher with a casual, personable demeanor. Beloff introduces a broad history of the ukulele and includes the various types and sizes of ukes, how to hold and tune the instrument, and how to strike various chords. But the thrust of the tape is audience participation, where you can play along with songs such as "He's Got The Whole World In His Hands," "She'll Be Comin' Round The Mountain," and "Bicycle Built For Two." Ukulele aficionados Travis Harrelson, Poncie Ponce, and Ian Whitcomb lend their expertise at different intervals along the way. Contact: 800-33-TAPES.

NEIL GOES FISHING

Last Straw Productions
60 minutes, \$19.95
It's hard to say which category of special-

interest video this quirky tape best fits—sports or comedy. Prior to his trip down to the Sea of Cortez for this documentary of sorts, actor Neil Hunt had never held a fishing rod, but he is determined to haul in a big one and win a prize at the vaunted International Game Fishing Assn. competition. The reasons why he wants to fish are never really explained, perhaps because the filmmakers are having too much fun trailing this fish out of water as he grows from a bumbling if condescending novice to a true fisherman capable of pulling in a 40-pound yellowtail. The result is some hilarious moments, although viewers may wonder how many were genuine and how many were fabricated for the camera. Either way, Last Straw took pains to adorn the tape with some strong production values—including a letterboxed introductory segment and excellent audio elements. Contact: 818-784-2450.

ENTER*ACTIVE

BY DOUG REECE

RAILROAD TYCOON II

Gathering Of Developers/PopTop Software
PC CD-ROM
A role-playing game that allows players to slip into the persona of a railroad tycoon doesn't sound all that exciting or glamorous on paper, but this title strokes the

power-mad megalomaniac in all of us. Armchair strategists will be exceptionally pleased by this sequel, which allows users to build an international empire and accumulate wealth and resources as they construct famous railways such as the Orient Express. However, it's not nearly as easy as it sounds, and there are some cutthroat Rockefeller and Vanderbilt types just waiting to crush you in your tracks. Depending on the time period you play in, other obstacles include historically accurate wars, natural disasters, and train robbers. All of these factors tie into a wonderfully detailed economic simulation that lets players buy and sell stocks and bonds in their bid for power. Multi-player options are also available for gamers who want to duke it out online.

RUGRATS PRINT SHOP

Broderbund
PC CD-ROM
With the holidays just around the corner and the Rugrats movie in full swing, there's little question that children are going to be scribbling down names such as Chuckie and Angelica (characters from this popular Nickelodeon cartoon) on their Christmas lists. "Rugrats Print Shop" is an excellent extension of that powerful brand, allowing users to design greeting cards, calendars, photo frames, and other items decorated with familiar faces from

the show. But this title, targeted for ages 6-12, may be a little too much for younger children. We recommend Southpeak Interactive's "Home Tweet Home," an interactive coloring book featuring Warner Bros. characters, for those who don't want to leave the really young ones out of the loop.

AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

SARAH'S CHILD

By Linda Howard
Read by Sandra Burr
Brilliance Corp.
2 hours (abridged), \$7.99
ISBN 1-56740-038-8
Traditionally, romance novels offer a pleasurable fantasy in which the listener imagines himself or herself as the romantic heroine. In the case of "Sarah's Child," though, listeners will likely be thankful that they're not like the passive, dysfunctional protagonist and even more thankful not to be involved with the selfish, obnoxious jerk like the so-called "hero." As the story opens, Sarah Harper is a lonely career woman who really wants to be a wife and mother. She can't make a commitment, though, because she has decided that the only man she can ever love is her best friend's husband, Rome, whom she barely knows. In addition, she has no wish to go after him, since she doesn't want to betray her friend. So because of a flimsy crush, she has given up all chance at love or marriage with anyone else. Although listeners will have no respect for Sarah, the author seems to think her devotion is romantic. When Rome's wife and children die in an accident, Sarah and Rome eventually do get married, but the relationship is based solely on sex and a lack of communication. The marriage runs into trouble when Sarah becomes pregnant. Still grieving for his own children, Rome tells her that he doesn't want children and insists that she have an abortion. Sarah promises to isolate the child from Rome's life and runs herself ragged trying not to upset his tidy life. In the end, of course it all works out and they're a happy family, but it's far too little and far too late for the listener. The only positive aspect of this audiobook is the reader, Sandra Burr, who has a truly lovely voice that is very appealing to listen to.

STEPMOM

By Maggie Robb
Read by Blair Brown
Time Warner AudioBooks
3 hours (abridged), \$17.98
ISBN 1-57042-686-4
Get out the handkerchiefs, because there won't be a dry eye in the house after listening to this heartbreaking audiobook. Based on the short story that is the basis for the upcoming film starring Susan Sarandon and Julia Roberts, this audiobook is a fine novel in its own right with believable, three-dimensional characters. Luke, a divorced businessman with two kids, is in love with Isabel, a young, creative photographer who has no experience with youngsters. Jackie, his ex-wife, resents Isabel and the time that the children spend in Luke's custody. Jackie hates Isabel and makes her dislike of Isabel obvious to her children. But Jackie does have some legitimate concern, since Isabel is flighty and careless and even temporarily loses one kid while busy with her work. Jackie is also insecure and afraid that if her children bond with Isabel, their love for her will somehow be diminished. But when Jackie is diagnosed with cancer, the two women must come to terms with each other for the good of the children. Veteran narrator Blair Brown does her usual excellent job and brings out the emotional textures of the piece. She is especially good in the role of Anna, the 11-year-old daughter, and captures the mixed feelings of a frightened child putting up a cynical, hostile front as a defense.

ON SCREEN

VELVET GOLDMINE

Directed by Todd Haynes
Story by James Lyons and Todd Haynes
Starring Ewan McGregor, Jonathan Rhys-Meyers, Toni Collette, and Christian Bale
Miramax Films, in general release

There might be a story about the glam-rock years, but you won't find it in Todd Haynes' disappointing "Velvet Goldmine."

Far from an original story, the film robs from the relationship between real-life glam king David Bowie and punk rocker Iggy Pop. (Bowie hooked up with Pop to produce Pop's "The Idiot" and "Lust For Life" albums.)

The Bowie similarities start right at the opening scene, where fictional glammer Brian Slade (Jonathan Rhys-Meyers) puts on his makeup and costume before a show. The segment is nearly a shot-by-shot remake of scenes from Bowie's "Ziggy Stardust" concert movie. (Bowie was invited to participate in the film but passed in favor of working on his own glam movie.)

The Iggy character, here called Curt Wild (Ewan McGregor) is a flamboyant musician who disrobes onstage, takes a lot of drugs, and could care less about Slade. Slade, of course, is immediately captivated and obsessed by him. For the audience, though, Wild bares such a strikingly resemblance to the late Kurt Cobain that at the very least it's eerie and at the most distracting.

The final point on the triangle is a twentysomething journalist Arthur Stuart (Christian Bale), who has to relive his own painful glam experiences a decade later

when he's assigned to a "whatever happened to" piece on Slade.

Slade, at the height of his popularity in the '70s, faked his own assassination in a lame publicity stunt that ruined his career. His wife, Mandy (Toni Collette), who turns into a broken-down barfly, tells Stuart she didn't even know about the stunt and that it broke up their marriage.

As Stuart digs up more of Slade's past, we are taken into a world of wild bisexual orgies, coke-snorting parties, and music only a true fan could love.

Without Bowie's blessing, there is no Bowie music. Alternative rockers Grant Lee Buffalo, and others, fill in with songs like "The Whole Shebang," a song written by Grant Lee Phillips for the film. The cover band the Venus In Furs—made up of Roxy Music's Andy McKay, Grant Lee Buffalo's Paul Kimble, Radiohead's Thom Yorke, and others—does its best with tracks like Brian Eno's "Baby's On



Jonathan Rhys-Meyers in "Velvet Goldmine."

Fire" and Pop and James Williamson's "Gimme Danger."

Haynes has tried to re-create the music, but he has completely left out the story.

The film centers on the theme that glam rock was all about image and playing a part. Not exactly a brilliant revelation.

Slade's ascent into the glittery glam world isn't particularly interesting, and when he becomes Maxwell Demon (read Ziggy Stardust), his fantasy spins out of control. It gets so out of control that at the end of the movie it's hinted that Slade has reinvented himself as a conservative pitchman for the right wing.

But in the glam-rock world of 10 years earlier, he has hot sex with Wild and just about anyone else in the room. Typically, his relationship with Wild leads to explosive creative differences and an ugly breakup.

Stuart's story is equally tired and completely unnecessary. Kicked out of his house for masturbating over a picture of Slade, Stuart finds solace and freedom in the pretty rock world. He's suppose to represent why young teenagers embraced the music, but it's a one-sided generalization.

The film's biggest problem is that you walk out not knowing much more about the glam scene than you did before. But you do know what it looked like. Haynes gets a gold star for elaborate costumes, feathery headdresses, blue hair, and neon-pink makeup that makes the film easy on the eyes. Let's hope Bowie goes beyond the face paint.

EILEEN FITZPATRICK

R&B Foundation Awards '98 Grants Total Of \$87,500 Given To 20 Artists For Performances

BY ANITA M. SAMUELS

LOS ANGELES—The Rhythm & Blues Foundation has announced the 1998 performance grant awards. Twenty awards were granted to legendary artists around the U.S. in keeping with the foundation's mission to help increase the appreciation of music and provide opportunities for legendary acts to continue working.

"Many of the youth I talk to don't know that the Isley Brothers did a lot of the music you hear from R. Kelly," says Janis D. Hazel, the foundation's executive director. "That body of music had a history before now."

This year's performance grants totaled \$87,500. That tally is up from \$79,000 last year. It is the third round of grants since the awards were established in October 1996. According to Hazel, the total of performance grants awarded since 1996 is \$206,000.

Among the artists who have had gigs or are scheduled to perform under the grants are Clarence "Gatemouth" Brown, Mavis Staples, David "Fathead" Newman, Clarence Carter, and Anne Williams.

In addition to the grants, the foundation's other programs include the Doc Pomus Financial Assistance Program (which has provided more than \$500,000 in emergency financial assistance and funding for emergency health-care services to R&B artists of the '40s, '50s, and '60s); the Pioneer Awards Program (a celebration of legendary artists); and the Archive Project (an effort in conjunction with Indiana University aimed at educating the public about the wide-ranging historical impact of R&B music on world culture).

These programs have provided more than \$2.1 million to artists since 1988. Bobby Taylor, of the group Bobby Taylor & the Vancouvers, was awarded a grant to perform a concert at Coyote Grange Hall in San Jose, Calif. The concert, held in August, was free to all children in attendance and featured a Q&A with Taylor.

"The concert meant me getting back to work," says Taylor. "It was the first job I had done in eight years. Instead of putting the money in my pocket, I gave the money to San Jose State [University] as a scholarship in my name. I used the remainder to pay the band. I did it to get more kids into the music program at the college. I wanted to do something for the community where I got my start."

Taylor says he has also been doing symposiums at schools in order to teach kids about the music of his time. "I'm not a spokesperson [for

the foundation], but I let them know what the foundation has done for me."

The H&H Development Center in Court Bala Cynwood, Pa., was awarded a grant for legendary guitarist Jimmy Dawkins to perform a concert at the center, which works with low-income families and provides youth training, as well as activities for senior citizens.

"We honored Jimmy Dawkins because he helped a lot of blues artists in the industry, such as Muddy Waters," says the center's executive director, Diane Brown.

Following is a list of the other Rhythm & Blues Foundation performance-grant winners.

- Black Liberated Arts Center, Oklahoma City, Okla. The award provided artist fees for an Oct. 10 concert and pre-performance Q&A by Bobby Blue Bland. The concert was a part of the Centennial Homecoming activities in partnership with Langston University, a historically black college.

- Cecil B. Moore Ave., Philadelphia. The foundation provided artist fees for the bands Hearts Of Stone and Dream Lovers at the 12th annual Cecil B. Moore Ave. Jazz/Blues Festival Sept. 12. The free festival provided educational

workshops and a pictorial and oratorical history of R&B music.

- Cammy Awards, Pinebluff, N.C. The foundation provided artist fees for the 1998 Cammy Awards Show & Festival, Nov. 13-15 in Myrtle Beach, S.C. Bill Pinkney & the Drifters, Sonny Turner, Maurice Williams & the Zodiacs, and Jimmy Jones were among the show's performers.

- Sam Willis Taylor, Bayshore, N.Y. The foundation provided artist fees to support concerts by vocalist/guitarist Taylor for the Shinnecock Indian Tribe in Southampton, N.Y. The project included the training of tribe members in the production and making of an audiovisual recording of the event as part of the tribe's audiovisual program. The concerts, held in August and September, were open to tribe members, college students, and the general public.

- Anne (Margaret) Williams, Chesapeake, Va. The foundation provided artist fees to support a concert and workshop by Anne Williams, formerly of the Sweet Inspirations. Williams performed with her band and local students. The project included a Q&A on R&B music and her life as a member of the Sweet Inspirations, who were background vocalists for a variety of artists, including Elvis Presley.
- National Black Arts Festival,

Atlanta. The foundation provided funds for a concert to be given in 1999.

- Philadelphia Clef Club for the Arts, Philadelphia. The foundation provided artist fees to support a concert that featured Clarence Carter, Oct. 5.

- Jazz Forum Arts, Dobbs Ferry, N.Y. The foundation provided artist fees to support a concert featuring David "Fathead" Newman and his quintet. The group performed Aug.

(Continued on page 24)



Emotional Voices. H.O.L.A. recording act Voices Of Theory take a break during a video shoot for their latest single, "Wherever You Go," a song about AIDS and personal loss. The song was written by Michael "Bass" McCary of Boyz II Men and Durell Bottoms. Shown, from left, are Voices' James Cartagena, McCary, Voices' David Cordoba, Voices' Hector Ramos, video director Mark Gerard, Bottoms, H.O.L.A. president Jellybean Benitez, and Voices' Mechi Cebollero and Eric Serrano.

Recovering Rick James Still Sees Performing In His Future; Rhapsody Tour On Hold For Now

ON THE MEND: In his first interview since he suffered a stroke Nov. 9, Rick James says he won't let his ill health stop him from performing.



JAMES

"[Doctors] tell me I got this because I overexert onstage," says James from his hospital bed at Cedars-Sinai Medical Center in Los Angeles. "That's the only way I know to do it; it's the only thing I've ever done. If overexerting means that I'll end up like this, then this is the way I'll end up, because I've always put out 150% to fans. I

think fans of Rick James know that when they see our shows... so it would be very difficult for me to stop."

James says he has already begun the intensive physical therapy that will teach him to regain control over the functions he's lost. At this time, the 50-year-old vocalist cannot walk but is not paralyzed. "I can move my legs while I'm lying down, but when I stand up, my brain doesn't communicate with them properly," he says. "I busted two arteries near the medulla, the part of the brain that gives off those messages [for] the movement of your legs... so those vessels developed a clot, and they [now] have to rework communication."

James also says that unlike many stroke victims, he does not have a problem speaking. However, he does have other effects from the stroke. "I have vertigo all the time. I'm dizzy as we sit here," James says. "They say [the therapy] will be about a month. I figure with the grace of God it will be less."

The singer, who lost his younger brother to leukemia less than a week before the stroke, thought that his initial ill feelings were due to his sibling's passing. "I figured that it was stress taking its toll; that's what was on my mind," says James. After a show Nov. 6 at the Mammoth Events Center in Denver, James says, he was really tired and the crowd was calling for an encore. "I felt the left side of my body get tight... My shoulders and then the right side went to sleep. I told my assistant to take me to the window to get some fresh air, and he did. I just felt like the whole room was off, and I couldn't make it back [to the bed] on my own accord."

At the hospital in Denver, James says, doctors there diagnosed him with gastritis. "They didn't know what was wrong with me basically. They didn't do a thorough

check, or the doctors would have never let me leave."

The singer's wife, Tanya, is clearly incensed over that decision. "I am mad because I feel he was misdiagnosed. Rick is not one to go to the hospital. I don't care if he knows he's on his deathbed... he's not trying to go to the hospital. And for him to voluntarily go to the hospital and get sent home four hours later was not cool," says Tanya. "I don't know how I'm going to deal with that yet, but believe me, something is going to be done."

The remaining 10 dates for James' national Urban Rhapsody tour are on hold. "He won't let us cancel them," says Tanya. Slowing down, James says, is not in his vocabulary as far as the stage is concerned. "I won't slow down," James says. "I will have to watch the way I shake my head. I think I still have some time left. I know I have to straighten my life out. I am going to have to stop smoking cigarettes; I was still doing that and I was still drinking, so all of that has to subside—which I'm OK with."

James' wife says her husband has been enveloped by an outpouring of love from family, friends, and fans wishing him a speedy recovery. In addition to immediate family, such as his son Rick James Jr., friends who have visited him at his bedside include Cuba Gooding Jr., George Clinton, and Berry Gordy. "Jermaine Jackson—all the Jacksons—came and prayed over him," says Tanya. Martin Lawrence, Johnnie Taylor, and Johnny "Guitar" Watson were among those who sent flowers, while Stevie Wonder, Roberta Flack, and Bobby Womack called the vocalist as soon as they heard the news.

"When everybody thought they were going to lose him, people started scrambling to get in touch with him," she says.

That first night, when they didn't know what the outcome would be, Tanya says, James started making his amends. "He started calling people that he hadn't talked to in years because of disagreements; he was taking care of his business, getting his house in order," she says. "He asked me to put out a press release just to let everyone know, 'Hey, I'm here... I don't know if I'm going to make it, but thank you for all your support and your prayers.' And that just started an avalanche. He's been getting faxes and telegrams, and it's wonderful."

"Just tell the fans that I love them," says James. "Tell them we did have a good time."

**The
Rhythm
and the
Blues**



by Anita M. Samuels

Billboard TOP R&B ALBUMS

NOVEMBER 28, 1998

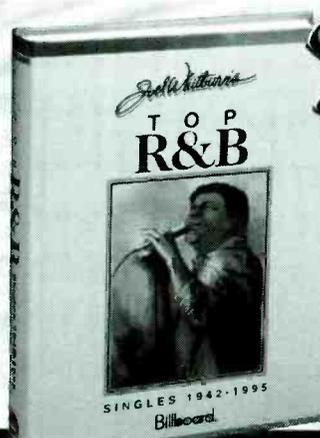
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★						
1	NEW	1	1	R. KELLY	JIVE 41625* (10.98/24.98)	1
2	1	1	8	JAY-Z	ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	1
3	2	—	2	SOUNDTRACK	DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	2
4	3	—	2	MIA X	NO LIMIT 53502*/PRIORITY (10.98/16.98)	3
5	4	2	3	DRU HILL	UNIVERSITY 524542*/ISLAND (10.98 EQ/17.98)	2
6	NEW	1	1	112	BAD BOY 73021*/ARISTA (10.98/16.98)	6
7	NEW	1	1	PETE ROCK	LOUD 67616*/RCA (10.98/16.98)	7
8	5	4	12	LAURYN HILL	RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	1
9	6	3	3	FAITH EVANS	BAD BOY 73016*/ARISTA (10.98/17.98)	3
10	8	5	7	OUTKAST	LAFACE 26053*/ARISTA (10.98/16.98)	2
11	13	8	26	DMX	RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	1
12	NEW	1	1	GHETTO COMMISSION	NO LIMIT 50011*/PRIORITY (10.98/16.98)	12
13	7	—	2	JUVENILE	CASH MONEY 53126*/UNIVERSAL (10.98/16.98)	7
14	12	6	8	KIRK FRANKLIN	GOSPO CENTRIC 90178*/INTERSCOPE (10.98/17.98)	4
15	11	9	13	THE TEMPTATIONS	MOTOWN 530937 (10.98 EQ/16.98)	8
16	16	14	7	DEBORAH COX	ARISTA 19022 (10.98/16.98)	14
17	15	10	14	KELLY PRICE	T-NECK 524516*/ISLAND (10.98 EQ/16.98)	2
18	9	—	2	TOTAL	BAD BOY 73020*/ARISTA (10.98/16.98)	9
19	14	7	9	SOUNDTRACK	DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	2
20	10	—	2	CRUCIAL CONFLICT	PALLAS 53163*/UNIVERSAL (10.98/16.98)	10
21	17	16	23	BRANDY	ATLANTIC 83039*/AG (10.98/16.98)	2
★ ★ ★ GREATEST GAINER ★ ★ ★						
22	23	15	6	MACK 10	HOO BANGIN' 53512*/PRIORITY (10.98/16.98)	6
23	18	12	6	KURUPT	ANTRA 540963*/A&M (10.98 EQ/17.98)	4
24	19	11	6	BIZZY BONE	MO THUGS/RUTHLESS 1670*/RELATIVITY (10.98/17.98)	2
25	20	23	17	GERALD LEVERT	EASTWEST 62261*/EEG (10.98/16.98)	2
26	22	18	8	KEITH SWEAT	ELEKTRA 62262*/EEG (10.98/16.98)	2
27	21	17	4	AARON HALL	MCA 11778 (10.98/16.98)	11
28	NEW	1	1	TQ	CLOCKWORK 69431*/EPIC (11.98 EQ/16.98)	28
29	NEW	1	1	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2 POLYGRAM TV/DEF JAM 565668*/MERCURY (10.98 EQ/17.98)	29
30	26	20	4	KENNY LATTIMORE	COLUMBIA 68854 (10.98 EQ/16.98)	15
31	30	26	18	TRIN-I-TEE 5:7	B-RITE 90094*/INTERSCOPE (10.98/15.98)	20
32	29	33	9	FLIPMODE SQUAD	FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	3
33	25	13	4	GAMBINO FAMILY	NO LIMIT 50718*/PRIORITY (10.98/16.98)	3
34	24	19	8	A TRIBE CALLED QUEST	JIVE 41638* (10.98/17.98)	3
35	32	32	16	SNOOP DOGG	NO LIMIT 50000*/PRIORITY (11.98/17.98)	1
36	28	25	6	CYPRESS HILL	RUFFHOUSE 83142*/COLUMBIA (10.98 EQ/16.98)	11
37	38	38	7	GANGSTA BOO	HYPNOTIZE MINDS 1685*/RELATIVITY (10.98/16.98)	15
38	34	31	14	LUTHER VANDROSS	VIRGIN 46089 (11.98/17.98)	9
39	47	51	39	JAGGED EDGE	SO SO DEF 68181*/COLUMBIA (10.98 EQ/16.98)	19
40	49	53	18	MONICA	ARISTA 19011* (10.98/16.98)	2
41	36	34	4	GHETTO MAFIA	RAP ARTIST 2061*/FULLY LOADED (10.98/15.98)	34
42	27	21	6	TWISTA & THE SPEED KNOT MOBSTAZ	CREATOR'S WAY/ATLANTIC 83142*/AG (10.98/16.98)	9
★ ★ ★ PACESETTER ★ ★ ★						
43	67	—	2	DJ DMD AND THE INNER SOUL CLIQUE	INNER SOUL 6622 (11.98/14.98)	43
44	35	30	7	BRAND NUBIAN	ARISTA 19024* (10.98/16.98)	12
45	55	49	30	MYA	UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	13
46	37	36	5	VARIOUS ARTISTS	BAD BOY 73022*/ARISTA (10.98/17.98)	17
47	39	—	2	BOUNTY KILLER	BLUNT 6370*/TVT (10.98/16.98)	39

48	45	39	58	JANET	VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
49	52	44	18	JERMAINE DUPRI	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		1
50	41	27	7	VARIOUS ARTISTS	NO LIMIT 53505*/PRIORITY (10.98/16.98)	MEAN GREEN — MAJOR PLAYERS COMPILATION	6
51	40	41	22	SOUNDTRACK	BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
52	46	37	6	TELA	RAP-A-LOT 46588*/VIRGIN (10.98/16.98)	NOW OR NEVER	13
53	56	52	25	MASTER P	NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
54	59	46	27	XSCAPE	SO SO DEF 68042*/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
55	61	60	7	TYRESE	RCA 66901* (9.98/13.98)	TYRESE	53
56	44	28	5	HELTAH SKELTAH	DUCK DOWN 53543*/PRIORITY (10.98/16.98)	MAGNUM FORCE	8
57	43	48	3	KOOL G RAP	ILLSTREET/DOWN LOW 6001*/K-TEL (10.98/14.98)	ROOTS OF EVIL	43
58	54	56	12	MONIFAH	UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42
59	63	54	40	SILKK THE SHOCKER	NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
60	62	57	7	WILL DOWNING & GERALD ALBRIGHT	VERVE FORECAST 557613*/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT	36
61	68	58	20	MAXWELL	COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
62	48	45	20	NOREAGA	PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
63	33	22	3	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)		22
64	53	50	61	JON B.	YAB YUM/550 MUSIC 67805*/EPIC (10.98 EQ/16.98)	COOL RELAX	5
65	64	59	8	TRICK DADDY	SLIP-N-SLIDE 2802*/WARLOCK (10.98/15.98)	WWW.THUG.COM	54
66	51	24	9	SHAQUILLE O'NEAL	T.W.I.S.M. 540947*/A&M (10.98 EQ/16.98)	RESPECT	8
67	65	—	2	NAJEE	VERVE FORECAST 559062*/VERVE (10.98 EQ/16.98)	MORNING TENDERNESS	65
68	NEW	1	1	METHOD MAN	DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	68
69	71	67	51	WILL SMITH	COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
70	57	40	3	DIVINE	PENDULUM 12325*/RED ANT (10.98/16.98)	FAIRY TALES	40
71	42	—	2	ALL CITY	ARMEE 11829*/MCA (10.98/16.98)	METROPOLIS GOLD	42
72	58	42	12	FAT JOE	MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	DON CARTAGENA	2
73	31	29	7	MOS DEF & TALIB KWELI	ARE BLACK STAR RAWKUS 1158* (10.98/16.98)	BLACK STAR	13
74	66	61	60	BRIAN MCKNIGHT	MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
75	NEW	1	1	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR	INTEGRITY/WORD 69542*/EPIC (10.98 EQ/16.98)	LIVE FROM THE POTTER'S HOUSE	75
76	69	65	59	NEXT	ARISTA 18973 (10.98/15.98)	RATED NEXT	13
77	72	63	31	TAMIA	QWEST 46213*/WARNER BROS. (10.98/16.98)	TAMIA	18
78	99	72	5	VARIOUS ARTISTS	LIL' JOE 234* (10.98/15.98)	LUKE'S HALL OF FAME VOLUME 3	59
79	76	69	52	CHICO DEBARGE	KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
80	73	47	6	PRIME SUSPECTS	NO LIMIT 50728*/PRIORITY (10.98/16.98)	GUILTY TIL PROVEN INNOCENT	14
81	75	78	14	LINK	RELATIVITY 1645 (10.98/15.98)	SEX DOWN	46
82	NEW	1	1	SPICE 1	JIVE 41656 (10.98/16.98)	HITS	82
83	85	89	64	MASTER P	NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
84	87	66	17	MAC	NO LIMIT 50727*/PRIORITY (10.98/16.98)	SHELL SHOCKED	4
85	88	84	54	MYSTIKAL	BIG BOY/NO LIMIT 41620*/JIVE (10.98/16.98)	UNPREDICTABLE	1
86	82	64	9	MAGIC	TRU/NO LIMIT 50017*/PRIORITY (10.98/16.98)	SKY'S THE LIMIT	3
87	78	86	3	98 DEGREES	MOTOWN 530956 (10.98 EQ/16.98)	98 DEGREES AND RISING	78
88	80	71	14	SOUNDTRACK	FLYTE TYME 11806*/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
89	81	79	16	MARY J. BLIGE	MCA 11848 (10.98/17.98)	THE TOUR	7
90	74	35	3	PRAS	RUFFHOUSE 69516*/COLUMBIA (10.98 EQ/16.98)	GHETTO SUPASTAR	35
91	60	—	2	THE TEMPTATIONS	MOTOWN 530562 (8.98 EQ/16.98)	THE ULTIMATE COLLECTION	60
92	84	68	4	DA KAPERZ	D-LO/LIKWID 8010*/FULLY LOADED (10.98/15.98)	DA KAPERZ	68
93	77	70	7	BAD AZZ	PRIORITY 50741* (10.98/16.98)	WORD ON THA STREET	32
94	79	74	14	E-40	SICK WID' IT 41645*/JIVE (19.98/24.98)	THE ELEMENT OF SURPRISE	4
95	83	73	30	BIG PUNISHER	LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
96	89	91	74	K-CI & JOJO	MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
97	70	55	5	SOUNDTRACK	IMMORTAL 69587*/EPIC (11.98 EQ/17.98)	SLAM — THE SOUNDTRACK	24
98	86	88	12	NICOLE	THE GOLD MIND/EASTWEST 62209*/EEG (10.98/16.98)	MAKE IT HOT	19
99	98	80	11	BIG ED	NO LIMIT 50729*/PRIORITY (10.98/16.98)	THE ASSASSIN	3
100	96	76	8	BIG TYMERS	CASH MONEY 53170*/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2	17

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



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DATU FAISON'S RHYTHM SECTION

STAY TUNED: The Dec. 5 issue of Billboard will offer a number of highlights. First off, that issue's charts will reflect sales for the Nov. 17 street date, considered by many as the biggest street date in modern music history. Some of the titles jockeying for No. 1 will include **Whitney Houston's** new studio album, "My Love Is Your Love" (Arista); **Mariah Carey's** "#1's" (Columbia); **Method Man's** sophomore album, "Tical 2000: Judgement Day" (Def Jam/Mercury); and **Ice Cube's** "War & Peace—Vol. 1 (War)" (Priority). Sources at retail indicate that Method Man could emerge as the big winner on Top R&B Albums.

Second, the issue will usher in a revamped R&B core panel, which is the sample section of stores that Hot R&B Singles, Top R&B Albums, and Hot Rap Singles use as indicators in defining the pulse of R&B sales trends. Those stores include a mix of chain and independent retailers across the country in SoundScan's top 100 sales markets.

As a result, we will see slightly higher sales volumes for titles on the aforementioned charts and, it is hoped, a more accurate reflection of buying trends among consumers of R&B/rap music.

DON'T SEE NOTHING WRONG: The first-week numbers are in on **R. Kelly's** fourth album, "R." (Jive), and although his total of 216,000 units is a lower score than the opening-week figure for 1995's "R. Kelly," it's still a healthy showing for a double-album. The sum earns the Hot Shot Debut on both The Billboard 200, at No. 2, and Top R&B Albums, where it comes in at No. 1. Neither of the album's first two tracks, "Half On A Baby" and "Home Alone," were released commercially, so don't look for them on Hot R&B Singles.

At the height of its success, "Half On A Baby" had an audience of 33.6 million and peaked at No. 7 on Hot R&B Airplay. His current track, "Home Alone," featuring **Keith Murray**, picks up another 3 million listeners, for a total of 20 million.

The noncommercial availability of Kelly's recent radio hits and his subsequent absence from the Hot R&B Singles and Hot 100 are just one example of a larger trend by labels to bypass retail singles, a practice that ultimately led to Billboard's decision to begin charting non-commercial songs. The introduction of that new methodology and chart will begin with the next issue's Hot 100, since the Dec. 5 issue marks the beginning of the 1999 Billboard chart year. The Hot R&B Singles chart will allow noncommercially available singles to chart alongside retail singles in the first published chart of the new year, dated Jan. 9. In that issue, the chart will change its name to Hot R&B Singles & Tracks to reflect the inclusion of those noncommercially available entries.

ALL IN THE FAMILY: It's not often that a label can boost several songs into the top 10 of Hot R&B Singles, but this issue Bad Boy has three of its acts there. The camp's first lady, **Faith Evans**, holds at No. 4 with "Love Like This"; girl trio **Total's** leadoff single, "Trippin'," jumps 9-7; and male quartet **112** bullets 10-9 with "Love Me." 112's sophomore album, "Room 112," debuts at No. 6 on Top R&B Albums and No. 20 on The Billboard 200.

R&B

GRANT AWARDS

(Continued from page 22)

30, with an educational component for children and their families that included workshops and demonstrations.

- **Jazz in the City, San Francisco.** The foundation will provide artist fees for a concert featuring Bobby Womack at the "Sounds Of Memphis" all-star celebration April 15, 1999. In conjunction with the concert, there will be a panel discussion, "Roots Of R&B: The Sounds Of Memphis," featuring festival performers.

- **Jefferson City Alumni Assn., Jefferson City, Mo.** The foundation will provide artist fees for a concert featuring the Spaniels at Lincoln University's Dwight T. Reed Stadium. The concert will be open to the staff, faculty, students, and alumni of Lincoln University as well as residents of central Missouri. Public workshops will also be provided.

- **Johnny Keyes & the Magnificents, Chicago.** The foundation will provide artist fees for a December concert featuring the group. They also performed at the James Jordan Boys & Girls Club and Family Life Center Nov. 5 and at elementary and junior high schools to help enhance students' knowledge of R&B by providing its history.

- **Sunflower River Blues and Gospel Festival, Clarksdale, Miss.** The foundation provided artist fees to support a concert featuring Carla Thomas and her band Aug. 8. The 11th annual Sunflower River Blues and Gospel Festival also featured a Blues Education program.

- **Chandler Cultural Foundation, Chandler, Ariz.** The foundation will provide artist fees for a concert by the Spinners Feb. 27, 1999. The center will also provide a pre-concert lecture on the history of R&B.

- **City Parks Foundation, New York.** The foundation provided artist fees for a concert featuring Clarence "Gatemouth" Brown on Aug. 5 and Speedo & the Cadillacs on Aug. 18 at Linden Park in Brooklyn.

- **Cuyahoga Community College, Cleveland.** The foundation provided artist fees for a concert by Robert Lockwood Jr. and friends at the Center for Contemporary Music Sept. 4.

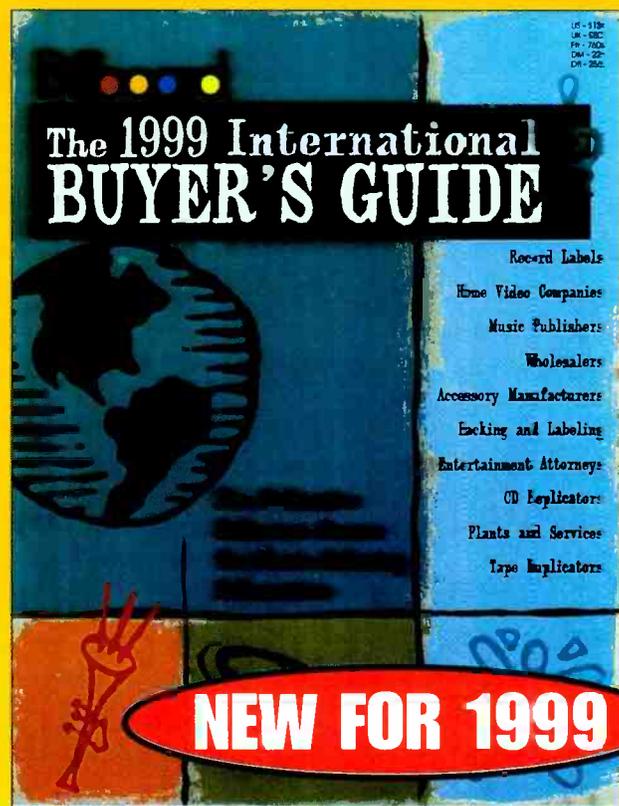
- **Eastern Shore of Virginia Music Festival, Nassawadox, Va.** The foundation provided artist fees for Ernie K-Doe and Clarence Carter at the Eastern Shore Music Festival Aug. 1. The festival was in honor of the late blues musician Arthur "Big Boy" Crudup. The musical event included hands-on musical activities for children.

- **Festival at Sandpoint, Sandpoint, Ind.** The foundation provided artist fees for Mavis Staples and her band for a concert at Memorial Field Aug. 14.

- **Georgia Music Hall of Fame, Macon, Ga.** The foundation provided artist fees for William Bell at the Southern Jubilee, a weeklong celebration of Georgia music. The celebration included lunchtime concerts in the park, performances throughout the week, and educational programs in schools.

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BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	4	7	I'M THE ONLY PLAYER	MELIECK BRITT (HIQ/TENT/PP)
2	—	1	LIKE DAT	SUTHERN KLICK (SOUTHERN HOUSE)
3	—	1	RAISED IN THA HOOD	S.I. RIDERS (SAGESTONE)
4	2	2	TRAVELLIN' MAN	DJ HONDA FEAT. MOS DEF (RELATIVITY)
5	—	1	BABY BROTHER	ALLEN (PLATINUM)
6	6	2	BEAT OF THE DAY (THROW YA HANDS UP)	DJ SAS FEAT. B.B.O. (LETHAL/BLACKHEART/MERCURY)
7	5	5	LIFE AIN'T EASY	CLEOPATRA (MAVERICK/WARNER BROS.)
8	7	6	YEAH YEAH YEAH	DOWN SOUTH PLAYERS (RESTLESS)
9	—	4	LIZARD-LIZARD	NO GOOD - N - JIGGIE FEAT. LUKE (LUKE/LOUD)
10	—	2	EVERYONE FALLS IN LOVE	TANTO METRO & DEVONTE (PENTHOUSE/VP)
11	3	5	A CHANGE IS GONNA COME	MICHAEL THOMPSON & BOBBY WOMACK (TENT/CODA/BUTT/PP)
12	8	9	GIVE A LITTLE	LAVONRA (GIZZ ENTERTAINMENT/COPPER SUN/PP)
13	—	9	GHETTO STAR	GOLDY (COOL CATS/ANANSI)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
14	9	3	BUCKTOWN REMIX	CODDA BROVAZ FEAT. M.O.P. (DUCK DOWN/PRIORITY)
15	14	4	YES N DEED	SOCIETY (LUKE/LIL' JOE)
16	18	4	JUMP AROUND (2000 MIX)	HOUSE OF PAIN (TOMMY BOY)
17	13	10	WORLD WAR III	TOP AUTHORITY (TOP FLIGHT/WRAP/CHIBAN)
18	—	1	THE PLAN	SUNZ OF MAN (THREAT/WANG-TANG/RED ANT)
19	12	7	FOUL CATS	KOOL G RAP (LIL' STREET/DOWN LOW/K-TEL)
20	19	8	HEAT	ABSOLUTE FEAT. KELLY PRICE AND CHA CHAI (EPIC/DEF JAM/MERCURY)
21	—	1	DOIN' IT LIVE	BIG MACK (FATT SAK)
22	—	1	EVERY THING I WANT	TEE KEE (WHITE LION)
23	21	4	NITTY GRITTY	JAYO FELONY (DEF JAM/MERCURY)
24	23	10	BULLSH**** (B.S.'N)	N'DEA DAVENPORT FEAT. MOS DEF (V2)
25	25	10	IMPACT "FEEL ME"	SCORPIO JACKSON (TLE)

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

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'NOBODY'S SUPPOSED TO BE HERE' by Deborah Cox, 'DOO WOP (THAT THING)' by Lauryn Hill, 'CAN I GET A...' by Lil' Lu Lu, etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'ANYTIME' by Brian McKnight, 'IT AIN'T MY FAULT' by Slick Rick, 'TOP OF THE WORLD' by Brandy, etc.

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

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like '98 THUG PARADISE' by Michael Moody, 'ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY)' by EMI April, 'ALL THE PLACES (I WILL KISS YOU)' by Tenor, etc.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'NOBODY'S SUPPOSED TO BE HERE' by Deborah Cox, 'DOO WOP (THAT THING)' by Lauryn Hill, 'CAN I GET A...' by Lil' Lu Lu, etc.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'PUSHIN' WEIGHT' by Gangsta Boogie, 'THE REAL ONE' by Lil' Joe, 'LET ME RETURN THE FAVOR' by God's Cryin', etc.

Linda Clifford's Vocal 'Light' Is Still Burning Bright

GIVE IT UP: Depending on one's age, the name Linda Clifford will mean everything—or nothing. As for us, well, we were raised on a steady diet of late-'70s disco nuggets fueled by the ferocious and lovely voice of Clifford. Songs like "If My Friends Could See Me Now," "Runaway Love," "Don't Give It Up," and her remake of "Bridge Over Troubled



CLIFFORD

Water" kept dancefloor temperatures at an all-time high. And in 1980, Clifford was featured on the "Fame" soundtrack, performing the highly infectious "Red Light."

Unfortunately, Clifford scored a club hit with "Red Light" just when disco went into a decline, and her recording career followed a similar path. Today, she's back, looking and sounding as fierce as ever. With a four-song demo in hand, one of clubland's true divas is looking for a label to call home.

"This is such an exciting chapter in my life," says the singer, who was raised in Brooklyn, N.Y., and now lives in Chicago. "I've been writing and keeping a journal for the past 20 years. Quite honestly, I never stopped writing. I always kept the faith."

The four featured songs—"Save This Love," "Falling In Love Again," "It's Time To Face The Music," and "Wanna Give It Up"—find Clifford putting pen to paper and collaborating with such notable dance/pop songwriters as Berny Cosgrove, Kevin Clark, Tommy Faragher, Ronnie Ventura, Jim Dyke, and Ralph Rosario.

Musically, the songs don't stray too far from the singer's sturdy disco/R&B foundation. "I sing what I feel. Period," says Clifford. "And I feel dance music. It's a part of me. Of course, I like a strong ballad, too."

Many in the industry may have forgotten about Clifford; that is, until she made an impromptu appearance at the Billboard Dance Music Summit in 1997. Singing "Runaway Love," she stunned attendees with a stage presence and vocal ferocity that every freshly scrubbed wannabe would kill for. In the course of seven minutes, Clifford proved that she still "had it."

In essence, though, she never lost it. Clifford has kept her voice in fine form by keeping a hectic tour schedule and doing jingles for a variety of



by Michael Paoletta

companies, including Tropicana, Maybelline, and Michelob Light.

"You know, I'm not fooling myself into thinking I'm going to get signed immediately," says Clifford. "I know the reality of the situation. I know that the industry isn't the same as it used to be. I also know that I'm not as young as I used to be. I just hope people will listen to my new songs with open ears." So do we. Interested A&R folks should contact Patrick Conseil at 212-399-6916.

IT'S MY HOUSE: After several listens to House Of 909's divine second album, "The Children We Were," released Sept. 21 on Pagan Records U.K., we find ourselves at a loss for words. And quite frankly, that rarely happens.

The set's nine tracks conjure up vibrant images of New York's late, greatly lamented Paradise Garage, where at approximately 7 a.m. on any given Sunday morning the now-deceased DJ Larry Levan would seamlessly shift musical moods, segueing from an uptempo Garage classic like Sylvester's "I Need You" into a deep house track like Fingers Inc.'s "Mystery Of Love."

When this musical transition occurred each week, it was like the dawning of a new day, like the calm after the storm. This early-morning music was made for the body, mind, and soul.

If "The Children We Were" had been around then, its nine tracks, all co-produced by the band—Nigel Casey, Trevor Loveys, and Affie Yussuf—and Simon Bradshaw of

Salt City Orchestra fame, would've been prominently featured during this musical sunrise.

Overflowing with the emotion and honesty that house music was weaned on, "The Children We Were" isn't simply steeped in nostalgia. Instead, songs like "So Much Love 4 You," "Story Telling Giants," and "Beautiful Day" keep a loving eye on the past while keenly pushing forward. Already, a few tastemaking stateside labels are interested in signing this talented trio. We'll keep our fingers crossed.

BUMPIN' & JUMPIN': New York's venerable Nervous Records is gearing up for a busy holiday season. On Dec. 8, the label will issue remixes of Kim English's "Tomorrow." A major highlight of the singer's essential album "Higher Things," the Todd Edwards-penned jam receives sassy disco-fied and rubbery underground treatments, courtesy of Mark Picchiotti and DJ Spen, respectively.

On the same day, Nervous will release "More Musik" by Orang'e, which is actually a moniker for the

production/remix team of Razor N' Guido. Already a peak houser in New York clubs, where it's been floating around on acetate, this hard-as-nails track will please club pundits who can't get enough of the duo's "Do It Again," which peaked at No. 7 on Hot Dance Music/Club Play in the May 23 issue.

One week later, on Dec. 15, Charlotte, who is signed to Parlophone U.K., makes her Nervous debut with the much-anticipated "Skin." Originally a downtempo R&B track, "Skin" has received major reconstructive surgery by remixer KLM (Keith Littman) and M&S (Ricky Morrison and Franco Sidoli). Club jocks Junior Vasquez, Victor Calderone, and Razor N' Guido have been playing it since summer. Now it's available for everyone else.

HMMM . . . Did anyone else notice that Gloria Estefan's "Don't Let This Moment End"/"Oye" was the Hot Shot Debut at No. 4 on last issue's Hot Dance Music/Maxi-Singles Sales chart? In fact, it is the

Epic artist's highest-debuting single on this chart to date. It beats her previous chart debut of No. 5 with "I'm Not Giving You Up"/"Higher," which, coincidentally, occurred almost two years ago to the day. Congratulations, Ms. Glo (see AirWaves, page 66).

HOLIDAY CHEER: When it comes to throwing the perfect party, nobody does it better than New York's WKU. In the past, we've thrilled to such 'KTU-sponsored events as 3 Divas on Broadway (featuring Gloria Estefan, Donna Summer, and Chaka Khan), the Last Dance at Studio 54, and the 20th anniversary of "Saturday Night Fever." These days, we're giddy with delight thinking about the station's upcoming holiday soiree.

Cleverly billed as 'KTU's Miracle on 34th Street, it will take place Dec. 11 at the Hammerstein Ballroom, which just happens to be on West 34th Street. Confirmed performers include Cher, Bette Midler, Deborah Cox, Ace Of Base, and Jennifer Paige. How's that for a lineup?

Independiente's Punk-Roc Keeps His 'Eye' Open

BY CRAIG ROSEBERRY

NEW YORK—To the uninitiated, DeeJay Punk-Roc may seem an unlikely moniker for an African-American DJ/producer/artist from Brooklyn, N.Y. The initiated, however, know better.

Born Charles Cettis, Punk-Roc ran away from home at the age of 16 to join the U.S. military, through which he was stationed in Japan and Germany. When his military stint ended, he moved to Liverpool, England, and returned to his first love: being a DJ.

His first production, "My Beatbox," a furious blend of old-school hip-hop rhythms, eclectic breakbeats, and raging police sirens, was a featured track on "Still Searchin'," a compilation issued on the U.K.'s Airdog Recordings two years ago. Almost immediately, the label signed Punk-Roc to an exclusive recording, publishing, and management contract.

In the time since, Punk-Roc has emerged as one of the U.K.'s leading stars of the "big beat"—or "nu-breaks"—movement, which encourages healthy doses of creativity, innovation, education, and nostalgia.

Along with artists like Norman Cook (aka Fat Boy Slim), Jon Carter (aka Monkey Mafia), and newcomers the Freestylers, Punk-Roc has maintained underground credibility while gaining commercial notoriety.

The same can be said for his adventurous and critically lauded debut album, "Chicken Eye" (his music is published by Airdog Music/Notting

Hill Music [BMI]), released on Independiente/Epic in the U.S. and on Airdog/Independiente in the U.K. on Sept. 22 and May 18, respectively. It's a hyperactive mélange of old-school hip-hop, early "electro" or "freestyle" à la Mantronix, machine-gun breaks, jazzy downbeats, house, and all musical styles in between.



DEEJAY PUNK-ROC

"I like to be unpredictable," says Punk-Roc. "My music is very spontaneous and open-minded, whether I'm recording in the studio or DJ'ing. I try to

do my own thing and hopefully break down some barriers along the way."

This ethos is most apparent in his wildly energetic live DJ sets, which hark back to groundbreaking New York clubs like Danceteria, Paradise Garage, and the Funhouse, where musical variety was the norm, not the exception.

While New York is Punk-Roc's base and main source of inspiration, it's been the European audiences, especially those in the U.K., that have embraced him.

"I love New York but prefer to live overseas," he says. "[Europeans] don't have such a deep history with the underground music from the States. Instead, they like what they like and, as a result, are more open-minded."

He adds, "As a black DJ and artist, I don't feel the pressure of [people

saying], 'You can only play house, hip-hop, or R&B' or 'How do you know about rock and punk?' Music is music. I find that people really appreciate hearing all sorts of stuff—things they know and things they've never heard before."

Punk-Roc finds that people in the U.S. are more cynical and predictable. "But even that's starting to turn around," he says, "which makes me happy."

Punk-Roc—who is managed by Andrew Erskine of Airdog Recordings and booked by Sam Kirby at New York-based ICM—has maintained a relentless global tour schedule throughout 1998. In addition to sharing the stage with the Prodigy, Meat Beat Manifesto, and Esthero, he was the featured DJ for the sold-out Family Values Tour, which featured Ice Cube and Korn as headliners. On Nov. 4, Punk-Roc embarked on his solo club tour of America. First stop: New York.

Because of his stylish fusing of musical sensibilities, several artists—the Beastie Boys, Korn, Pitchshifter, and the Force MDs—have already commissioned Punk-Roc for remix work.

As busy as he is, Punk-Roc is looking forward to returning to Liverpool, where he'll begin his follow-up album; he says it will feature vocalists and more live instrumentation.

"It's all about freedom of expression and representing the things that inspire you," he says. "I just want to be as adventurous as I can and accomplish the most that I can."

Billboard. **Dance** **HOT Breakouts**

NOVEMBER 28, 1998
CLUB PLAY

1. POWER JOI CARDWELL EIGHTBALL
2. NO NOS TENEMOS PROYECTO UNO H.O.L.A.
3. IN MY HOUSE THE P.I.M.P. PROJECT TOMMY BOY SILVER
4. LOOKING FOR THE PERFECT BEAT AFRIKA BAMBAATAA & THE SOUL SONIC FORCE TOMMY BOY
5. CONTACT BROOKLYN BOUNCE EDEL AMERICA

MAXI-SINGLES SALES

1. YOU BETTER MOUNT RUSHMORE MCA
2. I DON'T WANT TO MISS A THING ANGELS IN ACTION UNDER THE COVER
3. RELEASE ME ENGELBERT HUMPERDINCK INTERHIT
4. SWEETER LOVE BLUE 6 WAVE
5. PRAYER RYUICHI SAKAMOTO NINJA TUNES

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

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***					
1	2	3	9	CHANGES CUTTING 437 1 week at No. 1	SO PURE! FEATURING SHELEEN THOMAS
2	4	10	8	THE FIRST NIGHT ARISTA PROMO	◆ MONICA
3	5	9	7	CUBIK:98 2TT PROMO/UNIVERSAL	808 STATE
4	6	13	7	YOU BETTER MCA 55512	MOUNT RUSHMORE
5	7	11	8	I WANT YOUR LOVE NARCOTIC 014/STRICTLY RHYTHM	ROGER SANCHEZ PRESENTS TWILIGHT
6	11	15	7	FIND ANOTHER WOMAN GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
7	1	2	9	LOVE HIM ATLANTIC PRMO	DONNA LEWIS
8	3	1	8	THE FUTURE OF THE FUTURE (STAY GOLD) ARISTA 13566	DEEP DISH WITH EVERYTHING BUT THE GIRL
9	22	40	3	BELIEVE WARNER BROS. 44576	◆ CHER
10	17	26	5	STRONG IN LOVE EDEL AMERICA 3990	◆ CHICANE FEATURING MASON
11	18	29	5	I'M GONNA GET YA BABY EDEL AMERICA 4375	BLACK CONNECTION
12	16	24	6	GIVE AWAY MY FEAR EIGHTBALL 129	AETHER
13	8	4	10	THE FREAKS COME OUT TOMMY BOY SILVER LABEL 327/TOMMY BOY	◆ CEVIN FISHER'S BIG FREAK
14	9	5	11	TONIGHT...I'M DREAMING 4 PLAY 1014	FIFTY FIFTY
15	13	14	9	FEEL IT NERVOUS 20322	TIKO PRESENTS THE GROOVE FEAT. DAWN TALLMAN
16	20	25	5	TO THE RHYTHM PAGODA 45305/DRIVE	PEPSTAR
17	21	31	4	THIS JOY WELCOME WAX 001	VERNESSA MITCHELL
18	12	7	11	RAIN GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
19	26	34	4	DON'T LET THIS MOMENT END EPIC 79059	◆ GLORIA ESTEFAN
20	24	28	6	WHEN CAN OUR LOVE BEGIN KING STREET 1087	KIMARA LOVELACE
21	10	6	12	CAN'T GET HIGH WITHOUT U SUBLIMINAL 007/STRICTLY RHYTHM	JOEY NEGRO FEAT.G TAKA BOOM
22	31	37	3	I LIKE THE WAY 4 PLAY 1018	DENI HINES
23	33	44	3	JOIN IN THE CHANT WAVE 50033	KEVIN AVIANCE
24	15	12	10	JET SET JELLYBEAN 2539	DAT OVEN
25	29	33	6	BRING BACK THE LOVE STRICTLY RHYTHM 12554	95 NORTH PRESENTS LAURA HARRIS
26	14	8	11	NOBODY'S SUPPOSED TO BE HERE ARISTA 13551	◆ DEBORAH COX
*** Power Pick ***					
27	39	—	2	THESE ARE THE TIMES GEFEN PROMO/AQUA BOOGIE	PURE SUGAR
28	19	16	9	SUPERSTAR LOGIC 3000 54069/LOGIC	◆ NOVY VS. ENIAC
29	23	22	9	PORNSTAR SNAPT 2072/MAXI	BIG MUFF
30	34	35	6	LOVE IS ALL AROUND PRELUDE 0001	BRENDA DURMANN
31	36	43	3	YOU DON'T KNOW STRICTLY RHYTHM 12546	MASS SYNDICATE FEATURING SUSU BOBIEN
32	25	18	13	GREATER RADIO UNIVERSE PROMO/UNIVERSAL	DUKE
33	38	48	3	SNOW ON THE SAHARA EPIC PROMO	◆ ANGGUN
34	27	23	9	THE DOOR SFP 9526	CIRCUIT BOY
35	41	45	3	DAYS LIKE THIS COLUMBIA PROMO	◆ KENNY LATTIMORE
36	28	21	12	MOVIN' ON UNIVERSITY PROMO/INTERSCOPE	◆ MYA FEATURING SILKK THE SHOCKER
37	30	19	11	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
38	46	—	2	COLD WORLD TANTRUM 1511	EDDIE BAEZ FEATURING SYREN
39	40	42	4	KEEP LOOKIN' PLAYLAND 53320/PRIORITY	DELOUR DIMENSION FEATURING QUEEN MARY
*** Hot Shot Debut ***					
40	NEW	1	1	MUSCLES TWISTED 55488/MCA	CLUB 69 FEATURING SUZANNE PALMER
41	37	36	6	YOU USED TO HOLD ME '98 UNDERGROUND CONSTRUCTION 325	RAZOR N' GUIDO
42	44	—	2	WREK THA DISCOTEK TVT SOUNDTRAX PROMO/TVT	ROGER S. FEATURING SOULSON
43	47	—	2	WOMAN 2000 AV8 059	KANO & IZE-1
44	32	20	13	LET'S GO ALL THE WAY COLUMBIA 78958	◆ REACT
45	45	—	2	HOLLYWOOD RADIOACTIVE 55486	ANA VOOG
46	35	17	16	MUSIC SOUNDS BETTER WITH YOU ROULE 38561/VIRGIN	◆ STARDUST
47	NEW	1	1	WISHING ON A STAR BLACK CULTURE IMPORT/ATLANTIC	RANDY CRAWFORD
48	NEW	1	1	SUNSHINE DAY JELLYBEAN 2543	MATT BIANCO
49	42	27	15	LET ME GO...RELEASE ME H.O.L.A. 341070	VERONICA
50	48	47	6	SKY FITS HEAVEN MAVERICK IMPORT/WARNER BROS.	MADONNA

MAXI-SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1/GREATEST GAINER ***					
1	1	1	27	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	21 weeks at No. 1 ◆ BRANDY & MONICA
2	2	2	8	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	◆ DEBORAH COX
3	3	3	9	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS.	◆ DEPECHE MODE
4	6	5	8	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	◆ STARDUST
5	5	4	17	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
6	4	—	2	DON'T LET THIS MOMENT END/OYE (T) (X) EPIC 79059	◆ GLORIA ESTEFAN
7	7	6	30	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
8	9	9	33	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	◆ BACKSTREET BOYS
9	23	30	4	JUMP JIVE AN' WAIL (X) UNDER THE COVER 9807	BIG DADDY ORCHESTRA
10	10	8	22	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
11	11	10	25	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
12	8	15	4	WHAT DO YOU REMEMBER? (T) (X) CLASSIFIED 0255	M:G
13	RE-ENTRY	22	22	YOU WON'T FORGET ME (T) (X) RCA 65427	◆ LA BOUCHE
14	12	7	4	MUSCLES (T) (X) TWISTED 55488/MCA	CLUB 69 FEATURING SUZANNE PALMER
15	14	11	4	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
16	15	18	24	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
17	19	27	4	BACK IN YOUR ARMS AGAIN (T) (X) THIRD MILLENNIUM 1584	JUDY TORRES
18	16	20	14	IF I HAD THE CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
19	21	24	12	SUAVEMENTE (X) SONY DISCOS 82795	◆ ELVIS CRESPO
20	13	12	11	THINKIN' BOUT IT (T) (X) EASTWEST 63809/EEG	◆ GERALD LEVERT
21	27	13	16	CLOSING TIME (X) UNDER THE COVER 9803	SOKAOTIC
22	17	14	26	THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
23	22	—	2	IF I CAN'T HAVE YOU (T) (X) LOGIC 62020	◆ L.F.O. (LYTE FUNKY ONES) (FEATURING KAYO)
24	26	28	4	LOVE OF A LIFETIME (T) (X) METROPOLITAN 4530	COLLAGE
25	RE-ENTRY	10	10	IT'S NO GOOD (T) (X) MUTE/REPRISE 43845/WARNER BROS.	◆ DEPECHE MODE
26	35	25	32	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
27	31	19	12	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (T) (X) TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
28	20	22	42	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
29	29	29	45	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
30	18	16	36	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
31	41	—	5	GET UP (X) COLD FRONT 4186/K-TEL	ATOMIC BABIES
32	24	21	5	WHENEVER YOU'RE NEAR ME (T) (X) ARISTA 13554	◆ ACE OF BASE
*** Hot Shot Debut ***					
33	NEW	1	1	SUNRISE (T) (X) TWISTED 55492/MCA	WET DREAMS WITH KENARD
34	NEW	1	1	BELIEVE (T) (X) WARNER BROS. 44576	◆ CHER
35	34	31	18	CRUEL SUMMER (T) (X) ARISTA 13506	◆ ACE OF BASE
36	RE-ENTRY	16	16	MAGIC ORGASM (T) (X) TWISTED 55433/MCA	HOUSE HEROES
37	37	34	24	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
38	36	32	17	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
39	NEW	1	1	NEXT TIME (T) (X) CLASSIFIED 0311	PINAY
40	32	33	16	TAKE ME AWAY (T) (X) PHAT CAT 90001	MIX FACTORY
41	33	26	29	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
42	38	—	2	LOOKING FOR THE PERFECT BEAT (T) (X) TOMMY BOY 330	AFRIKA BAMBAATAA & SOUL SONIC FORCE
43	28	37	29	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET
44	49	48	11	RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
45	RE-ENTRY	6	6	EVERYBODY DANCE (T) (X) STRICTLY RHYTHM 12552	BARBARA TUCKER
46	50	36	12	SUMMER OF LOVE '98/ROAM (X) REPRISE 44519/WARNER BROS.	THE B-52'S
47	39	—	2	I STILL LOVE YOU (T) (X) METROPOLITAN 4529	LIL SUZY
48	30	—	2	YESTERDAY (T) (X) VA2 860875/MOTOWN	◆ DEBELAH MORGAN
49	NEW	1	1	FIND ANOTHER WOMAN (T) GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
50	46	44	35	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU

○ 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.

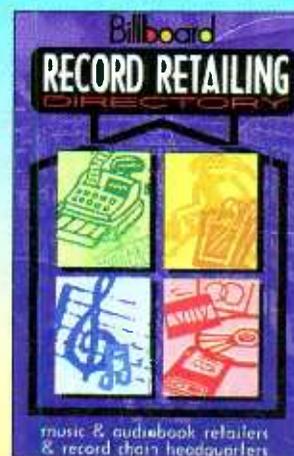
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Warren To Do First Solo Concert

BY CHET FLIPPO

NASHVILLE—"I'm terrified," says songwriter extraordinaire Diane Warren of her forthcoming solo concert debut in Nashville. "I've never been on a stage by myself in my life."



WARREN

Warren, whose recent songwriting ventures into the country music community have been hugely successful—and influential—will perform her first solo concert Dec. 1 at the Bluebird Cafe here.

"An Evening With Diane Warren" will present the songwriter in the intimate (110 seats) confines of the Bluebird, famed home to songwriters. The show, organized by MCA Nashville president Tony Brown, will benefit Park Center's Safe Havens, which serves homeless men and women with mental illness.

In preparing for the show, Warren confesses to an acute case of stage fright. "It'll be all songwriters in the house, I know," she says. "But it's a cool thing. The Bluebird is such a landmark, and I've never even been there... I've done a couple of those things with songwriters onstage. But I've never performed by myself."

Until her recent spate of big country hits, Warren came intermittently to Nashville, to visit friends here.

"Barbara Mandrell cut one of my songs years ago," she says, "but it was kind of hit or miss until recently. I couldn't get arrested in Nashville."

Then country success descended on her rapidly, with not one but two versions of her song "How Do I Live" recorded by Trisha Yearwood and LeAnn Rimes.

"Everybody knows the story of what happened there," Warren says of the song that appeared in the movie "Con Air" and became—via Rimes' version—the longest-running single in history on the Billboard Hot 100 Singles chart. It also won a country vocal Grammy for Yearwood. "Fortunately," she says, "in the end it worked out well for everybody concerned, and I have to confess that I was one of the ones who did really well by it. It was a hit all over the world."

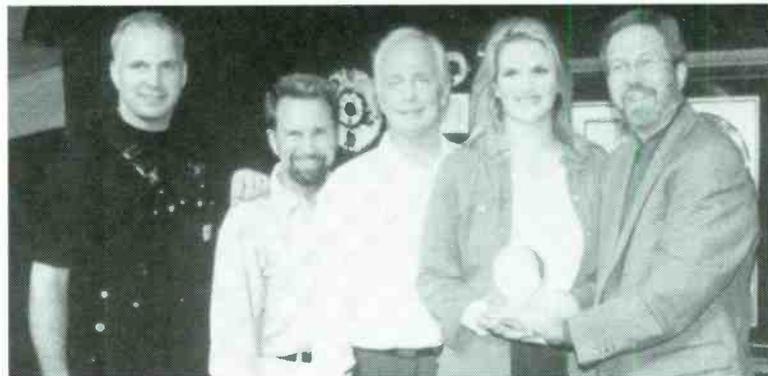
Warren's country contributions came quickly. Her song "What If," as recorded by Reba McEntire in 1997, became a major charity event benefiting the Salvation Army. The Faith Hill/Tim McGraw duet of Warren's "Just To Hear You Say That You Love Me" went to No. 3 on the Hot Country Singles & Tracks chart in 1998. Her song "To Get Me To You," as recorded by Lila McCann, is on the double-platinum-selling "Hope Floats" soundtrack. Mark Chesnutt has just released a country single of Warren's song "I Don't Want To Miss A Thing,"

which hit No. 1 on the Hot 100 Singles chart in a version by Aerosmith.

Obviously, Warren songs and country music are becoming a good combination.

But Warren says she never has an artist or a genre in mind when writing. "I don't label songs," she says. "To me, a great song is a great song. Country music is about great songs. I'm really lucky that people can hear past labels, can hear that they're great songs. And then put their own spin on them. I think this Mark Chesnutt version of 'I Don't Want To Miss A Thing' is great. Aerosmith's version was fabulous, and now Mark Ches-

(Continued on page 32)



Trisha Feted. MCA Nashville held a lakeside party for Trisha Yearwood to celebrate her 1998 successes. In addition to gold and platinum plaques, Tennessee first lady Martha Sundquist gave Yearwood a certificate from Gov. Don Sundquist naming her an official Tennessee ambassador, and touring partner Garth Brooks presented her with a new Chevrolet truck. Shown, from left, are Brooks, MCA Nashville president Tony Brown, MCA Nashville chairman Bruce Hinton, Yearwood, and Country Music Assn. executive director Ed Benson.

TNN Debuts Label With Christmas Set From Glen Campbell; New Box Of Hank Jr.

ANOTHER RECORD LABEL? Sort of, as Glen Campbell teams with TNN for its first CD release (*Billboard* Bulletin, Nov. 13).



CAMPBELL

The CD-release idea sprang from a TNN Christmas special, Campbell tells Nashville Scene. "It was just a natural thing to do," he says. Campbell says his TV special, "A Glen Campbell Christmas," airs on the network Dec. 2 (repeating Dec. 8 and 16), with special guests the Kinleys and Collin Raye.

"Then, TNN asked me about doing a CD based on the show, and I said, 'You ain't kiddin!'"

The CD, with the same name as the show, will be produced by Barry Beckett. It will contain 11 traditional Christmas songs performed by Campbell and will initially be sold only on TNN (from an 800 number) and on TNN's World Wide Web site, county.com, beginning Monday (23).

"It's a great way to bypass record labels, radio, and retail," Campbell notes.

TNN VP of programming Brian Hughes says the network has been considering issuing CDs and decided the Campbell special would be a logical place to start. He says it will be a long-term project, with eventual stocking at retail and a home video of the project. The CD itself will be on the TNN Classic Sessions label.

"You have artists who don't have labels," Hughes says, "who are still fantastic performers. Glen is still an amazing talent, and he's one who is known everywhere. He still has a great following. We thought a Christmas record would be a perfect experiment."

This particular CD, he notes, is a venture with three partners: TNN, Campbell, and Nashville drummer Eddie Bayers.

Campbell says the project is a natural for veteran artists like himself who are no longer on country radio or major Nashville labels. "The good Lord's taking good care of me," he says.

Meanwhile, TNN's "Prime Time Country" is cutting back its schedule from almost 200 original shows a year to about 110. Plans are for the show to travel more around the country and piggyback on events

such as the Academy of Country Music Awards in Los Angeles, the Houston Livestock and Rodeo Finals, and the National Rodeo Finals in Las Vegas.

The show also takes on a new day-to-day producer. Tisi Aylward, who replaces Rac Clark, has worked at Fox, Buena Vista, and "Live With Regis And Kathie Lee." Clark becomes senior VP of programming for the dick clark productions' Nashville office.

PEOPLE: Keith Stegall will produce George Jones' debut Asylum Records album. Recording begins in January for a planned May release.

Hank Williams Jr. has a career-retrospective CD package coming from Curb Records. "The Bocephus Box: The Hank Williams Collection 1979-1992" adds a fourth CD to its 1992 version. The set will feature previously unreleased material and is set for a Jan. 19, 1999, release date.

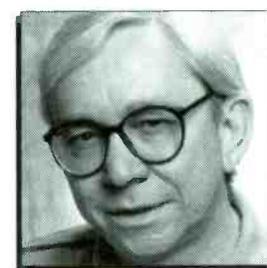
A number of country artists have recorded 30-second PSAs for American Red Cross efforts to aid hurricane victims in Honduras and Nicaragua. Copies of the spots—by Wynonna, Trisha Yearwood, Brooks & Dunn, George Strait, and Alan Jackson—are available from the Red Cross at 202-639-3025.

Sony/ATV Tree Publishing president/CEO Donna Hilley and publisher David Briggs will be inducted into the Alabama Music Hall of Fame on Jan. 29, 1999, in Huntsville, Ala.

ON THE ROW: Virgin Records Nashville officially names Susan Levy VP of artist development and Lori Lytle VP of publicity (*Billboard* Bulletin, Nov. 17). Both held the same positions at Capitol Nashville under president Scott Hendricks and now rejoin Hendricks at Virgin. The label also names Regina Stephens as manager of publicity and artist development.

Signings: Vern Gosdin, David Ball, Dale Watson, and Springer to Buddy Lee Attractions for exclusive worldwide representation... Ron Wallace to the Clif Doyle Agency... Bruce Bouton, Mary Danna, and Scott Miller to Famous Music.

Dan F. Ekback is promoted to VP of operations for Bluewater Music Corp.



by Chet Flippo

Vermont Farm's North Hollow Records Cultivates Honky-Tonk

BY JIM BESSMAN

NEW YORK—There are country music record labels—and then there's North Hollow Records.

The start-up company, whose first release is New York-based Elena Skye & the Demolition Band's "One Dog Town," operates out of North Hollow Farm in the Vermont town of Rochester. As its brochure notes, the farm, with some 450 head of cattle roaming freely, specializes in "natural beef from healthy animals raised in Vermont on lush pastures, grown without the use of hormonal implants, digestive stimulants, or antibiotics and finished on pesticide-free corn."

In other words, it's the real stuff—much like the music its companion record label also intends to produce.

"The new buzzword for this music is 'alternative country,'" notes Leslie Carlson, partner in the label with her brother, real estate developer Bryan Anthony. "But in my mind, it's the real thing."

As exemplified by Skye's album, North Hollow Records' interest is in the honky-tonk side of alt.country. "I grew up near Boston on honky-tonk music, listening to Waylon and Willie and Emmylou Harris and wearing a cowboy hat, vest, and boots," says Carlson. "There was a big honky-tonk

movement in Boston in the late '70s, with local bands with huge followings, like John Lincoln Wright & the Sour Mash Boys and the Estes Boys.

"The big labels passed them over because they had a renegade style that didn't quite fit a mold," Carlson continues. "They weren't from Nashville and they weren't Boston rock'n'roll bands but somewhere in between, with a style of music that has character and is a large step away from today's homogenized country."

Always entrepreneurial, Carlson has been a silversmith, a used-car saleswoman—she owned a dealership in Santa Fe, N.M.—and a graphic designer for an alternative publisher in Vermont. Three years ago, she hooked up with Myron Bowen, her partner in North Hollow Farm.

At the time, Carlson was producing mainly bluegrass music for Record Company of Vermont, a traditional country music label. While producing an album for the Estes Boys, she met Skye, who's also a freelance journalist and was writing about the Estes group. Impressed by Skye's demo tapes, Carlson was going to produce a session with her for Record Company of Vermont, but that label hit hard times, and she launched North Hollow Records last February.

(Continued on page 32)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/GREATEST GAINER ***						
1	1	1	54	SHANIA TWAIN [▲] MERCURY 536003 (10.98 EQ/16.98) 22 weeks at No. 1	COME ON OVER	1
2	2	2	42	DIXIE CHICKS [▲] MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	2
3	3	3	26	SOUNDTRACK [▲] CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
4	4	4	30	FAITH HILL [▲] WARNER BROS. 46790 (10.98/16.98)	FAITH	2
5	7	7	4	TOBY KEITH MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5
6	5	8	12	ALABAMA [▲] RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
7	6	5	11	ALAN JACKSON [▲] ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
*** Hot Shot Debut ***						
8	NEW	1	1	SOUNDTRACK 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	8
9	8	6	4	DEANA CARTER CAPITOL 21142/CAPITOL NASHVILLE (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
10	14	23	7	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA MCA NASHVILLE 70038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	10
11	9	9	24	BROOKS & DUNN [▲] ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
12	10	10	76	TIM MCGRAW [▲] CURB 77886 (10.98/16.98)	EVERYWHERE	1
13	11	11	28	MARK WILLS [●] MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	8
14	13	13	51	GARTH BROOKS [▲] CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
15	12	12	24	REBA MCENTIRE [▲] MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
16	17	17	35	JO DEE MESSINA [●] CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
17	18	18	28	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
18	15	14	14	VINCE GILL [●] MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
19	16	16	30	GEORGE STRAIT [▲] MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
20	20	21	28	LEANN RIMES [▲] CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
21	28	40	6	MARTINA MCBRIDE RCA 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	21
22	21	19	5	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
23	19	15	18	TRISHA YEARWOOD [●] MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
24	22	24	16	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
25	26	27	64	MARTINA MCBRIDE [▲] RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
26	25	26	61	BROOKS & DUNN [▲] ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
27	24	20	8	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
28	23	22	5	TRAVIS TRITT WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
29	30	36	14	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	20
30	27	25	8	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
31	29	28	23	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
32	32	—	2	BILLY RAY CYRUS MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32
33	31	29	18	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
34	34	34	62	LEANN RIMES [▲] CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
35	35	32	26	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
36	33	30	64	TRISHA YEARWOOD [▲] MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
37	36	33	11	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13

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
38	38	35	18	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
39	39	41	6	AARON TIPPIN LYRIC STREET 165003/HOLLYWOOD (10.98 EQ/16.98)	WHAT THIS COUNTRY NEEDS	33
40	37	37	70	KENNY CHESNEY [●] BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
41	41	39	7	BLACKHAWK ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
42	42	44	28	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
*** PACESETTER ***						
43	55	—	2	THE TRACTORS ARISTA NASHVILLE 18878 (10.98/16.98)	FARMERS IN A CHANGING WORLD	43
44	40	31	10	VARIOUS ARTISTS ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
45	56	69	3	VARIOUS ARTISTS HIP-O 40124/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS II	45
46	44	42	30	STEVE WARINER CAPITOL 94482/CAPITOL NASHVILLE (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
47	47	48	3	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	47
48	43	38	11	WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98)	TEATRO	17
49	49	45	26	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
50	48	47	64	COLLIN RAYE [▲] EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
51	46	43	27	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
52	50	46	54	SAMMY KERSHAW [●] MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
53	45	51	7	LORRIE MORGAN BNA 67627/RLG (10.98/16.98)	SECRET LOVE	36
54	51	49	30	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
55	53	52	25	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
56	52	50	57	JOHN MICHAEL MONTGOMERY [●] ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
57	54	54	30	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
58	58	56	80	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
59	64	55	21	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	49
60	57	63	4	CONFEDERATE RAILROAD ATLANTIC 83024/AG (10.98/16.98)	KEEP ON ROCKIN'	57
61	61	—	2	LINDA DAVIS DREAMWORKS 50100/GEFFEN (10.98/16.98)	I'M YOURS	61
62	60	53	23	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
63	59	57	56	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
64	62	62	82	GEORGE STRAIT [▲] MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
65	63	59	76	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
66	67	61	23	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
67	71	—	2	VARIOUS ARTISTS ATLANTIC 83090/AG (10.98/17.98)	THE CIVIL WAR: THE NASHVILLE SESSIONS	67
68	68	68	3	T. GRAHAM BROWN INTERSOUND 9346/PLATINUM (10.98/16.98)	WINE INTO WATER	68
69	69	—	2	DON WILLIAMS GIANT 24709/WARNER BROS. (10.98/16.98)	I TURN THE PAGE	69
70	65	60	34	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
71	66	58	8	VARIOUS ARTISTS COLUMBIA 68073/SONY (10.98 EQ/17.98)	TRIBUTE TO TRADITION	36
72	70	73	12	DOLLY PARTON DECCA 70041/MCA NASHVILLE (10.98/16.98)	HUNGRY AGAIN	23
73	RE-ENTRY	67	67	CLINT BLACK [●] RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
74	RE-ENTRY	15	15	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	58
75	RE-ENTRY	73	73	LILA MCCANN [●] ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8

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

Billboard Top Country Catalog Albums

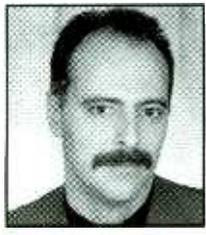
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
NOVEMBER 28, 1998

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 [▲] 10 CAPITOL NASHVILLE 29689 (10.98/15.98) 28 weeks at No. 1	THE HITS	169
2	2	SHANIA TWAIN [▲] 10 MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	197
3	3	ALAN JACKSON [▲] 4 ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	160
4	4	LEANN RIMES [▲] 8 CURB 77821 (10.98/15.98)	BLUE	123
5	15	GARTH BROOKS [▲] 3 CAPITOL NASHVILLE 98742 (7.98/11.98)	BEYOND THE SEASON	85
6	7	PATSY CLINE [▲] 8 MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	608
7	6	HANK WILLIAMS, JR. [▲] 4 CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	233
8	5	CHARLIE DANIELS [●] EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	204
9	9	DEANA CARTER [▲] 4 CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	115
10	14	JOHN DENVER & THE MUPPETS [▲] LASERLIGHT 12761 (3.98/5.98)	A CHRISTMAS TOGETHER	20
11	22	BURL IVES MCA NASHVILLE 22177 (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	4
12	10	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	57
13	—	JOHN DENVER RCA 67641 (10.98/16.98)	ROCKY MOUNTAIN CHRISTMAS	5

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	11	TIM MCGRAW [▲] 5 CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	243
15	13	SHANIA TWAIN [●] MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	107
16	12	TRAVIS TRITT [▲] WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	161
17	8	WILLIE NELSON [●] COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	223
18	—	JOHN DENVER LASERLIGHT 12762 (3.98/6.98)	CHRISTMAS LIKE A LULLABY	6
19	16	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	63
20	17	THE CHARLIE DANIELS BAND [▲] 3 EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	466
21	20	GEORGE STRAIT [▲] 9 MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	321
22	—	REBA MCENTIRE [▲] MCA NASHVILLE 42031 (2.98/5.98)	MERRY CHRISTMAS TO YOU	46
23	23	GEORGE STRAIT [▲] 3 MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	145
24	19	VINCE GILL [▲] 3 MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	228
25	18	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	86

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.

COUNTRY CORNER



by Wade Jessen

BENEATH A PAINTED SKY: Dixie Chicks maintain control at the top of Billboard's Hot Country Singles & Tracks chart for the fourth consecutive week, despite a deficit of 133 plays from last issue. "Wide Open Spaces" (Monument) finishes 441 plays ahead of Lee Ann Womack's "A Little Past Little Rock" (Decca), which holds at No. 2, down 88 plays. The remaining titles in the top 10 each post gains in excess of 100 spins, with Faith Hill's "Let Me Let Go" (Warner Bros.) taking the most substantial increase, up 430 to rise 7-4.

Wade Hayes notches 22 weeks on our airplay chart as "How Do You Sleep At Night" (Columbia) gains 320 plays to rise 19-13. Hayes' track has spent more time on the chart than any other bulleting title this issue. Airplay is detected at 160 monitored signals, including KVOO Tulsa, Okla.; WDSY Pittsburgh; and KJYY Des Moines, Iowa.

Collecting 3,015 plays, BlackHawk's "There You Have It" (Arista/Nashville) jumps 24-19 and is the only title to cross the Airpower threshold (3,000 spins for the first time), up 183 plays. Each of our 163 monitored stations register airplay, including new spins at four outlets: KSON San Diego, KXXY Oklahoma City, WUSN Chicago, and WWKA Orlando, Fla.

JOE KNOWS HOW TO LIVE: Joe Diffie gives songwriter Kenny O'Dell an encore with his classic "Behind Closed Doors," a No. 1 for the late Charlie Rich in 1973, as Diffie's version bows at No. 65 on Hot Country Singles & Tracks. You might remember O'Dell from his brief '70s recording career or as the composer of "Mama He's Crazy," the first No. 1 for the Judds in '84. The updated reading is taken from Columbia's "Tribute To Tradition" set, which finishes at No. 71 on Top Country Albums. Despite the Columbia link, "Behind Closed Doors" was issued by Epic's Nashville shop, Diffie's label, which is also working the song at country stations. Incidentally, Epic is also the imprint that issued Rich's version 25 years ago.

WALTZ OF THE ANGELS: "Touched By An Angel: The Album" (550 Music/Epic), a companion package for the similarly titled CBS-TV show, opens at No. 8 on Top Country Albums with approximately 17,000 scans. The lead single from the new compilation is the Kinleys' "Somebody's Out There Watching" (Epic), which rises 48-45 on Hot Country Singles & Tracks, up 136 plays. The accompanying videoclip arrived at video outlets Nov. 20, and Epic promotion VP Rob Dalton says a radio promotion involving country stations in the top 50 radio markets is under way. The prize packages include trips to Salt Lake City, where the show is taped on location, and a walk-on speaking role in an upcoming episode of the show.

Other country artists who appear on the set include Deana Carter, Martina McBride, Faith Hill, and Wynonna, who contributes two tracks and appeared on the TV show Nov. 15. The album stands at No. 105 on The Billboard 200 and at No. 3 on the unpublished Top Contemporary Christian albums chart.

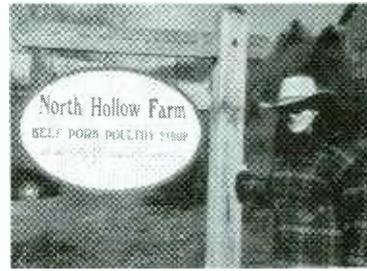
VERMONT FARM'S NORTH HOLLOW RECORDS CULTIVATES HONKY-TONK

(Continued from page 30)

Singer/songwriter Skye and her band's co-founder/guitarist, Boo Reiners, are featured performers at Greg Garing's Alphabet City Opry, the highly publicized old-time country music jamboree held Monday nights at Manhattan's East Village bistro 9C (Billboard, March 21). To celebrate the Garing-produced "One Dog Town," Carlson ventured down to 9C—her first trip to New York in 20 years—and hosted an Oct. 26 record-release party featuring North Hollow Farms' "Direct From The Farm Specials."

"What impressed me about Elena was her renegade songwriting style—her way of taking serious lyrics about failed relationships and making the songs upbeat, rather than whining like a lot of women songwriters," says Carlson. "She's a unique person with a heart of gold that shines through her songs, but she's gutsy and is a really hard worker who gets out and plays, which is important for a small record company."

North Hollow Records' own work ethic is similarly lauded by its California-based distributor, Hepcat Distribution. "The product is very good, and they're very professional and dedicated and have done a lot to help us get it out," says Hepcat GM Mary Bricks.



Leslie Carlson at North Hollow Farm, home of North Hollow Records.

Next up on North Hollow's plate is a forthcoming album from the Alan Estes Band, headed by the eldest Estes brother. Under consideration is an album from Celtic rock band

Lenahan, though Carlson hopes to buy out Record Company of Vermont and then release Lenahan on that label, thereby reserving North Hollow Records for honky-tonk product.

"I always wanted to be a cowgirl, and here I am rounding up cattle and recording honky-tonk music," says Carlson. "I think of life as a balancing act between the creative and the routine: While I'm shoveling horse manure, I'm listening to the latest demo and thinking about its possibilities."

Incidentally, North Hollow Farms also offers maple syrup and naturally grown Vermont pork and chicken, with a "Meat For A Month" special priced at \$49.95.

WARREN TO DO FIRST SOLO CONCERT

(Continued from page 30)

nut takes it in a different direction, but it's still a great performance. A different kind of great performance."

Good songs, she notes, are inherently sturdy vehicles, capable of being stretched and bent. "Who would have thought," she says, "that 'How Do I Live' could also turn into such a huge dance record? I never thought of it as a dance song. Songs change. All I do is sit down and try to write the best

song I can write. If you try to write a song for one person, one artist, then it's only for that one person, and that's pigeonholing it. But if you write a great song, it's for everybody."

Warren says she usually knows when she finishes a song how good it is. "I can tell when I've written a hit song," she says. "I can't tell if it will be a hit, because there's too many things beyond my control. When I have hits, I'm always amazed that one got through."

Although she's no expert on country music, Warren says that overall, she likes what she hears. "Country always has great songs," she says. "Great singers. Trisha's a great singer; LeAnn's a great singer. I think Mark Chesnutt's a great singer. I love Garth Brooks' voice. I'd love to do something with him."

A self-confessed "Valley girl," Warren says she loves Nashville but could not envisage living here. "Too many songwriters," she says. "I was waiting in line at this restaurant, and—just for the hell of it—I asked how many people on line were songwriters. They all held up their hands, including the people who worked at the restaurant. Out here [in Los Angeles], everybody's a screenwriter. But at least they don't pitch me their scripts."



Busy Man. Mercury Nashville artist Billy Ray Cyrus was greeted by his brain trust after a recent concert at the Alex Theatre in Glendale, Calif. Shown, from left, are Al Schiltz of As Is Management, Cyrus, Lee Solters of Lee Solters Public Relations, and Jim Gosnell of the Agency for the Performing Arts.

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

- TITLE (Publisher—Licensing Org.) Sheet Music Dist.
- 18 ABSENCE OF THE HEART (EMI Princeton Street, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/In The Fairway, ASCAP/Hamstein Cumberland, BMI/Hardtail Hits, BMI) HL/WBM
 - 65 BEHIND CLOSED DOORS (Warner House of Music, BMI)
 - 66 THE BIG ONE (Rites of Passage, BMI)
 - 41 A BITTER END (BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM
 - 75 BURNIN' THE ROADHOUSE DOWN (Songs Of Peer, ASCAP/Steve Warner, BMI) HL/WBM
 - 40 BUSY MAN (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM
 - 37 BY THE BOOK (Warner-Tamerlane, BMI/EMI April, ASCAP/Jkds, ASCAP) HL/WBM
 - 72 CAN'T STOP THINKIN' 'BOUT THAT (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Killen-Turner, BMI/We're Brewin' Hits, BMI) HL
 - 16 DON'T LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
 - 73 DRIVE ME WILD (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cat IV, ASCAP/Cooter Moe, ASCAP)
 - 47 EVERY LITTLE WHISPER (Hamstein Cumberland, BMI/KidJulie, BMI/Steve Warner, BMI) WBM
 - 23 EVERYTHING'S CHANGED (Five Cowboys, BMI/Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
 - 74 EVERY TIME (Still Working For The Man, BMI/EMI Blackwood, BMI/Garden Angel, BMI) HL
 - 36 FLY (THE ANGEL SONG) (Golden Phoenix, SOCAN/Kiyasongs, SOCAN/Rory Bourke, BMI) WBM
 - 24 FOR A LITTLE WHILE (Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
 - 31 FOREVER LOVE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Starstruck Angel, BMI/Missoula, BMI) HL
 - 15 FOR YOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Gitterfish, BMI/Buna Boy, BMI) WBM
 - 68 FROM WHERE I STAND (Wait No More, BMI/Mighty Nice, BMI/Blue Water, BMI/Tom Collins, BMI)
 - 22 GETCHA SOME (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Waccissa River, BMI/MRBI, BMI) HL
 - 34 GUILTY (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL
 - 26 HOLD ON TO ME (Reynolds, BMI/Bayou Boy, BMI) HL
 - 20 HONEY, I'M HOME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
 - 12 HOW DO YOU FALL IN LOVE (Maypop, BMI/Wildcountry, BMI) WBM
 - 13 HOW DO YOU SLEEP AT NIGHT (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings, SESAC) HL/WBM
 - 7 HUSBANDS AND WIVES (Sony/ATV Tree, BMI) HL
 - 46 I DON'T WANT TO MISS A THING (Realsongs, ASCAP)
 - 30 IF I LOST YOU (Post Oak, BMI/Edisto, ASCAP) HL
 - 35 I'LL GO ON LOVING YOU (Spur 66, SESAC/Moraine, SESAC/Little Duck, SESAC)
 - 59 I'LL TAKE TODAY (Seven Summits, BMI/Will Robinsons,

- BMI/Irving, BMI) HL/WBM
- 62 I'M A COWBOY (Twin Spurs, BMI/Muy Bueno, BMI/Blind Sparrow, BMI)
- 29 I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 51 I'M YOURS (Gravitron, SESAC/Blakemore Avenue, ASCAP/Full Keel, ASCAP) WBM
- 3 I MUST BE LOVE (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM
- 9 IT'S YOUR SONG (Gooby, BMI/Pan For Gold, BMI/Copyright Management, BMI)
- 61 I WALK THE LINE REVISITED (Sony/ATV Tunes, ASCAP/House Of Cash, BMI/Bug, BMI) HL
- 39 I WILL STAND (Scarlett Sister, ASCAP/Still Working For The Woman, ASCAP/Sweet Two O Five, BMI/Frankly Scarlett, BMI/First And Goal, BMI)
- 58 I WON'T LIE (EMI April, ASCAP/Pedalhead, ASCAP/Famous, ASCAP) HL
- 33 KINDLY KEEP IT COUNTRY (Viny Mae, BMI) WBM
- 67 LEAVE MY MAMA OUT OF THIS (Blue Lake, BMI/Terrace, BMI/Spit & Shoelace, BMI/In The Air, BMI/A Hard Day's Write, BMI/Careers-BMG, BMI/Mama's Blessing, ASCAP) HL
- 4 LET ME LET GO (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) HL/WBM
- 2 A LITTLE PAST LITTLE ROCK (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM
- 63 LOOSEN UP MY STRINGS (Blackened, BMI) WBM
- 38 NO PLACE THAT FAR (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
- 44 NOTHING' NEW UNDER THE MOON (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Wildcountry, BMI/Mike Curb, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) HL/WBM
- 49 ONE DAY LEFT TO LIVE (Acuff-Rose, BMI/That's A Smash, BMI/Mike Curb, BMI/CPN, ASCAP) WBM
- 56 ORDINARY LIFE (McSpadden-Smith, BMI/Magnolia Hill, ASCAP)
- 70 POWERFUL THING (Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Fire Feather, ASCAP)
- 10 RIGHT ON THE MONEY (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 57 SHORTEENIN' BREAD (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquapin, BMI/CVB, BMI/Atlantic Meridian, BMI)
- 53 SLOW DOWN (Gitterfish, BMI/Buna Boy, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM
- 45 SOMEBODY'S OUT THERE WATCHING (Warner-Tamerlane, BMI/Puckalesia, BMI/Nomad-Noman, BMI/Franne Golde, BMI/Windswept Pacific, BMI) WBM
- 6 SOMEONE YOU USED TO KNOW (Melanie Howard, ASCAP/Big Giant, BMI/Warner-Tamerlane, BMI)
- 48 SOMETHING TO THINK ABOUT (EMI Blackwood, BMI/Ty Land, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
- 21 SPIRIT OF A BOY WISDOM OF A MAN (WB, ASCAP/Big Tractor, ASCAP/War Bride, ASCAP) WBM
- 25 STAND BESIDE ME (Hamstein Cumberland, BMI) WBM
- 50 STRAIGHT TEQUILA (Top Brass, ASCAP/Penny Annie, BMI/House Of Penny, BMI/Copperfield, BMI)
- 43 TAKE ME (EMI Blackwood, BMI/Singles Only, BMI/Sony/ATV Tree, BMI) HL
- 19 THERE YOU ARE IT (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
- 60 THESE ARMS OF MINE (Curbsongs, ASCAP/Kinetic Diamond II, ASCAP/Emilaur, BMI)
- 55 TICKET OUT OF KANSAS (Tom Collins, BMI) WBM
- 71 TOUCHDOWN TENNESSEE (Acuff-Rose, BMI)
- 28 UNBELIEVABLE (Mighty Nice, BMI/Al Andersongs, BMI/Longitude, BMI/My Life's Work, BMI) HL/WBM
- 5 WE REALLY SHOULDN'T BE DOING THIS (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
- 54 WHEN I GROW UP (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM
- 64 WHEN YOU GET TO BE YOU (Hamstein Cumberland, ASCAP/Curtis Wright, ASCAP/WB, ASCAP/Cory Rock, ASCAP/Doctor Dan, BMI/Take The Vow, BMI) WBM
- 17 WHERE THE GREEN GRASS GROWS (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 42 WHERE YOUR ROAD LEADS (EMI April, ASCAP/Desmobile, ASCAP/Manor House, ASCAP/BMG, ASCAP) HL
- 1 WIDE OPEN SPACES (Pie-Eyed Groobee, BMI/Groobee, BMI)
- 52 WINE INTO WATER (EMI Blackwood, BMI/River Of Time, BMI/Burch Brothers, BMI/Ted Hewitt, ASCAP) HL
- 14 WRONG AGAIN (Still Working For The Man, BMI/Dyad, BMI)
- 32 WRONG NIGHT (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM
- 69 YOU HAVEN'T LEFT ME YET (Irving, BMI/Colter Bay, BMI/Neon Sky, ASCAP) WBM
- 27 YOU MOVE ME (PolyGram International, ASCAP/Piercepittsongs, ASCAP) HL
- 11 YOU'RE BEGINNING TO GET TO ME (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM
- 8 YOU'RE EASY ON THE EYES (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/PolyGram International, ASCAP/Terr-000, ASCAP) HL/WBM

Billboard HOT COUNTRY SINGLES & TRACKS

NOVEMBER 28, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	15	*** No. 1 *** WIDE OPEN SPACES P. WORLEY, B. CHANCEY (S. GIBSON)		1
2	2	2	17	◆ LEE ANN WOMACK (C) (D) (V) DECCA 72068		2
3	3	6	16	TY HERNDON (V) EPIC 79049		3
4	7	13	12	◆ FAITH HILL WARNER BROS. ALBUM CUT		4
5	4	7	16	GEORGE STRAIT (V) MCA NASHVILLE 72071		4
6	6	15	15	COLLIN RAYE (C) (D) EPIC 79011		6
7	5	11	10	BROOKS & DUNN (V) ARISTA NASHVILLE 13143		5
8	8	14	14	◆ TERRI CLARK (V) MERCURY 566218		8
9	10	33	3	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE		9
10	9	17	7	ALAN JACKSON (V) ARISTA NASHVILLE 13136		9
11	13	18	15	CLAY WALKER (C) (D) (V) GIANT 17158/REPRISE		11
12	11	3	18	◆ ALABAMA (V) RCA 65561		2
13	19	19	22	WADE HAYES COLUMBIA ALBUM CUT		13
14	18	21	11	MARTINA MCBRIDE (C) (D) (V) RCA 65456		14
15	21	22	17	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023		15
16	14	10	20	◆ MARK WILLS (V) MERCURY 566054		2
17	15	12	21	TIM MCGRAW CURB ALBUM CUT		1
18	20	20	10	◆ DEANA CARTER (V) CAPITOL 58738/CAPITOL NASHVILLE		18
*** AIRPOWER ***						
19	24	23	14	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134		19
20	12	8	19	◆ SHANIA TWAIN (V) MERCURY 566220		1
21	25	29	8	◆ RANDY TRAVIS DREAMWORKS ALBUM CUT		21
22	26	25	12	◆ TOBY KEITH (V) MERCURY 566432		22
23	22	16	22	◆ LONESTAR BNA ALBUM CUT		2
24	35	46	4	TIM MCGRAW CURB ALBUM CUT		24
25	31	37	8	◆ JO DEE MESSINA CURB ALBUM CUT		25
26	29	31	8	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84197		26
27	16	5	15	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE		3
28	34	39	5	◆ DIAMOND RIO (V) ARISTA NASHVILLE 13138		28
29	27	28	28	◆ JO DEE MESSINA (C) (D) (V) CURB 73034		1
30	32	32	14	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17152		30
31	17	4	19	◆ REBA (V) MCA NASHVILLE 72062		4
32	44	59	3	REBA (V) MCA NASHVILLE 72075		32
33	37	35	8	VINCE GILL (V) MCA NASHVILLE 72072		33
34	38	38	14	◆ THE WARREN BROTHERS (C) (D) (V) BNA 65552		34
35	36	34	18	◆ ALAN JACKSON (V) ARISTA NASHVILLE 13135		3
36	42	44	6	◆ THE WILKINSONS (C) (D) (V) GIANT 17131/REPRISE		36
37	39	40	10	MICHAEL PETERSON REPRISE ALBUM CUT		37
38	40	42	9	◆ SARA EVANS (C) (D) (V) RCA 65584		38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	28	27	16	◆ KENNY CHESNEY (C) (D) (V) BNA 65570		27
40	45	53	5	◆ BILLY RAY CYRUS (V) MERCURY 566582		40
41	41	41	12	◆ DERYL DODD (C) (D) COLUMBIA 79013		41
42	33	24	11	◆ TRISHA YEARWOOD (DUET WITH GARTH BROOKS) (V) MCA NASHVILLE 72070		18
43	46	45	9	◆ LARI WHITE LYRIC STREET ALBUM CUT		43
44	43	36	18	LEANN RIMES CURB ALBUM CUT/MCG		10
45	48	52	6	◆ THE KINLEYS (C) (D) EPIC 79064		45
46	75	—	2	MARK CHESNUTT DECCA ALBUM CUT		46
47	47	50	7	STEVE WARINER CAPITOL ALBUM CUT/CAPITOL NASHVILLE		47
48	50	48	10	DAVID KERSH CURB ALBUM CUT		46
49	51	49	8	◆ SAMMY KERSHAW (C) (D) (V) MERCURY 566052		49
50	49	47	13	◆ TRINI TRIGGS (C) (D) (V) CURB 73066/MCG		47
51	52	56	5	◆ LINDA DAVIS (C) (D) DREAMWORKS 59015		51
52	53	51	11	◆ T. GRAHAM BROWN INTERLOUND ALBUM CUT		51
53	56	57	9	◆ MARK NESLER ASYLUM ALBUM CUT		53
54	55	55	7	◆ CLINT DANIELS (V) ARISTA NASHVILLE 13137		54
55	54	54	6	◆ JENNY SIMPSON (C) (D) (V) MERCURY 566476		54
56	57	60	4	◆ CHAD BROCK (C) (D) (V) WARNER BROS. 17136		56
57	61	—	2	◆ THE TRACTORS ARISTA NASHVILLE ALBUM CUT		57
58	62	68	4	◆ SHANNON BROWN (C) (D) (V) ARISTA NASHVILLE 13144		58
59	66	—	3	◆ GARY ALLAN (V) DECCA 72079		59
*** Hot Shot Debut ***						
60	NEW	1	1	◆ THESE ARMS OF MINE W.C. RIMES (J. TWEEL, G. THOMPSON)		60
61	69	62	4	RODNEY CROWELL WITH JOHNNY CASH (C) (D) (V) REPRISE 17149		61
62	63	64	7	◆ BILL ENGVALL WARNER BROS. ALBUM CUT		60
63	60	63	16	CLINT BLACK (V) RCA 65585		12
64	65	66	3	LISA BROKOP (C) (D) COLUMBIA 79012		64
65	NEW	1	1	JOE DIFFIE EPIC ALBUM CUT		65
66	71	—	2	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT		66
67	59	71	3	MONTY HOLMES BANG II ALBUM CUT		59
68	NEW	1	1	SUZY BOGGUSS CAPITOL ALBUM CUT/CAPITOL NASHVILLE		68
69	74	—	3	GEORGE STRAIT MCA NASHVILLE ALBUM CUT		69
70	NEW	1	1	TRISHA YEARWOOD (V) MCA NASHVILLE 72082		70
71	NEW	1	1	KENNY CHESNEY BNA PROMO SINGLE		71
72	67	—	2	RICOCHET COLUMBIA ALBUM CUT		67
73	73	65	3	SAWYER BROWN CURB ALBUM CUT		65
74	58	43	12	PAM TILLIS (V) ARISTA NASHVILLE 13129		38
75	RE-ENTRY	20	20	STEVE WARINER (DUET WITH GARTH BROOKS) (V) CAPITOL 58716/CAPITOL NASHVILLE		26

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



NOVEMBER 28, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	37	*** No. 1 *** THIS KISS ● WARNER BROS. 17247	
2	2	2	21	26 CENTS GIANT 17197/WARNER BROS.	
3	3	3	10	FOR YOU I WILL LYRIC STREET 164023/HOLLYWOOD	
4	4	4	38	I'M ALRIGHT/BYE BYE ● CURB 73034	
5	5	5	9	IF I LOST YOU WARNER BROS. 17152	
6	9	9	10	SOMEONE YOU USED TO KNOW EPIC 79011/SONY	
7	7	6	15	WIDE OPEN SPACES MONUMENT 79003/SONY	
8	20	—	2	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	
9	10	11	10	I WILL STAND BNA 65570/RLG	
10	6	8	33	COMMITMENT ● CURB 73055	
11	8	7	11	A LITTLE PAST LITTLE ROCK DECCA 72068/MCA NASHVILLE	
12	11	10	76	HOW DO I LIVE ▲ ³ CURB 73022	
13	12	14	4	HOLD ON TO ME ATLANTIC 84197/AG	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	13	6	THERE YOU HAVE IT ARISTA NASHVILLE 13134	
15	23	—	2	NO PLACE THAT FAR RCA 65584/RLG	
16	21	22	3	GUILTY BNA 65552/RLG	
17	19	16	18	COVER YOU IN KISSES ATLANTIC 84157/AG	
18	16	15	12	WRONG AGAIN/HAPPY GIRL RCA 65456/RLG	
19	14	12	27	ONE HEART AT A TIME ATLANTIC 84117/AG	
20	RE-ENTRY	23	23	IF YOU EVER HAVE FOREVER IN MIND MCA NASHVILLE 72055	
21	18	17	4	STRAIGHT TEQUILA CURB 73066	
22	RE-ENTRY	22	22	STEPPING STONE LYRIC STREET 164019/HOLLYWOOD	
23	15	19	18	THE HOLE DREAMWORKS 59010/GEFFEN	
24	17	18	6	ONE DAY LEFT TO LIVE/HONKY TONK AMERICA MERCURY 566052	
25	22	20	32	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	

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.

Artists & Music

TOP CLASSICAL ALBUMS TM

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	32	ANDREA BOCELLI ● PHILIPS 533123 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM 24 weeks at No. 1
2	4	52	ANDREA BOCELLI PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
3	3	13	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
4	2	2	VARIOUS ARTISTS AMERICAN GRAMAPHONE 298 (10.98/15.98)	RENAISSANCE HOLIDAY
5	6	7	DOMINGO/BRIGHTMAN/LOTTI SONY CLASSICAL 60804 (10.98 EQ/16.98)	A GALA CHRISTMAS IN VIENNA
6	5	4	CECILIA BARTOLI LONDON 455981 (10.98 EQ/16.98)	LIVE IN ITALY
7	7	2	BARTOLI/BOCELLI/TERFEL DG 459146 (17.98 EQ CD)	HYMN FOR THE WORLD 2
8	9	44	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
9	NEW		WYNTON MARSALIS SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON
10	NEW		PAUL GALBRAITH DELOS 3232 (31.98 CD)	J.S. BACH: THE SIX SONATAS AND PARTITAS
11	NEW		JOSE CURA ERATO 23138 (16.97 CD)	ANHELO
12	11	21	DON CAMPBELL SPRING HILL 6501 (17.98 CD)	THE MOZART EFFECT: STRENGTHEN THE MIND
13	RE-ENTRY		ANDRE RIEU PHILIPS 534266 (10.98 EQ/16.98)	IN CONCERT
14	15	8	SERGEI RACHMANINOFF TELARC 80489 (10.98/15.98)	A WINDOW IN TIME
15	14	20	DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2

TOP CLASSICAL CROSSOVER TM

1	1	12	LONDON SYMPHONY ORCHESTRA (HORNER) SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC 12 weeks at No. 1
2	2	60	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ● NEMO STUDIO/ANGEL 56511 (9.98/16.98) HS	TIME TO SAY GOODBYE
3	3	4	VARIOUS ARTISTS LONDON 460600 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA
4	6	5	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 63252 (10.98/17.98)	HOLIDAY POPS
5	4	9	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3715 (15.98 CD)	MAIDEN OF MYSTERIES
6	9	12	PLACIDO DOMINGO ATLANTIC 23794 (16.98 CD)	FOR LOVE
7	7	14	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98) (HS)	GOES CLASSIC
8	8	18	VANESSA MAE VIRGIN 45443 (9.98/16.98)	STORM
9	5	6	BRYN TERFEL DG 457628 (17.98 EQ CD)	IF EVER I WOULD LEAVE YOU
10	10	56	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
11	11	40	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
12	12	16	JOSHUA BELL/LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 60659 (10.98 EQ/16.98)	GERSHWIN FANTASY
13	15	27	VARIOUS ARTISTS VARESE SARABANDE 59262 (16.98 CD)	TITANIC: THE ULTIMATE COLLECTION
14	RE-ENTRY		JAMES GALWAY RCA VICTOR 63110 (10.98/16.98)	GREATEST HITS-VOLUME 3
15	RE-ENTRY		JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE

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

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 CARRERAS-DOMINGO-PAVAROTTI A TENORS' CHRISTMAS SONY CLASSICAL	1 THE NETHERlands PHILHARMONIC ORCHESTRA BRAHMS SYMPHONY NO. 4/TRAGIC OVERTURE LASERLIGHT
2 VARIOUS MOZART FOR YOUR MIND PHILIPS	2 VARIOUS ARTISTS BRUCKNER: SYMPHONY NO. 3 LASERLIGHT
3 VARIOUS BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL	3 VARIOUS THE BEST OF MOZART LASERLIGHT
4 VARIOUS GREAT PIANISTS: THE COMPLETE GUIDE PHILIPS	4 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
5 BOSTON POPS (FIEDLER) CHRISTMAS FESTIVAL RCA VICTOR	5 JOHN BAYLESS BEATLES GREATEST HITS INTERSOUND
6 VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS	6 VARIOUS NUTCRACKER CHRISTMAS INTERSOUND
7 CARRERAS-DOMINGO-PAVAROTTI CHRISTMAS FAVORITES ● SONY CLASSICAL	7 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
8 VARIOUS MOZART FOR MEDITATION PHILIPS	8 BERLIN SYM. (WOHLERT) TCHAIKOVSKY: THE NUTCRACKER (HLTS.) LASERLIGHT
9 VARIOUS THE SPIRIT OF THE TITANIC STCLAIR	9 VARIOUS HANDEL: MESSIAH (HLTS.) LASERLIGHT
10 VARIOUS BEETHOVEN AT BEDTIME PHILIPS	10 VARIOUS BACH'S GREATEST HITS REFERENCE GOLD
11 VARIOUS PACHELBEL CANON RCA VICTOR	11 VARIOUS CLASSICAL MASTERPIECES MADACY
12 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	12 VARIOUS PIANO GREATEST HITS INTERSOUND
13 VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON	13 VARIOUS BAROQUE'S GREATEST HITS REFERENCE GOLD
14 VARIOUS MOZART-GREATEST HITS SONY CLASSICAL	14 VARIOUS 20 CLASSICAL FAVORITES MADACY
15 VARIOUS AVE. MARIA RCA VICTOR	15 VARIOUS MOZART: SYMPHONY NOS. 40 & 41 MADACY

Classical KEEPING SCORE



by Bradley Bambarger

THE ENVELOPE, PLEASE: The fifth annual Cannes Classical Music Awards just announced the latest winners, to be honored in late January at MIDEM in Cannes. The prize for a living composer goes to the 82-year-old **Henri Dutilleux**, whose haunting tone poem "The Shadows Of Time" was issued on an Erato CD "single" earlier this year in time for the work's performance at London's BBC Proms. Also, the French composer's wondrous orchestral exotica "Mystère De L'Instant" and "Métaboles" are featured on a recent Chandos set, along with his cello concerto, "Tout Un Monde Lointain."



DUTILLEUX

The Cannes record of the year honor goes to **Rinaldo Alessandrini** and **Concerto Italiano** for the entry in their outstanding Opus 111 series of **Monteverdi** madrigals that covers the first half of the epochal Book VIII. Label of the year is the English indie Testament, which has done a world of good by restoring and reissuing historic performances from EMI's vaults by the likes of **Wilhelm Furtwangler** and **Yehudi Menuhin**. Other labels justly earning Cannes kudos include Sony Classical for its "Masterworks Heritage" line, Deutsche Grammophon for its "Complete Beethoven Edition," and EMI Classics for its collection of previously unreleased live recordings by cult conductor **Sergiu Celibidache**. Also, lifetime achievement awards go to conductor **Carlo Maria Giulini** and the great patron/conductor **Paul Sacher**.

In the Cannes genre awards, indies and underdogs lead the field. An abbreviated list includes **Romanesca's** aptly titled *Harmonia Mundi* disc "Phantasticus" in the 17th/18th-century chamber/solo instrumental category, with violinist **Andrew Manze** working his magic on a set of works *in stil moderno*. In 18th-century orchestral repertoire, the **Swedish Chamber Orchestra** under **Petter Sundqvist** won for a finely shaded set of symphonies on Naxos by **Joseph Martin Kraus**, a Swedish contemporary of **Mozart**. Taking the honors in the 19th/20th-century concerto category is **Hélène Grimaud's** account of **Brahms' Piano Concerto No. 1**, with **Kurt Sanderling** and the **Staatskapelle Berlin**, on Erato.

The pace-setter in the 19th/20th-century opera field is **Sir Charles Mackerras' riveting revisit of Janáček's "Kat'a Kabanova"** on Supraphon. In the category of 19th/20th-century vocal recital, the top pick is **Matthias Goerne** for his reading of **Schubert's "Winterreise"** with **Graham Johnson** on Hyperion. And in choral repertoire before 1600, **Paul McCreesh** and his **Gabriel Consort** are being rewarded for their renewal of the mystical **Morales Requiem** on Archiv.

The Cannes CD premiere prizes go to violinist **Vilmos Szabadi** for a disc of **Dohnanyi** concertos on Hungaraton (with the **Budapest Symphony** led by **Tamás Vásáry**) and to **Tuomas Ollila** and the **Tampere Philharmonic** for an Ondine set comprising **Sibelius' complete "Karelia"** music.

IN THE NEW YEAR: Of a host of promising releases for 1999, Deutsche Grammophon's new "20/21" contemporary music series is one of the most exciting. "20/21" kicks off Dec. 15 with a recording of **André Previn's** freshly premiered opera "A Streetcar Named Desire," starring **Renée Fleming**. In February comes the second entry: a dark pearl of an album by **Oliver Knussen** and the **London Sinfonietta** that features the first recording of **Takemitsu's "Quotation Of Dream,"** among other pieces by the late Japanese master. March brings **Luciano Berio's** solo "Sequen-

zas" from members of **Ensemble InterContemporain**, and in April comes the long-awaited recording of "Répons" by **Pierre Boulez**. After that comes **Mauricio Kagel's** "1898 & Music For Renaissance Instruments." The "20/21" discs are presented in an ideal manner, with deluxe Digipaks, excellent documentation, and a raft of photos.

Other hot tickets from PolyGram for early next year include an edition of **Mussorgsky's "Boris Godunov"** from **Valery Gergiev** and his **Kirov Opera** that rivals **Claudio Abbado's** rendition for Sony in magnificence and surpasses it in completeness. The Philips set includes both the 1869 and 1872 Mussorgsky versions in a five-disc set priced as three. Also, **Cecilia Bartoli** and **Bryn Terfel**—such a divine couple in the current run of **Mozart's "Marriage Of Figaro"** at New York's Metropolitan Opera—pair for the Decca/London album "Duets," due in March. And Philips' monumental "Great Pianists Of The 20th Century" edition continues with finds like **Jorge Bolet's** complete 1974 Carnegie Hall recital.

Some of Sony's highlights for next year include a sure-fire chart-topper: **Yo-Yo Ma's** album of **Bach** and **Boccherini** with **Ton Koopman** and the **Amsterdam Baroque Orchestra**, scheduled for February. The same month brings the second disc from the vaunted pianist **Arcadi Volodos**, a live recording from Carnegie Hall including pieces by **Liszt, Schumann, Scriabin, and Rachmaninov**. A spring treat is the second "Lotte Lenya Sings Kurt Weill" set in the "Masterworks Heritage" series, following the album reissued earlier this year that includes an earthy "Seven Deadly Sins."

A highly anticipated EMI Classics release for next fall is **Szymanowski's** opera "King Roger," led by **Sir Simon Rattle** and with **Thomas Hampson** in the title role. Also, EMI should have a new chamber music album from **Sir Paul McCartney** before the end of the year (**Billboard Bulletin**, Nov. 6). From RCA, January brings an album featuring **Bach-Busoni** and **Schumann** from everybody's favorite keyboard whiz, **Evgeny Kissin**. Also bowing with the new year is a new RCA audiophile reissue series of vintage recordings remastered to 24 bits/96 kilohertz. Among the more attractive titles is **Vladimir Horowitz's "Live At The Met"** from 1981.

From Chandos in February comes a recording of **Gian Carlo Menotti's** opera "The Consul" directed by studio hound **Richard Hickox** (which will vie in the racks with the just-issued version by the Berkshire Opera Co. on Newport Classics). Chandos also continues its worthy **Rubbra** and **Gerhard** symphony cycles in March. Telarc follows up its hit disc of **Rachmaninov** piano rolls in March with a volume devoted to the titan playing pieces by **Chopin** and **Liszt**. And in the summer, Telarc releases **Leon Botstein's** take on **Hartmann's** great Symphonies Nos. 1 and 6 with the **London Philharmonic**.

In January, **Harmonia Mundi** leads with an album of **Rebel** sonatas featuring violinist **Andrew Manze**, cellist **Jaap ter Linden**, and harpsichordist **Richard Egarr**. The label has a February disc of **Handel** with the **Academy For Early Music-Berlin** that features countertenor **Andreas Scholl** singing "Ombraï Mai Fu." (Much to Decca's consternation, no doubt, since a sublime performance of that aria at last year's Gramophone Awards is what induced the label to sign him for future solo discs.) A glorious set of German Baroque cantatas that has Scholl consorting with viols is just out on **Harmonia Mundi**.

In March, **Harmonia Mundi** releases an album for the ages: **Paul Goodwin** and the **Academy Of Ancient Music's** disc devoted to **John Tavener**, which includes the moving title work, "Eternity's Sunrise" (**Keeping Score**, **Billboard**, Nov. 14). And the winners of the 1999 Cannes record of the year award, **Rinaldo Alessandrini** and **Concerto Italiano**, have an Opus 111 album of **Gesualdo** madrigals set for April. Alessandrini also figures in an August Opus 111 issue of **Bach's "Art Of The Fugue,"** which follows two fine interpretations of that contrapuntal totem out now: the **Keller Quartet** on ECM New Series and the viol consort **Phantasm** on Simax.

'GTR OBLQ' Features 3 Guitarists' Interplay

OBLIQUE TRIO: "It's one of those hyper-organic, why didn't we do this before kind of things," says **David Torn**, referring to **Guitar Oblique**, his experimental trio with fellow guitarists **Vernon Reid** and **Elliott Sharp**. "We've known and played with one another, individually, for some time. Elliott suggested the trio; it was my idea that there should be no rehearsals and no written material. From the start, this was to be purely improvised music."

The ambient soundscapes on the group's self-titled debut, "GTR OBLQ" (released Nov. 17 on Knitting Factory Records), are culled from a single performance at the Knitting Factory, the downtown New York club. "There were no maps at all," says Torn. "Elliott did his fractured rhythm stuff, and Vernon brought a couple of samples that Elliott and I didn't hear until we started playing. It's a wild ride and very flavorful."

According to Reid, "GTR OBLQ" is "the sound of three people listening to one another and reacting

in the moment. It's a real give-and-take situation, where no one personality dominates. I walked in looking forward to listening to David and Elliott as much as playing with them. It's a synergy that comes from listening to and respecting one another."

Performed solely by Torn, Reid, and Sharp with a host of electron-



by Steve Graybow

ic gear, "GTR OBLQ" provides a fascinating look into an exceptionally rich musical dialogue. The perceptive observer can detect a conversational ebb and flow in the music, as the three guitarists spontaneously react to one another and to the sound samples that weave in and out of their collective tapestry.

Torn describes the trio's pastiche as being "not unlike Dixieland, which of course has structure but where everyone is kind of independent of each other, talking at the same time. There are gaps where you hear everyone touch on something in common. It reminds me of a certain style of graphics design, where so much text is used that you can't possibly see every little minute detail, but the effect of all that text crammed together creates a tangible whole."

"We were building a scene," says Reid. "It could have moved in any direction. The trio calls on each of us to be really versatile, to be part of a collective, as opposed to just charging in with our individual parts. On a given night, I could do a performance with Guitar Oblique and not solo at all and be very satisfied, or solo on everything and be very satisfied."

According to Torn, the trio's first set that night, performed exclusively on acoustic guitars, was recorded and may be released. ("The acoustic music is both pretty and ugly," he says.) Not surprisingly, the guitarist's sights are set on the future, which includes a December date at the Knitting Factory and possible European festival dates.

Torn anticipates that the next Guitar Oblique album may be created in the studio by cutting, pasting, and adding to tapes of the trio's live performances. "That's what I love most," he says, satisfaction creeping into his voice. "A thoughtful compositional approach to stuff that was already improvised. The possibilities are endless."

GOOD WORKS: At the age of 12, guitarist **Craig Chaquico** was involved in an auto accident that changed his life. "I had two broken arms, a broken wrist and thumb, and a busted leg," the former **Jefferson Starship** guitarist says. "One of the few things I could do was play my acoustic guitar. I quickly learned the therapeutic benefits of music."

With four acoustic guitar-based albums to his name, Chaquico recently teamed with **Rippingtons** guitarist **Russ Freeman** on "From The Redwoods To The Rockies" (Peak/Windham Hill Jazz). Most important for Chaquico, the duo is working closely with the nonprofit American Music Therapy Assn., performing in hospitals for injured children and their parents.

"It's been proven that music can help people with head injuries, as well as Alzheimer's patients," says the guitarist. "Music helps reconnect those parts of the brain that are damaged; it helps develop alternate neurological pathways."

"I want other musicians to know how easy it is to fit hospital performances into a tour schedule," says Chaquico, whose band will tour with the Rippingtons early next year. "It's a simple way to make a big difference in a person's life."

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★★ No. 1 ★★★★★	
1	1	4	HERBIE HANCOCK VERVE 557797	4 weeks at No. 1 GERSHWIN'S WORLD
2	2	22	VARIOUS ARTISTS 32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON
3	3	64	DIANA KRALL IMPULSE! 233/GRP HS	LOVE SCENES
4	4	2	DIANA KRALL IMPULSE! 3111/GRP	HAVE YOURSELF A MERRY LITTLE CHRISTMAS
5	8	2	VARIOUS ARTISTS HIP-O 40117	YULE B' SWINGIN'
6	5	2	GARY BURTON/CHICK COREA/PAT METHENY/ROY HAYNES/DAVE HOLLAND CONCORD JAZZ 4803/CONCORD	LIKE MINDS
7	6	9	MICHAEL FEINSTEIN CONCORD JAZZ 4849/CONCORD HS	MICHAEL & GEORGE: FEINSTEIN SINGS GERSHWIN
8	7	11	VARIOUS ARTISTS 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
9	9	8	JOSHUA REDMAN WARNER BROS. 47052	TIMELESS TALES (FOR CHANGING TIMES)
10	14	9	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE ECM 539955	TOKYO '96
11	13	2	VARIOUS ARTISTS 32 JAZZ 32101	JAZZ FOR THE OPEN ROAD
12	15	2	VINCE GUARALDI TRIO FANTASY 9682	CHARLIE BROWN'S HOLIDAY HITS
13	11	53	HARRY CONNICK, JR. COLUMBIA 68787	TO SEE YOU
14	12	32	VARIOUS ARTISTS RCA VICTOR 68987	FABULOUS SWING COLLECTION
15	10	9	CYRUS CHESTNUT ATLANTIC 83140/AG	CYRUS CHESTNUT
16	17	71	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
17	18	6	PONCHO SANCHEZ CONCORD PICANTE 4847/CONCORD	AFRO-CUBAN FANTASY
18	19	63	LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ
19	16	52	SOUNDTRACK MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
20	21	26	VARIOUS ARTISTS NARM 50001	JAZZ, AN AMERICAN ORIGINAL
21	22	29	WYNTON MARSALIS COLUMBIA 68921	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5
22	23	32	JOHN SCOFIELD VERVE 539979 HS	A GO GO
23	RE-ENTRY		SOUNDTRACK VERVE 557550	NEXT STOP WONDERLAND
24	RE-ENTRY		RUSSELL MALONE IMPULSE! 275/GRP	SWEET GEORGIA PEACH
25	RE-ENTRY		KEVIN MAHOGANY WARNER BROS. 47025	MY ROMANCE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★★ No. 1 ★★★★★	
1	1	7	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE	7 weeks at No. 1 PLEASURES OF THE NIGHT
2	3	52	KENNY G ▲ ARISTA 18991	KENNY G GREATEST HITS
3	2	2	NAJEE VERVE FORECAST 559062/VERVE	MORNING TENDERNESS
4	4	4	PETER WHITE COLUMBIA 69013	PERFECT MOMENT
5	5	41	DOWN TO THE BONE NU GROOVE 3004 HS	FROM MANHATTAN TO STATEN
6	6	9	RICK BRAUN ATLANTIC 83141/AG	FULL STRIDE
7	7	24	GEORGE BENSON GRP 9906	STANDING TOGETHER
8	9	23	FOURPLAY WARNER BROS. 46921	4
9	8	2	EVERETTE HARP BLUE NOTE 33588/CAPITOL	BETTER DAYS
10	10	8	CANDY DULFER N2K ENCODED 10054	THE BEST OF CANDY DULFER
11	11	3	KIRK WHALUM WARNER BROS. 47124	FOR YOU
12	12	14	MEDESKI MARTIN & WOOD BLUE NOTE 93011*/CAPITOL HS	COMBUSTICATION
13	15	9	RUSS FREEMAN & CRAIG CHAQUICO PEAK/WINDHAM HILL JAZZ 11380/WINDHAM HILL	FROM THE REDWOODS TO THE ROCKIES
14	13	5	VARIOUS ARTISTS KKSJ 0009	KKSJ SAMPLER FOR AIDS RELIEF, VOLUME 9
15	18	13	WALTER BEASLEY SHANACHIE 5048 HS	FOR YOUR PLEASURE
16	19	5	KIRK WHALUM WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ, CHAPTER 1
17	16	77	BONEY JAMES WARNER BROS. 46548 HS	SWEET THING
18	14	22	MARC ANTOINE NYC 9926/GRP HS	MADRID
19	24	5	BOBBY CALDWELL SIN-DROME 8930	TIMELINE - THE ANTHOLOGY PART 1
20	17	32	KEIKO MATSUI COUNTDOWN 17775/ULG HS	FULL MOON AND THE SHRINE
21	23	6	WAYMAN TISDALE ATLANTIC 83129/AG	DECISIONS
22	RE-ENTRY		ERIC MARIENTHAL I.E. MUSIC 557740/VERVE	WALK TALL
23	RE-ENTRY		TUCK & PATTI WINDHAM HILL 11336	PARADISE FOUND
24	NEW ▶		VARIOUS ARTISTS WNUA 0008	WNUA CARES FOR KIDS FOUNDATION VOL. 2
25	21	8	GEORGE DUKE WARNER BROS. 47073	AFTER HOURS

Billboard®

NOVEMBER 28, 1998

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★★ NO. 1 ★★★	
1	1	3	THE CHRISTMAS ANGEL AMERICAN GRAMAPHONE 1998	MANNHEIM STEAMROLLER 3 weeks at No. 1
2	2	53	PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲ REPRISE 46835/WARNER BROS.	ENYA
3	3	42	GRAND PASSION GTSP 539804	JOHN TESH
4	4	3	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
5	8	5	A WINTER SOLSTICE REUNION WINDHAM HILL 11369	VARIOUS ARTISTS
6	5	54	TRIBUTE ▲ VIRGIN 44981	YANNI
7	10	4	THE COLORS OF CHRISTMAS WINDHAM HILL 11368	VARIOUS ARTISTS
8	7	34	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
9	12	5	THANKSGIVING WINDHAM HILL 11381	VARIOUS ARTISTS
10	6	3	CONVERSATIONS WITH GOD DISC 2 WINDHAM HILL 11382	VARIOUS ARTISTS
11	9	64	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
12	13	7	BEST OF NARADA CHRISTMAS NARADA 46141/VIRGIN	VARIOUS ARTISTS
13	14	94	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
14	11	9	KRYPTOS SONY CLASSICAL 60237	ANDREAS VOLLENWEIDER
15	18	49	CONVERSATIONS WITH GOD WINDHAM HILL 11304	VARIOUS ARTISTS
16	16	11	GUITAR BY THE FIRE GTSP 533028	THE JOHN TESH PROJECT
17	21	66	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
18	17	33	KARMA NETTWERK 30113	DELERIUM
19	15	27	PERFECT TIME WORD 69143/EPIC HS	MAIRE BRENNAN
20	19	38	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
21	20	81	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
22	23	83	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
23	22	3	LA ESPERANZA HIGHER OCTAVE 46227/VIRGIN	LA ESPERANZA
24	25	6	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
25	RE-ENTRY		WHITE STONES PHILIPS 534605	SECRET GARDEN

○ 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.

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

Songwriters & Publishers

ARTISTS & MUSIC

Stage Scores Preserved And Revived

London's Jay Label Does Cast Albums And New Versions Of Old Shows

BY IRV LICHTMAN

NEW YORK—To John Yap, there are at least three compelling reasons to go to the considerable expense of recording a venerable show score that often has an undeniably memorable Broadway or London original-cast version.

First, of course, would be the worthiness of the score itself. Second is



the scholarly motivation to record the entire score, sometimes turning to material that did not make the final cut in the studio or on the Broadway or London stages.

The third reason is to dress up the orchestrations—the originals, to be sure—with the sonic splendor of the digital era and to add even more sonic impact by recording the show in Dolby Surround Sound so that those with four- or five-speaker sound systems can envelop themselves in the score's glories.

Yap has gone on to record dozens of scores in this manner as part of what he dubs the "Original Masterworks Edition" series, whose releases are generally in the two-CD format. Yap is the London-based producer/owner of Jay Records, which was established in 1980 when he recorded a "fringe review" titled "Nashville, New York" with songs by composers Kurt Weill and Vernon Duke and lyricist Ogden Nash.

Not only does Yap record original-

cast-like representations of past glories, but his label has also amassed a large catalog of Broadway and London cast albums. Indeed, he points



JOHN YAP

out that his company is unique in being a London label—his goods are released in the U.S. through Portland, Ore.-based wholesaler Allegro—that does Broadway as well as London cast albums.

It is not unusual for American labels to put out cast albums of London productions, especially London versions of Broadway hits. Yap's Broadway efforts include the just released "Triumph Of Love" and "Peter Pan," and earlier albums such as the revivals of "On Your Toes" and "Good News!," plus "The Rink," "Baby," "Jerry's Girls," "Three Guys Naked From The Waist Down," "Olympus On My Mind," "Grind," and others.

Yap's love of Broadway shows—second only to his love for opera and operetta (he's completing the process of recording all the works of Gilbert and Sullivan)—shows remarkable attention to the Broadway stage of the late '40s to the early '60s. The shows are performed by recognized show music personalities such as Christine Andreas, Len Cariou, Kim Criswell, Gregg Edelman, George S. Irving, Rebecca Luker, and Judy Kaye, plus

dozens of others. In addition to performing on show re-creations, many others have made solo recordings for the label.

The label's big beat remains Broadway and the London musical stage, which, in one form or another, amount to some 200 recordings.

"I've been disappointed that while opera recordings have been taken



seriously, musical theater recordings are not," says Yap. "There are over 20 recordings of 'Tosca'—complete or otherwise—in the catalog at the moment, and every one is accepted and appreciated on its own merits, and yet each new recording is welcomed.

"It is generally accepted that the world needs only one recording of each musical score, and somehow all new recordings can never be legitimate. Much as I have loved the cast albums of the '50s, '60s, and '70s, I have more often than not been frustrated not by the recorded items but by the unrecorded one."

As an example, Yap says, he always wanted to have a recording of the original "The Embassy Waltz" from "My Fair Lady." "It wasn't on the cast albums or the film soundtrack [although a Percy Faith pop version is on a new Sony release of the cast album]. In fact, until Jay's complete recording of 'My Fair Lady' came

(Continued on page 39)

NO. 1 SONG CREDITS

TITLE - WRITER - PUBLISHER

THE HOT 100

LATELY • W. Baker, C. Kelly • Tony Roy/BMI, Slave TuTu Five/BMI, Howcott/BMI, Irving/BMI, Hitco/BMI, Hit Street/BMI, Windswept Pacific/BMI

HOT COUNTRY SINGLES & TRACKS

WIDE OPEN SPACES • Susan Gibson • Pie-Eyed Groobee/BMI, Groobee/BMI

HOT R&B SINGLES

NOBODY'S SUPPOSED TO BE HERE • S. Crawford, Montell Jordan • Wixen/ASCAP, Famous/ASCAP

HOT RAP SINGLES

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

HOT LATIN TRACKS

CIEGA, SORDOMUDA • Shakira Mebarak, Estefano Salgado • Copyright Control

More Royalty Security-Bond Deals; Black Songwriters Get Their Due

SECURITY BONDS: Security bond deal-making involving songwriter catalogs has picked up on two counts.

One involves reports that Charles Koppelman's tie-in with Prudential may lead to what is being called a \$100 million deal on catalogs owned by Michael Jackson (*Billboard Bulletin*, Nov. 17). This deal, if finalized, will be Koppelman's first announced agreement since opening shop early this year.

Meanwhile, David Pullman, who has already done pioneering deals with David Bowie and Holland, Dozier, and Holland, has made a security-bond deal with writer Duane ("Da Ya Think I'm Sexy?")

Hitchings

(*Billboard Bulletin*, Nov. 16).

SPREADIN' THE NEWS: "Spreadin' Rhythm Around"—Black Popular Song-

writers, 1880-1930" (Simon & Schuster, 460 pages) is one of those books that shouldn't have had to be written. It is a detailed account of the early part of this century when black songwriters contributed mightily, against great odds, to the popular-song canon.

Many interested in the American popular song, particularly members of the music trade, should find "Spreadin' The News" a revelation. Against the odds of racism, black songwriters struggled to find acceptance of their songs, whose sentiments all Americans could share. In many ways, in goodly numbers, they succeeded.

The decades under scrutiny by writers David A. Jasen and Gene Jones include some 40 writers. Among those profiled are W.C. Handy, Fats Waller, Andy Razaf, Noble Sissle, Shelton Brooks, Eubie Blake, and James P. Johnson. They gave us such joys as "St. Louis Blues," "I'm Just Wild About Harry,"

"Ain't Misbehavin'," "That's What I Like About The South," and "Some Of These Days."

It's nice to get readable history that sets the record straight.

ASCAP/DISNEY WORKSHOP: The fourth annual ASCAP Foundation/Disney Musical Theatre Workshop has been set for a period in January/February, with precise dates to be set soon. Composer/lyricist Stephen Schwartz will direct the workshop again at Walt Disney Studios in Burbank, Calif.

Interested parties should send a résumé and cassette tape of four original theater songs to Michael Kerker, director of musical theater at ASCAP, at the society's New York headquarters. Deadline for submissions is Dec. 18.

FAMILY

MILESTONES: Thanks to songwriter/producer Brian Gari for bringing this nice—very nice—development to the attention of Words & Music: Nashville's Marijohn Wilkin has more than 2 million BMI-logged performances of "One Day At A Time," while her son, Bucky, of the '60s group Ronny & the Daytonas, just got the nod for 1 million performances of his song "GTO."

Gari, by the way, is a great fan of early rock'n'roll, and the more original LP product he can get his hands on, the better. Yes, he's got the album with "GTO" on it.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Korn, "Follow The Leader."
2. Barenaked Ladies, "Stunt."
3. Shania Twain, "Come On Over."
4. Jim Brickman, "Christmas Themes."
5. Celine Dion, "Let's Talk About Love."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"HOLD ME JESUS"

Written by Rich Mullins
Published by Edward Grant
Music (ASCAP) (administered
by BMG Music)

In September 1997, the Christian music community lost one of its most passionate, poignant voices when Rich Mullins was killed in an auto accident. Known as a songwriter willing to wrestle with deep issues of faith and then translate the feelings into powerful songs, Mullins was a profound influence on all those who heard him. His legacy lives on in his music and through other artists' interpretations of his songs. Rebecca St.

James readily admits to being an enthusiastic Mullins fan. She covers his song "Hold Me Jesus" on her new *ForeFront* album, "Pray"

In the liner notes of her current release, Rebecca St. James recalls listening to Rich Mullins' "Hold Me Jesus" and "realizing each word was the cry of my heart, too." The 21-year-old Australian native decided to record her own version of the Mullins classic on "Pray."

"I'd heard 'Hold Me Jesus' for a long time and really loved the song," she says. "But it didn't huge-



ly get my attention that this was something I needed to put on the album until earlier this year... One day I was home and just started listening to the CD that had 'Hold Me

Jesus' on it, and I just pressed rewind over and over and over again. I just hit a chord with that song.

"It talks about comfort and knowing what it's like to be held by God. I think I've been through certain trials this year, and I've just really felt God's comfort in the midst of those times. It's a beautiful thing to know that. I really related to that song."

Steve Albini Expands Electrical Audio With A Neotek Elite II

CHICAGO-BASED RECORDIST Steve Albini has purchased a Neotek Elite II mixing console for his Electrical Audio recording studio, where it will join a Neotek Series II in the B room. The Elite II will be configured with 48 mono and eight stereo input modules and fitted with 56 channels of Martinsound's proprietary Flying Faders automation. Custom features include a machine control system for the studio's analog tape recorders. Albini—who shuns the word “producer” in favor of a “recorded by” credit—says, “I have a long association with Neotek. I've lived in Chicago for 20 years, and I've owned a Neotek Series II for 10 years. Neotek consoles are everywhere in Chicago; I've used them in many studios, and I like them a lot.”

Albini adds that he had the choice of “an old, discrete console or any currently produced console,” but he selected the Elite because of “the historical association” and because of his conviction that “it's the best desk being made.”

Neotek Corp. was based in Chicago until 1996, when it was acquired by Martinsound and relocated to Southern California.

Albini is best known for fronting the noise-rock bands **Big Black** and **Rapeman** and for recording **PJ Harvey's** “Rid Of Me,” several albums by **the Jesus Lizard**, and **Nirvana's** studio swan song, “In Utero.”

PRO PEOPLE ON THE MOVE: JBL Professional promotes **Michael MacDonald** to president; he reports to former JBL president **Mark Terry**, who was recently promoted to CEO of JBL Professional and president of the newly formed Harman Pro Group. MacDonald joined JBL in 1996 as VP of installed sound following stints as VP of sales and marketing at Time-Line Inc. and marketing manager at Yamaha Corp. As Harman Pro Group president, Terry oversees the dbx, DigiTech, DOD, JBL Professional, Johnson, and Lexicon brands. Both MacDonald and Terry are based at

JBL Professional's headquarters in Northridge, Calif.

Ron Boustead joins CMS Mastering as chief engineer, succeeding **Robert Vosgien**, who recently left the Pasadena facility to join Capitol Studios' mastering unit. Boustead was most recently the No. 2 engineer at Precision Mastering.

Kelly Irwin is named studio manager at **Allen Sides'** Ocean Way and Record One recording studios in Los Angeles, succeeding 12-year Ocean Way veteran **Claris Sayadian**, who has left the operation to pursue other career objectives. For the past six years, Irwin has been assistant to Ocean Way/Record One GM **Jack Woltz**.

Mike Franklin is promoted to Central Region sales manager at Euphonix Inc. Based in Nashville, Franklin—who was service engineer—will oversee sales and installations of the company's CS3000 system in that area. **Hunter MacDonald** joins Miller & Kreisel Sound Corp. (M&K) as director of sales; he was most recently at Denon Electronics. **Henninger 1150 Post** in Washington, D.C., names **Peggy Polito** facility manager, replacing **Renee Kozma**. Polito was most recently production manager for Fairfax, Va.-based Media General Productions.

TASCAM AND SONIC Solutions have announced a compatibility agreement that will let users of Tascam's MM series units—the MMR-8 modular multitrack recorder and MMP-16 modular player—interface with Sonic's SonicStudio digital audio workstation. Besides being able to play SonicStudio audio files and edit decision lists (EDLs), the MMR-8 and MMP-16 will be able to convert audio and EDL files directly from OMF, WaveFrame, Akai DD8, and other workstations to the Sonic format, as well as from Sonic to OMF, WaveFrame, and Digidesign Pro Tools.

INVESTMENT GROUP Legal &



by Paul Verna

General Ventures Ltd. (LGV) has completed its purchase of EMTEC Holding GmbH from Korean industrial firm KOHAP Group, which purchased EMTEC in 1996. Effective Sept. 15, the sale was attributed by KOHAP to a need to restructure the group in light of the ongoing Asian financial crisis. Among EMTEC's brands are BASF audio, video, and digital tapes.

BITS: Shape Global Technology Inc. has relocated its CD jewel-box manufacturing operation to Kennebunk, Maine, from Fitchburg, Mass., according to a Shape statement. The move merges the company's jewel-box manufacturing with its custom molding, assembly, packaging, and distribution center. Independent Audio of Portland, Maine, is appointed exclusive U.S.

distributor for U.K. high-end manufacturer Digital Conversion Systems (dCS Ltd.)... Otari Corp. has relocated from its former headquarters in Foster City, Calif., to Canoga Park in the Los Angeles metropolitan area, according to a statement from Otari president Paul Ito. The move was prompted by the company's need to be closer to its customer base.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 21, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	CLUB PLAY
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)	LOVE HIM Donna Lewis/ Donna Lewis (Atlantic)
RECORDING STUDIO(S) Engineer(s)	CHUNG KING/ MARLEY MUSIC (New York, NY/Kingston, Jamaica) Warren Riker, Comissioner Gordon	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	WESTWOOD SOUND (Nashville, TN) Eric Legg	COMPASS POINT (Nassau, Bahamas) Terry Manning	REEL TYME (New York, New York) Ernie Lake, Bobby Guy
RECORDING CONSOLE(S)	Neve VRP 72	SSL 6056G	Neve V3	Protools	Soundtrax Quartz
RECORDER(S)	Studer D827/A827	Studer 800	Sony 3348	Lucas/Neve V3	MCI JH24
MASTER TAPE	Quantegy 467/499	Quantegy 499	Sony 1460	APS Hard Drive	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	CHUNG KING (New York, NY) Warren Riker, Comis- sioner Gordon	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	THE WORK STATION (Nashville, TN) John Guess	COMPASS POINT Terry Manning	MIRROR IMAGE (New York, NY) Soul Solution
CONSOLE(S)	Neve VRP 72	SSL 6056G	Harrison Series 12	Protools	SSL G+
RECORDER(S)	Studer D827/A827	Studer 800	Sony 3348/ Ampex ATR 100	Lucas/Neve V3	Studer A800
MASTER TAPE	Quantegy 467/499	Quantegy 499	Quantegy 499	APS Hard Drive	Quantegy 499
MASTERING Engineer	POWERS HOUSE OF SOUND/SONY MUSIC Herb Powers/Vic Anesini	MASTERDISK Tony Dawsey	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND Ted Jensen	FRANKFORD WAYNE Rick Essig
CD/CASSETTE MANUFACTURER	Sony	UNI	PDO-HTM	WEA	WEA

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The Morales Of The Story. Latin pop star Jon Secada worked on a project for Estefan Enterprises/550 Music with producers Steve Morales and Emilio Estefan at the latter's Crescent Moon studios in Miami. Shown, from left, are Morales, Estefan, and Secada.

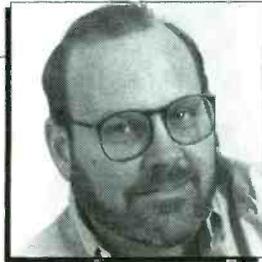
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by John Lannert

VICENTE GETS HIS STAR: Though he has been shamelessly overlooked by Grammy voters year after year, Sony Discos *ranchero* king **Vicente Fernández** recently snared a prestigious award that he can share with his legion of fans.

On Nov. 11, Fernández received a star on the Hollywood Walk of Fame, before the best-attended ceremony ever, according to **Johnny Grant**, honorary mayor of Hollywood, who presided over the proceedings.

Fernández dedicated the star to his three sons, along with a special dedication to his oldest son, **Vicente Jr.**, who was recently released by kidnappers. Fernández then sang a cappella "El Hijo Del Pueblo" (The People's Son) to the screams and applause of the overflow crowd on hand.

Among the music notables attending the ceremony were Fernández's son **Alejandro**, **Juan Gabriel**, and **Alberto Vásquez**.

Alejandro also sang at an evening soiree at Universal Studios' Stage 6 as part of a musical tribute to "El Rey" (the King). Other performers were **Marco Antonio Solís**, **Graciela Beltrán**, and **Tatiana Bolaños**.

Fernández capped the musical set with renditions of "Las Mañanitas," which was sung to Vicente Jr., and his current hit "Me Voy A Quitar De El Medio."

MARCO, ELVIS ARE GOLDEN: The Recording Industry Assn. of America (RIAA) has certified gold **Marco Antonio Solís'** 1997 album, "Marco" (Fonovisa). Solís now has four gold records as a solo artist and one gold disc as a member of **Los Bukis**.

Solís' forthcoming album for Fonovisa, originally slated for release in the fourth quarter, has been re-scheduled for shipment in the first quarter of 1999.

In addition, the RIAA has certified gold **Elvis Crespo's** "Suavemente" (Sony Discos), the first album by a merengue artist to receive a gold record.

A remix of the title track of "Suavemente," a former chart-topper on Hot Latin Tracks, entered the Hot 100 last issue at No. 96. The "Suavemente" remix also has spent 12 weeks on the Hot Dance Music/Maxi-Singles Sales chart.

IN MEMORIAM: Deep condolences go to the family and friends of **William Castillo**, vocalist with J&N/Sony merengue act **Zafra Negra**, who died Nov. 11 in San Juan, Puerto Rico, from a gunshot wound in the stomach. He was 32. The Dominican Republic native was shot at close range Oct. 31 at a cafe in Carolina, Puerto Rico. Castillo is survived by his wife and two daughters.

ROCKARAMA IN D.F.: More than 40 rock bands from Latin American and Spain are booked to perform at Vive Latino, a two-day *rock en español* festival slated to take place Friday (27) and Saturday (28) at Mexico City's 50,000-seat shed Foro Sol.

Among the big names set to play Friday are **Café Tacuba**, **Molotov**, **Maldita Vecindad**, **Ilya Kuryaki & the Valderramas**, **Plastilina Mosh**, **Control**

(Continued on next page)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
★ ★ ★ No. 1 ★ ★ ★					
1	1	2	6	SHAKIRA SONY DISCOS	CIEGA, SORDOMUDA S.MEBARAK, L.MENDEZ (S.MEBARAK, E.SALGADO)
2	2	1	10	ENRIQUE IGLESIAS FONOVISA	ESPERANZA R.PEREZ-BOTJIA (E.IGLESIAS, C.GARCIA ALONSO)
3	3	4	3	CHAYANNE SONY DISCOS	DEJARIA TODO ESTEFANO (ESTEFANO)
4	4	3	9	FRANKIE NEGRON WEACARIBE/WEA LATINA	AGUA PASADA S.GEORGE (G.FRANCISCO)
5	5	8	4	OLGA TANON WEA LATINA	TU AMOR R.PEREZ (K.SANTANDER)
★ ★ ★ GREATEST GAINER ★ ★ ★					
6	9	16	4	MIJARES WITH LUCERO RODVEN/POLYGRAM LATINO	EL PRIVILEGIO DE AMAR J.AVENDANO LUHRIS, A.ZEPEDA (J.AVENDANO LUHRIS)
7	8	9	18	VICENTE FERNANDEZ SONY DISCOS	ME VOY A QUITAR DE EN MEDIO PRAMIREZ (M.MONTERROSSO)
8	12	7	33	PEPE AGUILAR MUSART/BALBOA	POR MUJERES COMO TU PAGUILAR (FATO)
9	7	5	15	MARC ANTHONY RMM	CONTRA LA CORRIENTE A.CUCCO PENA (O.ALFANNO)
10	15	15	12	PEPE AGUILAR MUSART/BALBOA	DIRECTO AL CORAZON PAGUILAR (FATO)
11	13	12	10	LOS TEMERARIOS FONOVISA	COMO TE RECUERDO A.ANGEL ALBA (A.ANGEL ALBA)
12	20	27	3	KARIS EMD/BMG LATIN	TUS OJOS SON L.CORPORAN, E.MONTANEZ (R.ARMANDO DEL VALLE)
13	17	21	6	JOSE FELICIANO RODVEN/POLYGRAM LATINO	ME HAS ECHADO AL OLVIDO R.PEREZ (R.PEREZ, R.LIVI)
14	NEW ▶		1	TIRANOS DEL NORTE SONY DISCOS	CREI NOT LISTED (NOT LISTED)
15	16	18	11	LOS TUCANES DE TIJUANA EMI LATIN	HOTEL CORAZON G.FELIX (M.QUINTERO LARA)
16	10	13	6	DI BLASIO WITH JUAN GABRIEL ARIOLA/BMG LATIN	QUERIDA R.DI BLASIO (J.GABRIEL)
17	21	36	3	MICHAEL STUART RMM	NINA BELLA J.GONZALEZ (Y.ENRIQUEZ)
18	11	11	6	LA MAFIA SONY DISCOS	PIDO M.LICHTENBERGER JR. (J.L.PILOTO)
19	18	14	6	GRUPO LIMITE RODVEN/POLYGRAM LATINO	LA OTRA PARTE DEL AMOR J.CARRILLO, G.PADILLA (ALAZAN)
20	6	6	12	VICTOR MANUELLE SONY DISCOS	QUE HABRIA SIDO DE MI O.ALFANNO (O.ALFANNO)
21	14	10	11	MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	PARA DARTE MI VIDA R.QUEZADA (V.VICTOR)
22	19	17	26	ALEJANDRO FERNANDEZ SONY DISCOS	YO NACI PARA AMARTE E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
23	34	—	2	LAURA PAUSINI WEA LATINA	EMERGENCIA DE AMOR A.CERRUTI, D.PARISINI, L.PAUSINI (L.PAUSINI, C.HOPE, BUFFAT, PACCIANI)
24	25	20	6	JESSICA CRISTINA ARIOLA/BMG LATIN	DAME, DAME, DAME M.TEJADA, F.MENDEZ (B.ANDERSON, B.ULVACUS)
25	22	19	19	ELVIS CRESPO SONY DISCOS	TU SONRISA R.CORA, J.CASTRO (E.CRESPO)
26	23	22	6	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	DOS HOJAS SIN RUMBO M.ABDALA (V.CORDERO)
27	28	28	4	LOS MISMOS EMI LATIN	QUE BONITO LOS MISMOS (M.E.CASTRO)
28	NEW ▶		1	RAUL ORTEGA FONOVISA	LA MAGIA DE ESTA NOCHE R.ORTEGA (R.VALDEZ GARCIA)
29	24	31	4	LOS ANGELES AZULES DISA/EMI LATIN	QUIERO SER J.MEJIA AVANTE (J.MEJIA AVANTE)
30	30	34	14	BANDA ARKANGEL R-15 LUNA/FONOVISA	TU NUEVA VIDA A.DE LUNA (J.NAVARRO)
31	NEW ▶		1	MANA WEA LATINA	COMO TE EXTRANO CORAZON FHER, A.GONZALEZ (FHER)
32	29	29	10	GRUPO BRYNDIS DISA/EMI LATIN	SIN TI DISA RECORDS (M.POSADAS)
33	NEW ▶		1	GISSELLE ARIOLA/BMG LATIN	DAME UN BESO J.VALDEZ (J.NUNEZ)
34	27	26	19	JOAN SEBASTIAN MUSART/BALBOA	GRACIAS POR TANTO AMOR J.SEBASTIAN (J.SEBASTIAN)
35	NEW ▶		1	TONO ROSARIO WEACARIBE/WEA LATINA	ASI FUE T.ROSARIO (J.GABRIEL)
36	NEW ▶		1	RICARDO ARJONA SONY DISCOS	DESNUDA R.ARJONA (R.ARJONA)
37	NEW ▶		1	RICKY MARTIN SONY DISCOS	POR ARRIBA, POR ABAJO NOT LISTED (NOT LISTED)
38	36	40	21	INTOCABLE EMI LATIN	AMOR MALDITO J.L.AYALA (M.MENDOZA)
39	38	37	3	ALQUIMIA CAIMAN	EL CHIVO J.RAMIREZ (V.GONZALEZ)
40	NEW ▶		1	PEDRO FERNANDEZ RODVEN/POLYGRAM LATINO	SIN VERTE H.PATRON (H.ESTRADA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
21 STATIONS	18 STATIONS	66 STATIONS
1 SHAKIRA SONY DISCOS	1 FRANKIE NEGRON WEACARIBE/WEA LATINA	1 LOS TEMERARIOS FONOVISA
2 CHAYANNE SONY DISCOS	2 SHAKIRA SONY DISCOS	2 LOS TUCANES DE TIJUANA EMI LATIN
3 ENRIQUE IGLESIAS FONOVISA	3 SHAKIRA SONY DISCOS	3 GRUPO LIMITE RODVEN/POLYGRAM LATINO
4 MIJARES WITH LUCERO RODVEN/POLYGRAM LATINO	3 CIEGA, SORDOMUDA	4 VICENTE FERNANDEZ SONY DISCOS
5 OLGA TANON WEA LATINA	4 MARC ANTHONY RMM	5 PEPE AGUILAR MUSART/BALBOA
6 JOSE FELICIANO RODVEN/POLYGRAM LATINO	4 CONTRA LA CORRIENTE	6 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN
7 DI BLASIO WITH JUAN GABRIEL ARIOLA/BMG LATIN	4 KARIS EMD/BMG LATIN	7 LAURA PAUSINI WEA LATINA
8 LAURA PAUSINI WEA LATINA	5 MICHAEL STUART RMM	8 LOS MISMOS EMI LATIN
9 MICHAEL STUART RMM	6 VICTOR MANUELLE SONY DISCOS	9 PEPE AGUILAR MUSART/BALBOA
10 ALEJANDRO FERNANDEZ SONY DISCOS	6 QUE HABRIA SIDO DE MI	10 LOS ANGELES AZULES EMI LATIN
11 FRANKIE NEGRON WEACARIBE/WEA LATINA	7 OLGA TANON WEA LATINA	11 BANDA ARKANGEL R-15 LUNA/FONOVISA
12 RICKY MARTIN SONY DISCOS	8 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	12 TIRANOS DEL NORTE SONY DISCOS
13 RICARDO ARJONA SONY DISCOS	9 CHAYANNE SONY DISCOS	13 GRUPO BRYNDIS DISA/EMI LATIN
14 JUAN GABRIEL ARIOLA/BMG LATIN	10 JESSICA CRISTINA ARIOLA/BMG LATIN	14 JOAN SEBASTIAN MUSART/BALBOA
15 RICKY MARTIN SONY DISCOS	11 MIJARES WITH LUCERO RODVEN/POLYGRAM LATINO	15 INTOCABLE EMI LATIN
	12 ELVIS CRESPO SONY DISCOS	
	13 LAURA PAUSINI WEA LATINA	
	14 ENRIQUE IGLESIAS FONOVISA	
	15 GISSELLE ARIOLA/BMG LATIN	

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1998 Billboard/BPI Communications, Inc.

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LATIN TRACKS A-Z

- 4 **AGUA PASADA** (Giffan, BMI/Lanfranco, ASCAP/Nelia, BMI)
- 38 **AMOR MALDITO** (Ser-Ca, BMI)
- 35 **ASI FUE** (Carers-BMG, ASCAP)
- 1 **CIEGA, SORDOMUDA** (Sony Discos, ASCAP/F.I.P.P., BMI)
- 31 **COMO TE EXTRANO CORAZON** (Yelapa Songs, ASCAP)
- 11 **COMO TE RECUERDO** (Maximo Aguirre Music/Editora Angel Musical, SESAC)
- 9 **CONTRA LA CORRIENTE** (New Edition EMOA, SESAC)
- 14 **CREI** (Copyright Control)
- 24 **DAME, DAME, DAME** (GIMME, GIMME, GIMME) (Copyright Control)
- 33 **DAME UN BESO** (Copyright Control)
- 3 **DEJARIA TODO** (1998 Deep Music, BMI)
- 36 **DESNUDA** (Sony Music, ASCAP)
- 10 **DIRECTO AL CORAZON** (Edimusa, ASCAP)
- 26 **DOS HOJAS SIN RUMBO** (Peermusic, BMI)
- 39 **EL CHIVO** (Copyright Control)
- 6 **EL PRIVILEGIO DE AMAR** (Beechwood, BMI)
- 23 **EMERGENCIA DE AMOR** (WB Music Corp., ASCAP)
- 2 **ESPERANZA** (EMI April, ASCAP/Unimusic, ASCAP)
- 34 **GRACIAS POR TANTO AMOR** (Vander, ASCAP)
- 15 **HOTEL CORAZON** (Mas Flamingo, BMI)
- 28 **LA MAGIA DE ESTA NOCHE** (Fononmusic, BMI/Lo Rubot, BMI)
- 19 **LA OTRA PARTE DEL AMOR** (Warner-Tamerlane, BMI)
- 13 **ME HAS ECHADO AL OLVIDO** (UKMC, ASCAP/MCA, ASCAP/Livi, ASCAP)
- 7 **ME VOY A QUITAR DE EN MEDIO** (Warner-Tamerlane, BMI)
- 17 **NINA BELLA** (EMOA, ASCAP)
- 21 **PARA DARTE MI VIDA** (WB Music Corp., ASCAP/Flamboyant)
- 18 **PIDO** (Lanfranco, ASCAP)
- 37 **POR ARRIBA, POR ABAJO** (Copyright Control)
- 8 **POR MUJERES COMO TU** (Vander, ASCAP)
- 27 **QUE BONITO** (Pacific, BMI)
- 20 **QUE HABRIA SIDO DE MI** (New Edition EMOA, SESAC)
- 16 **QUERIDA** (BMG, ASCAP)
- 29 **QUIERO SER** (Copyright Control)
- 32 **SIN TI** (Edimonsa, ASCAP)
- 40 **SIN VERTE** (Unimusic, ASCAP)
- 5 **TU AMOR** (F.I.P.P., BMI)
- 30 **TU NUEVA VIDA** (De Luna, BMI)
- 25 **TU SONRISA** (Sony/ATV Songs, BMI)
- 12 **TUS OJOS SON** (EMD, ASCAP)
- 22 **YO NACI PARA AMARTE** (F.I.P.P., BMI)

NOTAS

(Continued from preceding page)

Machete, and Ilegales.

On Saturday, well-known acts scheduled to appear are **Atercio-pelados, El Tri, Azul Violeta, Francisco Céspedes, La Lupita, Santa Sabina, La Castañeda, Los Tres, and Julieta Venegas.**

Promoting the rock extravaganza is OCESA Presents.

CHART NOTES, RADIO: **Shakira's** "Ciega, Sordomuda" (Sony Discos) retains the top slot on Hot Latin Tracks for the second week in a row on the strength of 18.2 million audience impressions.

"Ciega, Sordomuda" scored 13.5 million audience impressions from stations reporting to the pop genre chart, where the pounding hit stays at No. 1 for the second week.

Los Temerarios' "Como Te Recuerdo" (Fonovisa) holds down No. 1 on the regional Mexican chart for the seventh consecutive week with 7.9 million audience impressions from stations reporting to that chart. The overall audience-impressions count of "Como Te Recuerdo," up 13-11 this issue on Hot Latin Tracks, also is 7.9 million.

Frankie Negrón's "Agua Pasada" (WEA Latina) stays king of the hill on the tropical/salsa chart for the third week running with 12.4 million

audience impressions from stations reporting to that chart. That sum matches the overall audience-impressions tally of "Agua Pasada," which remains at No. 4 this issue on Hot Latin Tracks.

REGIONAL MEXICAN'S POP CROSSOVER: Musart/Balboa, enjoying its best year ever on both Hot Latin Tracks and The Billboard Latin 50, lands a top 10 chart double on Hot Latin Tracks this issue as **Pepe Aguilar's** enduring smash "Por Mujeres Como Tú" moves 12-8 with a bullet and its follow-up single, "Directo Al Corazón," jumps 15-10 with a bullet.

While both of Aguilar's tracks are registering the majority of their audience impressions from regional Mexican stations reporting to Hot Latin Tracks, a significant number of big-cume pop stations playing the two songs has helped push them into the upper echelons of the chart.

"Por Mujeres Como Tú" rang up 3.2 million audience impressions from pop reporters this issue. The song's total count was 8.4 million audience impressions. "Director Al Corazón" came in with 2.4 million audience impressions from pop reporters. That tune's total count was 8.2 million audience impressions.

Likewise, Sony Discos' regional Mexican group **Tiranos Del Norte** makes its Hot Shot Debut at No. 14 with "Creí," thanks to a spike in audience impressions from pop stations.

"Creí" recorded 2.8 million audience impressions from pop stations this issue, up dramatically from the 535,000 audience impressions nabbed

the week before the song made its bow on Hot Latin Tracks. The overall audience-impressions count of "Creí" was 7.6 million.

Across the U.S. and Puerto Rico, pop stations in the past have rotated singles from certain artists popular in the regional Mexican market, such as Fonovisa star **Marco Antonio Solís** and his former band, **Los Bukis**, and more recently Sony Discos idol **Alejandro Fernández**. The success at pop radio—and its beneficial influence at retail—of Mexican crossover songs by Aguilar, Solís, and Fernández will ensure the steady release of albums containing similar material in the future.

CHART NOTES, RETAIL: Despite a decline of 5,500 pieces to 113,000 units this issue, every title on The Billboard Latin 50 sold at least 1,000 units for the first time since the Jan. 10 issue. The chart in that issue contained sales data from the 1997 holiday season.

The Billboard Latin 50 is unpublished this issue.

Topping The Billboard Latin 50 for the first time is **Shakira's** "Dónde Están Los Ladrones?" (Sony Discos). Shakira's hit album reaches No. 1 on The Billboard Latin 50 despite a 17% drop in sales to 9,600 units.

After seven weeks of decreasing sales, **Enrique Iglesias'** No. 2 album, "Cosas Del Amor," remains unchanged at 8,500 pieces.

Sales of **Olga Tañón's** "Te Acordearás De Mí" (WEA Latina), down 1-3, plunged 32% to 8,000 units.



Nederlander Honors Martin. Concert promotion company Nederlander Concerts presented Sony Discos recording artist Ricky Martin with its Estrella del Pond Award for his sellout show Oct. 24 at Arrowhead Pond in Anaheim, Calif. Pictured, from left, are Angelo Medina, GM of Angelo Medina Management; Ken Scher, executive VP of Nederlander; Martin; Allison Winkler, director of publicity and Latin events for Nederlander; Rob Prinz, an agent for Creative Artists Agency; and Ricardo Cordero, manager of Angelo Medina Management.

"Dónde Están Los Ladrones?," while dropping 143-175 on The Billboard 200, climbs to No. 1 on the pop genre chart.

Meanwhile, Iglesias' album slips 186-198 on The Billboard 200.

Ruling the tropical/salsa chart for the second week in a row on sales of 4,000 units is **Elvis Crespo's** "Suavemente."

Ascending to the zenith of the regional Mexican chart is **Los Temerarios'** greatest-hits set, "15 Éxitos Para Siempre" (Fonovisa), which also leaps 19-9 on The Billboard Latin 50. That album moved 2,500 units this issue.

SALES STATFILE: The Bill-

board Latin 50: this issue: 113,000 units; last issue: 118,500 units; similar issue last year: 103,500 units.

Pop genre chart: this issue: 55,500 units; last issue: 62,500 units; similar issue last year: 43,000 units.

Tropical/salsa genre chart: this issue: 27,500 units; last issue: 25,500 units; similar issue last year: 33,500 units.

Regional Mexican genre chart: this issue: 24,000 units; last issue: 23,000 units; similar issue last year: 23,000 units.

Assistance in preparing this column provided by Teresa Aguilera in Mexico City

STAGE SCORES

(Continued from page 36)

along, there was no [original orchestration] recording of the number in existence."

Yap has dozens of new projects in the works. He is doing the complete canon of Frank Loesser, including a production of "The Most Happy Fella" and a recording of a Loesser show, "Pleasures And Palaces," that never made it to Broadway.

Even in England, where studio costs are much less than in the U.S., budgets can run from \$100,000 to \$200,000. It is "The Most Happy Fella" project that set a new high of \$200,000, largely because its structure as originally presented was that of an opera. Yap says that Loesser's daughter Emily will be part of every Loesser recording as the soprano lead.

The recent release of Weill and Ira Gershwin's "Lady In The Dark" is the third in a series of recordings of scores whose melodies are by Weill. The centennial of Weill's birth is in the year 2000. Yap says plans are in the works for "two major recordings" in association with the Kurt Weill Foundation.

Future recordings include "Finian's Rainbow," "Funny Girl," "Meet Me In St. Louis," and "HMS Pinafore" with the D'Oyly Carte Opera Company, whose performances appear on all of Yap's Gilbert and Sullivan projects.

For Yap's latest "Original Masterworks Edition" release, he's turned the clock back to 1952 with "Wonderful Town," which has a score by Leonard Bernstein and Betty Comden and Adolph Green. Its star, Luker, is currently playing Maria in a Broadway revival of "The Sound Of Music."

U.K.'S MO' WAX INKS JOINT VENTURE WITH XL

(Continued from page 6)

functions, as well as its extensive distribution and licensing network. He views the partnership between Mo' Wax, XL, and Beggars Banquet as representing a new phase for all involved. (Questions pertaining to the financial aspects of the deal went unanswered.)

"Basically," says Russell, "we'll take care of the noncreative side of things. Since we have approximately 35 deals internationally, we'll definitely help with licensing. And we'll be treating the U.S. differently than the rest of the world in that we will license acts on an artist-by-artist basis—just as we do with XL artists." (Prodigy is signed to Maverick, Stroke to Interscope.)

There does appear to be one major downfall, though. Mo' Wax's acts that are currently signed to PolyGram worldwide will most likely remain with the major, and that includes tastemaking artists like DJ Shadow, Andrea Parker, Money Mark, and U.N.K.L.E.

"Are we happy about this?" says Finan. "No, but there's not much else we can do. We were hoping for some kind of settle-

ment, but that seems unlikely. It's all rather frustrating."

That said, Mo' Wax is in negotiations with several artists. Confirmed releases for early next year include albums from San Francisco-based hip-hop act Blackalicious and Jurassic 5 DJ Cut Chemist. The label will also issue "Spectrum," which Finan describes as a compilation of "some of our artists."

Such recent signings please

Martin Mills, chairman of Beggars Banquet, whose stable of labels includes—in addition to XL, Beggars Banquet, and Mo' Wax—4AD, Too Pure, Mantra, and Wiiiija.

Mills looks forward to working with the artists Mo' Wax will bring in via Beggars' independent relationships around the world. Of course, he also believes that the independent sector is further strengthened by Lavelle and

Finan's timely return.

"Having James and Steve bring Mo' Wax into the Beggars Banquet family of labels is very exciting," Mills says. "What's so great about these labels is that they are able to draw on our strong support structure. We work closely together and can help each other out. But at the same time, we have no set formula, which I guess gets back to the independent way of doing things."

MUSIC/VID INDUSTRY VET BILL GALLAGHER DIES

(Continued from page 4)

distribution and marketing," says industry veteran Cy Leslie, former chairman of MGM/UA Home Entertainment. "Bill was the ideal choice to come aboard. I had known him from the days when I had the rackjobbing company Pickwick, and Columbia was our biggest account.

"When he appeared at MGM/UA company meetings, he came off as a performing personality or coach, inspiring everyone to work with him. He was very wise. I was extraordinarily fond of him."

Gallagher served on a number

of industry organizations and was the recipient of several industry honors. As head of Famous Music, Gallagher was a board member of performance right society ASCAP. He also served on the boards of the Recording Industry Assn. of America and the Country Music Assn.

He also was on the advisory committee of the Video Software Dealers Assn.

His honors included "Music Man of the Decade" from the National Assn. of Recording Merchandisers and the Ed Wynn Humanitarian

Award, named for the vaudeville/radio/TV star.

Gallagher, who was born in Scranton, is survived by two sons, William P. and Martin P.; two daughters, Mary Kevin and Catherine; and five grandchildren. His wife, Mary, died in 1988. A funeral service was to be held Nov. 19 at St. Gregory's Church in Clarks Green, Pa.

In lieu of flowers, the Gallagher family has requested that donations be made to the T.J. Martell Foundation, 6 W. 57th St., New York, N.Y. 10019.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Asia's Channel V Gears Up For New Initiative

Under New Director, Music Network Plans Revamps To Hold Court Against MTV

BY ANN TSANG

HONG KONG—In Asia, the music industry is set to reap the dividends of a new round in the battle for viewers of music TV.

A new level of competition between Channel V and MTV here means more opportunities for both international and domestic repertoire and more aggressive marketing of both.

This new intensity in the market is being fueled by Channel V managing director Steve Smith. After almost three months in the job, he is preparing to make major changes to his station, which is distributed through Rupert Murdoch's STAR TV platform. Those changes are specifically aimed at strengthening its position in the marketplace. The former head of the now-closed MGM Gold movie channel, Smith is quick to acknowledge the market competition his channel faces.

"When I walked into this job, I immediately realized that we were in a real dogfight with our primary competitor, MTV, especially in India, where we're now completely neck-and-neck," he says. "From a consumer point of view, if you cover up the bugs, you can't tell which channel you're watching."

In India, Channel V and MTV have both harnessed close to 9 million subscribers. In terms of ratings, that works out to each having a share of approximately 1%.

"Anyone could probably survive on a 1% share if they really operate efficiently, but it's difficult to make money on that kind of share in India today," notes Smith.

Smith's key issues include an impending change in the ownership

structure for Channel V, an extensive identity overhaul, major programming restructuring, and the further development of separate feeds for Taiwan and mainland China.



Negotiations are close to completion that will see parent STAR TV increase its stake in the channel from 50% to 60%, which means

taking back equity from Warner Music and BMG, which will retain 6% each, compared with the 12.5% each currently holds.

Other label partners, EMI and Sony Music, are expected to increase their equity stakes in the channel from 12.5% to about 14%. The shareholding figures are subject to adjustment in accordance with capital input over a two-year period from each partner. With this restructuring will come a reported additional overall investment of \$35 million. It is understood that the channel's annual operating costs stand at about \$30 million, with an average advertising revenue of approximately \$25 million.

"As a channel, we have been going through a real soul-searching period since I started," says Smith.

"MTV has basically caught up with us, and we're in a dead heat. We're both taking the same revenue, and our cost structure is probably not that different, other than the fact that they've probably outspent us by 10-to-1 on promotion over the last year."

Smith has concluded that the channel's current modus operandi is not an option in terms of its future strategy.

"I think what is pretty clear for us is that we have to get very bold and get back to what we originally were, which was a channel that was cutting-edge, different, and generated

(Continued on page 44)

Warner/Chappell Gets Russian Affiliate

BY ERKIN TOUZMOHAMED

MOSCOW—Warner/Chappell Music has inked a deal with Russian publisher Soyuz Music Publishing to set up a Russian Warner/Chappell affiliate.

Warner/Chappell Music Russia Ltd. is to be registered by the end of this month. Jurgen Grunewald, head of Warner/Chappell Music in Germany, who will oversee Russian operations, has already informed Russian authors' body RAO that all copyrights will be registered under that name.

However, it is doubtful the company will receive royalty income in the near future. Unlike the Western practice of quarterly payments, RAO pays foreign owners only once a year. RAO has announced that it plans to collect about \$2 million for the bulk of foreign repertoire used in 1998.

RAO makes its payments in rubles, and its \$2 million figure is based on a

rate of six rubles to the dollar. However, the Russian economic collapse of Aug. 17 took the ruble to 20 per dollar. The currency is now about 16 to the dollar.

The situation is further aggravated by the fact that RAO had its accounts in the Ros-sisky Kredit bank, formerly one of the top 10 Russian banking institutions. The bank has now collapsed, taking its clients' deposits with it.

These factors combine to make observers here question whether RAO is capable of making payments of any sort. Warner/Chappell Russia is in the process of registering 1.2 million titles here. The company says its catalog represents about 28% of all



Western music performed in Russia; RAO puts the figure at not more than 18%.

The central issue, though, is identification of works, since a lot of stations and other paying users only report the performer and the title. In this way, a large amount of authors remain unidentified, and RAO currently holds a substantial amount of undistributed royalties.

Warner/Chappell's new company also faces another financial challenge. Boris Tzigman, head of EMI Music Publishing Russia, notes that "RAO pays us royalties without VAT [value-added tax]."

Alexei Saffrin, who has been appointed managing director of Warner/Chappell Russia, says, "According to the Russian Law on Authors' and Neighboring Rights, authors are freed from paying taxes on royalties, but when a non-VATed payment from RAO comes to our account, we have to pay a 20% VAT on it.

"Currently, we are trying to convince our head office to break the pattern of working with national authors' societies and make an exception for Russia, at least for mechanical royalties, and manage rights and sell licenses directly without the intermediary of RAO."

Saffrin continues, "We can make users transfer to us royalties with VAT paid on it, and we have both [Western] currency and ruble accounts, so we will not lose our authors' money on rate fluctuations and conversion.

Saffrin adds, "All in all, the losses from all of these transactions from RAO via us to our German company will almost reach 20%-40% in VAT and other taxes and commissions when we receive ruble payments, get them converted, and send them to our German company."

MTV Italy Seen Making Strides In Its 1st Year

BY MARK DEZZANI

MILAN—The choice of this city as the venue for the fifth annual MTV Europe Music Awards Nov. 12 underlines the growing importance of MTV Italy, which launched as a national 24-hour-a-day terrestrial service just over a year ago.

Two years ago, MTV Europe split into four autonomous regions, with separate services for the U.K. and Ireland, and for the Germany/Switzerland/Austria (GSA) region; a "Northern" feed for Scandinavia, Benelux, France, and Spain; and a new MTV South region covering just Italy.

In September 1997, MTV Italy re-launched as a

24-hour-a-day, free-to-air service via national commercial TV network Rete A. According to MTV and local record company executives, the change



DALL'ORTO

has made a difference in the music channel's reach and its impact on record buyers. Bill Roedy, president of MTV Networks International, says MTV Italy is among the top performers of any MTV region.

"In one year it has made tremendous progress. [Sales are] 100% up on last year, and according to our own research, viewing is among the highest rated among our regional services," says Roedy. He adds that research results are available for internal use only.

WEA Italy managing director Massimo Giuliano says MTV Italy has provided an essential promotional outlet missing on Italian TV since domestic music channel Videomusic changed from music-only programming in 1995.

"Finally, there is a promotional space to break new artists, such as Morcheeba and Shola Ama, who have both sold platinum [100,000 copies] of their debut albums," Giuliano says. "This would have been impossible without MTV, which works as well for establishing domestic artists such as our signings Sottotono [a rap act] and singer Nek, whose breakthrough internationally was helped by total support from MTV."

Fabrizio Intra, managing director of Sony Music Italy's Epic (Continued on next page)

Schlager Sees Boom On-Air, At Retail

BY WOLFGANG SPAHR

HAMBURG—Germany's retailers, labels, and broadcasters are seeing a renaissance in the market for German *schlager* as the simple, sing-along music is embraced by a new generation. Clubs are holding sing-along parties, while a *schlager* "rave" on the streets of Hamburg attracted more than 30,000 people this summer.

Radio stations such as WDR 4 Cologne and NDR 1 Kiel are achieving high ratings with *schlager* programs. At the same time, *schlager* TV shows, including "ZDF-Hitpa-



URBAN

rade," "Musik Fur Millionen" (Music For Millions), "Musik Liegt In Der Luft" (Music Is In The Air), and "Hitparade Der Volksmusik" are watched by up to 7 million viewers.

Earlier this year, EMI singer Guido Horn became a cult figure with his song "Piep, Piep, Ich Hab' Euch Lieb" (Beep Beep, I Love You), which was the 1998 German entry for the Eurovision Song Contest in Ireland. Although he finished only seventh, he was celebrated as a victor.

His album "Danke!" (Thank You) has sold more than 500,000 copies, according to the label, hitting No. 3 on the album chart. Dieter Thomas Kuhn has also been enjoying great success. The WEA artist puts his own humorous spin on German *schlager*

songs, achieving album sales of 250,000 copies and going to No. 2 on the charts with "Wer Leibe Sucht" (Whoever Is Looking For Love).

His tour, with 50 arena dates and 15 open-air appearances, was sold out. BMG's Wolfgang Petry has hit No. 1 on the album chart with his new release, "Einfach Geil" (Simply Great),

selling more than 500,000 units. Along with his second album, "Alles" (Everything), and first, "Nie Genug" (Never Enough), those three titles have achieved total sales of more than 3.5 million units, says the (Continued on page 56)



Alfa, Pioneer Announce Staff Cuts

BY STEVE McCLURE

TOKYO—Further evidence of the impact Japan's current recession is having on the music industry here has arrived with announcements of staff reductions by two Tokyo-based labels.

Alfa Music Inc., confronted with declining sales, announced that it is laying off its 17 remaining employees as of Nov. 30. The label was taken over in 1994 by Kay Music Publishing, which reorganized Alfa and concentrated on promoting jazz and domestic catalog product by such artists as singer/songwriter Yumi Arai (now Yumi Matsutoya), techno-pop pioneer

Yellow Magic Orchestra, and jazz fusion group Casiopea.

The label's current distribution agreement with Toshiba-EMI will end in December. Alfa spokesman Koki Suga says the company has not yet decided what distributor will handle its product after that date and emphasizes that Alfa will continue to operate with a skeleton staff from its parent company to handle accounting and copyright-related matters.

Alfa's March-September sales totaled 350 million yen (\$2.9 million), compared with 400 million yen (\$3.3 million) in March-September 1997.

Pioneer LDC, the software arm of hardware manufacturer Pioneer Electronic Corp., is the latest Japanese label to announce the introduction of an early-retirement policy. A company source confirms that older employees are being asked to leave the company in return for cash payments. He refuses to comment on reports that as many as 100 of Pioneer LDC's 230 employees will be asked to leave, but stresses that no one will be forced to leave the company. Earlier this year, Pioneer LDC lost its biggest-selling artist, female vocalist Tomomi Kahala, to Warner Music Japan.

3 Japanese Record Cos. To Limit Retail-Pricing

BY STEVE McCLURE

TOKYO—Three Japanese record companies have dealt the country's controversial resale price maintenance system a major blow by shortening the period in which they will set retail prices.

The price maintenance system enables Japanese labels to set the retail prices of domestically pressed product, including non-import foreign repertoire, for two years from the release date. It also applies to books and magazines.

Now three labels are voluntarily curbing their involvement in the system: Toshiba-EMI, Sony Music Entertainment (Japan), and Nippon Columbia. Their combined share of the Japanese prerecorded music

market is about 30%.

On Nov. 1, Toshiba-EMI cut the set-price period for all singles from two years to one year. On Jan. 21, Sony and affiliated company Antinos Records will reduce the set-price period for all singles and foreign-repertoire albums from two years to six months. The policy will be extended to classical albums as of Feb. 20.

"It's still premature to introduce the new system for domestic albums," says a Sony spokesman. "It would have too much impact on the market, and we don't want to create any confusion."

Nippon Columbia will shorten the fixed-price period on all singles to one year starting Jan. 21. The label

will continue to set album prices for two years from their release date.

The labels' moves come in the wake of a report released earlier this year by the Japanese government's Fair Trade Commission (FTC). The report found that while there are compelling reasons to abolish the system, such as the need to increase competition, its immediate abolition would cause problems (Billboard, Feb. 21).

More time is needed to study the effects of doing away with the system, known as *saihan* in Japanese, the FTC concluded.

While granting the system a reprieve, the FTC urged the music and publishing industries to be more flexible in applying *saihan*.

MTV ITALY SEEN MAKING STRIDES IN ITS 1ST YEAR

(Continued from preceding page)

label, saw his domestic signing Bluvertigo win the regional MTV Select Award for its South region. Says Intra, "The advantage of MTV is that it takes more risks with new artists than most radio networks."

MTV Italy managing director Antonio Campo dall'Orto says the ability to play a part in breaking acts comes from the regional autonomy the channel has. He cites a new alternative music program, "Alt. MTV," which MTV South has produced.

MTV Italy music director Luca De Gennaro says that regional autonomy means that apart from five "network priorities"—videoclips of new international releases each week—he has complete freedom to select the playlist.

"We have a mandate to break new artists, select releases with videos that have high production and creative values, and to operate as a domestic Italian channel," explains De Gennaro. "There is no fixed ratio for local or international releases, the only selection criteria being the quality of the song and video and its suitability for our target audience. Italian repertoire tends to vary from between 30% and 50% of our total playlist."

Before the 24-hour deal with the Rete A network, MTV had struggled to have a meaningful influence on the Italian market. The Italian operation

started up six years ago, with relays several hours each afternoon on a patchwork of local and regional TV stations. TCI-owned video-request channel the Box launched with a similar arrangement a year ago in Italy. Last year, Match Music launched a 24-hour-a-day channel via digital satellite in 50/50 partnership with France's MCM.

Campo dall'Orto says, "Match Music has limited distribution via satellite only, and the Box is a different type of program with limited distribution. Before our network deal with Rete A, we had the same sort of distribution and found it difficult to generate significant viewing figures. Our real competitors are TMC2, which is a youth network with a lot of music programming."

National terrestrial TV network TMC2 is Telemontecarlo Italy's second national network and was formerly the music channel Videomusic prior to its acquisition by TMC Italy in 1995. Immediately after its relaunch as TMC2 that year, it adopted a schedule of films, sports, and music targeted at young people. In the past year, TMC2 has again increased its music programming and videoclip content.

MTV Italy commissioned two pieces of research to measure domestic viewing during the MTV

Europe Music Awards. A survey by Auditel gave it a 17% share in the targeted 15- to 24-year-old audience in Italy, with 5 million young viewers during the show.

MTV's own survey by the Abacus market research company, using a sample of 100,000 interviews during the show, reported a 6% share among all viewers in Italy, with an average audience of 1.59 million viewers.

Key awards were voted on by viewers in MTV Europe's four regions. Madonna picked up two awards (female and new album for "Ray Of Light"), and two awards each went to Spice Girls (group, new pop act) and Natalie Imbruglia (breakthrough song for "Torn").

Further awards at the show went to Robbie Williams (male act), Aerosmith (rock act), Beastie Boys (rap act), Prodigy (dance act), and Massive Attack (video for "Teardrop").

Regional Select Awards went to Five (U.K. and Ireland), Franka Potente & Thomas D. (GSA), Eagle-Eye Cherry (Northern region), and Bluvertigo (MTV South/Italy).

MTV's social conscience award, called Free Your Mind, went to the Belgrade, Serbia-based independent radio station Radio B-92, which is constantly under the threat of censorship and closure from the government.

newsline...

THE TRADE VALUE OF U.K. RECORD shipments fell by 6.6% to 227.3 million pounds (\$377.3 million) in the third quarter of this year compared with the same period a year ago, according to the British Phonographic Industry (BPI). Album shipments were down 1.4% in volume to just under 44 million units, for a trade value of 197.2 million pounds (\$327.3 million), 0.6% lower, while singles shipments plummeted 18.7% to 19.8 million units, worth just over 30 million pounds (\$50 million)—a drop of 33.2% from the 1997 figure. Best-selling albums included the Corrs' "Talk On Corners" (EastWest), Boyzone's "Where We Belong" (Polydor), and Robbie Williams' "Life Thru A Lens" (Chrysalis/EMI). The BPI says that in the third quarter of 1997, Elton John's record-breaking "Candle In The Wind 1997" single boosted U.K. sales by approximately 14 million pounds and that this year's July-September sales "suffer rather unfairly by comparison." It adds that "Candle" also inflated the average unit price of CD and cassette singles—both of which are now some 20% lower than last year.

MARK SOLOMONS

U.K.-BASED CUSTOM COMPILATION company Razorcuts was at press time due to float 35% of its stock on OFEX, the unregulated market of London's stock exchange, to raise as much as 600,000 pounds (\$996,000) for expansion. The offer, which is open until Dec. 16, is expected to value the company at as much as 3.5 million pounds (\$5.8 million). Razorcuts, which was launched last month, allows customers to select tracks by mail, phone, or Internet and put his or her own title on the disc and sleeve, with delivery by mail within five days. The company has secured access to the Castle Communications catalog, as well as those of budget label Naxos and soundtrack specialist Silva Screen, and is in talks with other copyright holders. The company specializes in the direct marketing of limited track selections; it has secured a joint venture with Blockbuster in the U.K. to market custom soundtrack compilations via the video retailer's monthly magazine and is negotiating other similar deals, including one with a major airline.



MARK SOLOMONS

BRITISH RETAIL GROUP KINGFISHER has appointed Richard Green managing director of U.K. independent video and music distributor VCI, following its recently completed 46.8 million pound (\$78.2 million) acquisition of the company. He was commercial director of Kingfisher subsidiary Entertainment U.K. (EUK), distributor for Kingfisher's 800-store Woolworths chain, Britain's biggest entertainment retailer and now VCI's parent. VCI chairman Michael Grade, formerly chief executive of Channel 4, has resigned in the wake of the Kingfisher buyout to be replaced by EUK chairman Roger Jones. The futures of former VCI chief executive Steve Ayres and managing director Ivan Dunleavy remain uncertain. Green says that while neither now has an executive role, they both remain on the board. "We are still assessing what role they might have in the future," he says. Peter Stack, managing director of the MCI music division, will continue in his post, according to Green.

SAM ANDREWS

LOCAL BAND JARABE DE PALO topped the 45th Premios Ondas ceremony, held Nov. 12 in Barcelona, Spain, taking awards for best album ("Depende") and best video ("La Flaca"). Alejandro Sanz won best song for "Corazón Partío"; the best group was Ella Baila Sola. Other winners were Cuba's Compay Segundo (Latino artist) and La Oreja De Van Gogh (best new group). Mexico's controversial rap/rock band Molotov and Mexican-based Cuban Francisco Céspedes shared the prize for best new Latino artist. Awards also went to Mike Oldfield, singer/songwriter Joaquín Sabina, and flamenco singer Antonio Fernandez Diaz.

HOWELL LLEWELLYN

U.K. ENTERTAINMENT GROUP CAPITAL RADIO announced an 8% rise in pre-tax profit for the year that ended Sept. 30 to 37.8 million pounds (\$62.4 million). The group's revenue was up 9.8%, at 117.2 million pounds (\$194.6 million). Capital-backed label Wildstar, a joint venture with compilation specialist Telstar, contributed to the improved performance. During the financial year, the label—whose roster includes blue-eyed soul singer Conner Reeves and R&B vocalist Lutricia McNeal—had seven top 20 singles in the U.K., selling a total of more than 1 million units, according to the company.

MIKE McGEEVER

HMV IS ON THE MOVE IN AUSTRALIA, opening its 25th store Down Under in Sydney the weekend of Nov. 14-15. The retailer also has plans to open outlets Dec. 5 in Melbourne's boutique strip Chapel Street and in March in Caridale in Brisbane. Jazz trumpeter James Morrison cut the ribbon to the 3,200-square-foot store at the Chatswood Chase complex in Sydney, before playing a set to a crowd of 500. Flutist Jane Rutter, DJ Josh Abrahams, and rock band Sister Madly also performed. An in-store appearance by Jennifer Paige Nov. 15 drew another 500, according to marketing manager Damian Devine.

CHRISTIE ELIEZER

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 11/23/98			GERMANY (Media Control) 11/17/98			U.K. (Chart-Track) 11/16/98			FRANCE (SNEP/FOP/Tite-Live) 11/14/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	OVER/EASY SHOW TIME V6 AVEV TRAX	1	1	FLUGZEUGE IM BAUCH OLI P. HANSVAARIOLA	1	1	BELIEVE CHER WEA	1	1	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
2	NEW	BOKU WA KOKONI IRU MASAYOSHI YAMAZAKI POLYDOR	2	2	BELIEVE CHER WEA	2	4	IF YOU BUY THIS RECORD THE TAMPERER FEAT. TURING MAYA JIVE	2	2	CHANTER POUR CEUX QUI SONT LOIN CHEZ EUX LAAM DL/EMI
3	1	OWARI NAKI TABI MR. CHILDREN TOY'S FACTORY	3	3	NO MATTER WHAT BOYZONE POLYDOR	3	2	EACH TIME E-17 TELSTAR	3	4	SIMARIK TARKAN PODIS/POLYGRAM
4	NEW	KARAPPO YUZU SENHA & CO	4	5	ONCE UPON A TIME DOWN LOW K-TOWN/SHIFT MUSIC/ZYX	4	NEW	HEARTBEAT/TRAGEDY STEPS JIVE	4	5	THE BOY IS MINE BRANDY & MONICA ATLANTIC/EASTWEST
5	2	ALL MY TRUE LOVE SPEED TOY'S FACTORY	5	13	IF YOU BELIEVE SASHA WEA	5	NEW	THE BARTENDER AND THE THIEF STEREPHON-ICS V2	5	3	BROTHER LOUIE '98 MODERN TALKING FEAT. ERIC SINGLETON HANS/BMG
6	4	BURNIN' X'MAS T.M. REVOLUTION ANTINOS RECORDS	6	NEW	THE POWER OF GOODBYE MADONNA WEA	6	3	WOULD YOU TOUCH & GO V2	6	7	CRUSH JENNIFER PAIGE EDEL
7	NEW	IN FOREST/LHASA (UNPLUGGED) LA CRYMA CHRISTI POLYDOR	7	4	WE LIKE TO PARTY! VENGABOYS MOTOR MUSIC	7	NEW	SIT DOWN '98 JAMES MERCURY	7	8	I WANT TO SPEND MY LIFETIME LOVING YOU TINA ARENA & MARC ANTHONY COLUMBIA
8	3	HURRY GO ROUND HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR	8	9	HOW DEEP IS YOUR LOVE DRU HILL FEATURING REDMAN MERCURY	8	8	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	8	12	BYE BYE MENELIK SMALL/SONY
9	NEW	CUCKOO CASCADE VICTOR	9	7	EGOIST FALCO EMI	9	5	FALLING IN LOVE AGAIN EAGLE EYE CHERRY POLYDOR	9	6	SI TU M'AIMES LARA FABIAN POLYDOR
10	12	LOVIN' YOU NANASE AIKAWA CUTTING EDGE	10	6	IMMORTALITY CELINE DION FEAT. THE BEE GEES COLUMBIA	10	6	ANOTHER ONE BITES THE DUST QUEEN FEATURING WYCLEF JEAN & PRAS MICHEL DREAMWORKS/INTERSCOPE/UNIVERSAL	10	14	PANIQUE CELTIQUE MANAU POLYDOR
11	11	UMI TO ANATA NO MONOGATARI REIKA MIKU PONY CANYON	11	8	PROTECT YOUR MIND DJ SAKIN & FRIENDS OVER-DOSE/CLUB TUNES/INTERCORD	11	7	SWEETEST THING U2 ISLAND	11	13	THIS IS HOW WE PARTY S.O.A.P. TRISTAR/SONY
12	5	PEACH!! MASAHARU FUKUYAMA BMG JAPAN	12	11	LORDS OF THE BOARDS GUANO APES SUPERSONIC/GUNARIOLA	12	11	I JUST WANNA BE LOVED CULTURE CLUB VIRGIN	12	9	RESTER FEMME AXELLE RED VIRGIN
13	6	ALL NIGHT LONG AMI SUZUKI SONY	13	NEW	NARCOTIC LIQUIDO VIRGIN	13	13	BLUE ANGELS PRAS RUFFHOUSE/COLUMBIA	13	NEW	DIS MOI FAUDEL MERCURY
14	7	SNOW DROP L'ARC-EN-CIEL K/VOON/SONY	14	RE	9 PM (TILL I COME) ATB MOTOR MUSIC	14	NEW	THE DOPE SHOW MARILYN MANSON INTERSCOPE/UNIVERSAL	14	11	C'EST BEAU LA VIE DOC GYNECO & BERNARD TAPIE VIRGIN
15	9	THUNDERBIRD T.M. REVOLUTION ANTINOS RECORDS	15	NEW	SWEETHEART J.D. & MARIAH CAREY COLUMBIA	15	NEW	I'M YOUR ANGEL CELINE DION & R. KELLY EPIC	15	15	LIFE DES'REE EPIC
16	14	PERFUME OF LOVE GLOBE AVEV TRAX	16	16	WIEDER HIER WESTERNHAGEN WEA	16	NEW	PRAY TINA COUSINS EASTERN BLOC/JIVE	16	15	ARE U READY ORGANIZO M6 INTERNATIONAL/SONY
17	13	RELAX BLACK BISCUITS BMG JAPAN	17	12	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	17	16	TELL ME MA SHAM ROCK JIVE	17	17	BELIEVE CHER WEA
18	8	FORBIDDEN LOVER L'ARC-EN-CIEL K/VOON/SONY	18	10	GOD IS A DJ FAITHLESS CHECKY/INTERCORD/EMI	18	9	OUTSIDE GEORGE MICHAEL EPIC	18	NEW	PERSOINNE NE SAURAIT POETIC LOVER & CAROLE FREDERICK M6 INTERNATIONAL/SONY
19	16	KIMI WO SAGASHITE NEPTUNE TOY'S FACTORY	19	NEW	NEXT NOVEMBER SCYCS EDELPICTH/EMEL	19	10	DAYDREAMIN' TATYANA ALL MJJ MUSIC/EPIC	19	RE	MA B*NZ SUPREME NTM EPIC
20	17	SA YO NA RA GLOBE AVEV TRAX	20	NEW	THE BATTLE WATERGATE COLUMBIA	20	18	THANK U ALANIS MORISSETTE MAVERICK/WEA	20	10	ALBUMS
1	1	ALBUMS	1	2	U2 THE BEST OF 1980-1990 ISLAND/MERCURY	1	11	GEORGE MICHAEL LADIES AND GENTLEMEN: THE BEST OF EPIC	1	1	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
2	NEW	YUMI MATSUTOYA NEUE MUSIK YUMI MATSUTOYA COMPLETE BEST VOLUME 1 TOSHIBA EMI	2	1	ALANIS MORISSETTE SUPPOSED FORMER INFAT- UATION JUNKIE MAVERICK/WEA	2	2	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND	2	2	VARIOUS ARTISTS ENFOIRES EN COEUR RESTO DU COEUR/WEA
3	3	KOHMI HIROSE HIROSE KOHMI THE BEST LOVE WINTERS VICTOR	3	NEW	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF EPIC	3	3	OASIS THE MASTERPLAN CREATION	3	3	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
4	2	CELINE DION THESE ARE SPECIAL TIMES EPIC	4	6	DIE ROTEN ROSEN WIR WARTEN AUF'S CHRISTKIND EASTWEST	4	5	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	4	NEW	FLORENT PAGNY LIVE POLYGRAM
5	4	SOUTHERN ALL STARS SAKURA VICTOR	5	7	WESTERNHAGEN RADIO MARIA WEA	5	16	THE CORRS TALK ON CORNERS LAVANTLANTIC	5	5	ALANIS MORISSETTE SUPPOSED FORMER INFAT- UATION JUNKIE MAVERICK/WEA
6	5	NORIYUKA MAKIHARA LISTEN TO THE MUSIC SONY	6	4	R.E.M. UP WEA	6	5	M PEOPLE THE BEST OF M PEOPLE M PEOPLE/BMG	6	6	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS- PHERIQUE/SONY
7	9	U2 THE BEST OF 1980-1990/THE B-SIDES MER- CURY	7	9	CHER BELIEVE WEA	7	NEW	PAUL WELLER MODERN CLASSICS ISLAND	7	19	EROS RAMAZZOTTI EROS LIVE ARIOLA
8	6	B'Z B'Z THE BEST TREASURE ROOMS RECORDS	8	NEW	R. KELLY R. ROUGH TRADE/JIVE	8	RE	BEE GEES ONE NIGHT ONLY POLYDOR	8	12	ANDRE RIEU ROMANTIQUE PHILIPS/POLYGRAM
9	11	MYUKI NAKAJIMA DAIGINMAKU PONY CANYON	9	10	WOLFGANG PETRY EINFACH GEIL! NA KLARJARIOLA	9	4	ALANIS MORISSETTE SUPPOSED FORMER INFAT- UATION JUNKIE MAVERICK/WEA	9	17	MANAU PANIQUE CELTIQUE POLYDOR
10	11	THE GARDENS A PLACE IN THE SUN TOY'S FACTORY	10	RE	MADONNA RAY OF LIGHT WEA	10	6	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL VI MINISTRY OF SOUND	10	4	MIOSSEC A PRENDRE PIAS
11	8	KIRORO NAGAIADA-KIRORONOMORI VICTOR	11	11	EROS RAMAZZOTTI EROS LIVE DDD/ARIOLA	11	19	MEAT LOAF THE BEST OF SONY TV/WARNER	11	10	AXELLE RED A TATONS VIRGIN
12	14	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	12	8	PHIL COLLINS HITS WEA	12	14	VARIOUS ARTISTS THE BEST OF THE LOVE ALBUM VIRGIN/EMI	12	11	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY
13	7	ALANIS MORISSETTE SUPPOSED FORMER INFAT- UATION JUNKIE WARNER	13	12	JOE COCKER GREATEST HITS EMI	13	10	THE BEAUTIFUL SOUTH QUENCH GO! DISCS/MERCURY	13	14	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC
14	18	SOUNDTRACK RHYTHM AND POLICE MERCURY	14	14	CELINE DION THESE ARE SPECIAL TIMES COLUMBIA	14	NEW	DIVAS DURAN THE BEST OF EMI	14	NEW	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA
15	12	OASIS THE MASTERPLAN EPIC	15	3	THE KELLY FAMILY FROM THEIR HEARTS EMI	15	12	PHIL COLLINS HITS VIRGIN	15	8	FLORENT PAGNY SAVOIR AIMER MERCURY
16	15	AEROSMITH A LITTLE SOUTH OF SANITY UNIVERSAL VICTOR	16	16	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	16	7	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) 550 MUSIC/EPIC	16	13	VARIOUS ARTISTS AUX SUIVANTS BARCLAY/POLYGRAM
17	NEW	ROUAGE SOUP MERCURY MUSIC	17	5	THE ROLLING STONES NO SECURITY VIRGIN	17	15	LADYSTAR BLACK MAMBAZO THE BEST OF— THE STAR & WISEMAN POLYGRAM TV/POLYGRAM	17	NEW	R. KELLY R. VIRGIN
18	NEW	YUMI ARAI TWINS SUPER BEST OF YUMI ARAI ALFA MUSIC	18	NEW	BRYAN ADAMS ON A DAY LIKE TODAY POLYDOR	18	15	B*WITCHED B*WITCHED EPIC	18	16	MC SOLAAR LE TOUR DE LA QUESTION EASTWEST
19	20	VARIOUS ARTISTS WE LOVE MICKEY—HAPPY 70TH ANNIVERSARY PONY CANYON	19	13	DEPECHE MODE THE SINGLES '86-'98 MUTE/INTER- CORD	19	17	VARIOUS ARTISTS THE GREATEST HITS OF 1998 TELSTAR	19	7	THE ROLLING STONES NO SECURITY VIRGIN
20	17	YO-YO MA YO-YO MA PLAYS PIAZZOLLA SONY	20	15		20	NEW		20	15	NOIR DESIR REMIXES BARCLAY/POLYGRAM

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	SPAIN	
11/21/98			(AFYVE/ALEF MB) 11/11/98	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	BELIEVE CHER WEA	1	1
2	2	NO MATTER WHAT BOYZONE POLYDOR	2	NEW
3	3	I DON'T WANT TO MISS A THING AEROSMITH	3	2
4	5	COLUMBIA	4	NEW
5	4	FLUGZEUGE IM BAUCH OLI P. HANSA/ARIOLA	5	4
6	7	SWEETEST THING U2 ISLAND/POLYGRAM	6	3
7	6	CRUSH JENNIFER PAIGE EDEL	7	6
8	9	OUTSIDE GEORGE MICHAEL EPIC	8	7
9	8	IF YOU BUY THIS RECORD THE TAMPERER FEATURING MAYA JIVE/TIME	9	5
10	NEW	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONYUNIVERSAL	10	8
		SIMARIK TARKAN PODIS/POLYGRAM		
		ALBUMS		
1	2	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM	1	1
2	1	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER	2	NEW
3	NEW	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF EPIC	3	2
4	5	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY	4	5
5	4	PHIL COLLINS HITS VIRGIN/WEA	5	6
6	3	R.E.M. UP WARNER	6	NEW
7	6	OASIS THE MASTERPLAN CREATION/SONY	7	3
8	10	CELINE DION THESE ARE SPECIAL TIMES EPIC/COLUMBIA	8	7
9	7	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS/EMI	9	8
10	8	CHER BELIEVE WEA	10	4

MALAYSIA			PORTUGAL	
(RIM) 11/17/98			(Portugal/AFP) 11/17/98	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK
1	1	VARIOUS ARTISTS MAX 4 BMG	1	1
2	2	THE CORRS TALK ON CORNERS 143/WARNER	2	2
3	3	VARIOUS ARTISTS LOVE HITS SONY	3	3
4	NEW	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER	4	4
5	6	FAYE WONG CHANG YOU EMI	5	7
6	9	SHERRY CHANG HUI MEI HOLDING HANDS FORWARD	6	NEW
7	4	SITI NURHALIZA ADIWARNA SUWAH	7	5
8	NEW	DICK & COWBOY THE ROAR WHAT'S MUSIC	8	8
9	RE	VARIOUS ARTISTS BEST OF SHAH RUKH KHAN EMI	9	6
10	NEW	VARIOUS ARTISTS TANGKAP LENTOQ EMI	10	RE

SWEDEN			DENMARK	
(GLF) 11/19/98			(IFPI/Nielsen Marketing Research) 11/17/98	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	NEW	HERE I GO AGAIN E-TYPE STOCKHOLM	1	1
2	7	BELIEVE CHER WEA/WARNER	2	2
3	1	BIG BIG WORLD EMILIA RODEO/UNIVERSAL	3	3
4	2	NO MATTER WHAT BOYZONE POLYDOR/POLYGRAM	4	4
5	3	S.O.S. (THE TIGER TOOK MY FAMILY) DR. BOMBAY RED STRIPE/WEA/WARNER	5	7
6	5	EVERYBODY GET UP FIVE RCA/BMG	6	5
7	4	MY FAVOURITE GAME THE CARDIGANS TRAMPOLINE/STOCKHOLM	7	8
8	NEW	GIVE IT UP GRAAF RCA	8	9
9	RE	NEVER HAD IT SO GOOD TAKE 5 EDEL	9	10
10	9	FINALLY FOUND HONEYZ MERCURY	10	RE
		ALBUMS		
1	3	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC	1	1
2	1	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND	2	NEW
3	2	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER	3	NEW
4	9	VARIOUS ARTISTS FRAN WATERLOO TILL DUVE-MALA SONY	4	NEW
5	NEW	GEORGE MICHAEL LADIES AND GENTLEMEN: THE BEST OF EPIC/SONY	5	2
6	4	CARDIGANS GRAN TURISMO TRAMPOLINE/STOCKHOLM	6	NEW
7	7	R.E.M. UP WARNER	7	NEW
8	NEW	U2 THE BEST OF 1980-1990 ISLAND	8	3
9	8	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY	9	6
10	10	PHIL COLLINS HITS WEA	10	8

NORWAY			FINLAND	
(Verdens Gang Norway) 11/17/98			(Radiomatia/FPI Finland) 11/15/98	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	2	BIG BIG WORLD EMILIA UNIVERSAL	1	1
2	1	UNFORGIVABLE SINNER LENE MARLIN VIRGIN	2	2
3	NEW	HERE I GO AGAIN E-TYPE STOCKHOLM/POLYGRAM	3	3
4	3	NO MATTER WHAT BOYZONE POLYDOR/POLYGRAM	4	NEW
5	5	BELIEVE ANTILoop STOCKHOLM/POLYGRAM	5	4
6	7	HOW DO I LIVE LEANN RIMES MERCURY/POLYGRAM	6	6
7	4	THANK U ALANIS MORISSETTE MAVERICK/WARNER	7	5
8	NEW	S.O.S. (THE TIGER TOOK MY FAMILY) DR. BOMBAY WEA/WARNER	8	8
9	6	SWEETEST THING U2 ISLAND/POLYGRAM	9	NEW
10	NEW	BELIEVE CHER WEA/WARNER	10	NEW
		ALBUMS		
1	1	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER	1	1
2	2	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM	2	2
3	NEW	GEORGE MICHAEL LADIES OF GENTLEMEN: THE BEST OF EPIC/SONY	3	3
4	NEW	BRUCE SPRINGSTEEN TRACKS COLUMBIA/SONY	4	6
5	3	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY	5	4
6	7	R.E.M. UP WARNER	6	7
7	4	BOYZONE WHERE WE BELONG POLYDOR/POLYGRAM	7	5
8	6	PHIL COLLINS HITS WEA/WARNER	8	NEW
9	NEW	PRAS MICHEL GHETTO SUPASTAR RUFFHOUSE/COLUMBIA/SONY	9	NEW
10	9	CELINE DION THESE ARE SPECIAL TIMES COLUMBIA/SONY	10	8

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

U.K./U.S.: Eliza Carthy has confirmed her signing to Warner Music (Billboard, Oct. 3) as a solo artist, striking a deal with Warner Bros. in the U.S. (*Billboard* Bulletin, Nov. 16). Her label debut is due in September 1999 and will mostly feature her own compositions. Carthy was signed by Andy Wickham, the A&R exec who signed Joni Mitchell 30 years ago. "I love her folk material," he says, "but we signed her on the strength of a 4-track demo of her own songs. They were stunning, and I haven't been so excited about a new act in a long time." Carthy remains signed to the U.K. folk indie Topic as part of the family group **Waterson-Carthy**.



CARTHY

NIGEL WILLIAMSON

GERMANY: Under the alias **Die Roten Rosen**, punk band **Die Toten Hosen** climbs two places to No. 4 this issue with the album "Wir Warten Auf's Christkind" (Waiting For The Christ Child) on its own Düsseldorf-based label, JKP (Jochens Kleine Plattenfirma), distributed by EastWest. The album includes 20 punk versions of holiday favorites such as a head-banging ska rendition of "White Christmas," pop songs such as "Merry Christmas Everybody," and several German-language Christmas songs, including a hard-driving "Stille Nacht" (Silent Night). A TV ad for the group's 11-city December tour is being aired on the German music channel Viva and on youth-oriented radio stations. A concert in Oberhausen is scheduled for live radio broadcast on the Cologne-based show "Eins Live." **ELLIE WEINERT**

THE NETHERLANDS: With the Europewide release of the "Türk Hitfestivali" compilation, the Arcade Music Group is trying a textbook case of niche marketing. With the double album—featuring 40 Turkish artists, such as **Tarkan**, **Candan Erceetin**, and **Serdar Ortac**—Arcade is targeting Western Europe's Turkish population of 5 million, 700,000 of whom live in the Netherlands. Masterminded by independent record broker **Bert Conard** and Arcade TV international marketing director **Hans Dames**, the album will be marketed through 40 advertising spots on the satellite TV station Show TV. "About 85% of the Turkish people in Europe own a satellite dish," explains Conard. "So far, hardly any Turkish product has been made commercially available abroad, other than through corner shops." A pan-European tour featuring top Turkish singers is planned in conjunction with the Delft-based promoter **Mojo Concerts**. **ROBERT TILLI**

SINGAPORE/GERMANY: The German pop band **Fool's Garden** is slated to perform a free open-air concert Sunday (22) in Singapore. The band's song "Lemon Tree" was a big hit in Southeast Asia and was translated into Mandarin, Cantonese, and Malay. The five-man German band will perform at the German Cultural Days festival organized by the German embassy in Singapore. The performance is sponsored to the tune of \$150,000 Singapore (\$92,000) by the German car and truck manufacturer Daimler-Benz, which is headquartered in Stuttgart, where Fool's Garden formed. **NAZIR HUSAIN**

ITALY: Brit-rock sounds are percolating into Italian pop through new singer/songwriter **Daniele Groff**, who on Nov. 11 won the Sanremo Famosi talent contest. The winner was chosen by telephone voting from viewers of the live show on the national public-service TV network RAIUNO. The contest's winner was automatically selected to appear in the newcomers section of the main Sanremo Festival, which will be televised live next February. Groff beat many promising new acts, although record companies complained to RAIUNO and Telecom Italia that telephone voting lines for two major contenders, **Max Gazzè** and **Irene La Medica**, were not working. Groff, from the northeastern Italian region of Trento, embraces the Brit-pop sounds of bands like **Oasis** on his RCA/BMG Ricordi debut album, "Variato 22" (22nd Variety), released this month. The video for his first single, "Daisy," was filmed among the tower blocks of London's Notting Hill Gate for extra Brit authenticity. **MARK DEZZANI**



GROFF

THE PHILIPPINES: Sony Music Philippines' acclaimed metal outfit **Wolfgang** won artist of the year and listener's choice awards at the 1998 NU107 Rock Awards, held Nov. 12 in Pasig City near Manila. Wolfgang members **Basti Artadi** and **Wolf Gemora** won vocalist and drummer of the year, respectively. Veteran rock act **the Jerks** won album of the year for their debut studio release, "The Jerks" (Star Recordings). The final judging was split among a panel of seven judges (35%), staff from the five NU107 radio stations (35%), and 25 listeners (30%). **DAVID GONZALES**

TURKEY/CANADA: Given Turkey's strong national pride, it was ironic that radio stations should feature a Canadian-produced song in the weeks leading up to the 75th anniversary of the Turkish Republic on Oct. 29. "Atatürkiye"—which references **Ataturk**, the founder of the Turkish Republic, and *Türkiye*, "Turkey" in Turkish—is a song from the world's rodeo capital, Calgary. **Oktay Kesebi**, a Canadian of Turkish parents, and his partner, **Cameron Wenaus**, formed the studio group **Vatan** (Motherland) to produce this Euro dance/pop homage to Ataturk. The song features **Josie D'Ambola's** jazzy vocals offset by restrained instrumentation. Broadcasters played the song after the duo distributed 250 promo CDs to Turkish radio and TV stations. The two have yet to conclude a distribution deal. The full album, also called "Atatürkiye," is due for release on Kesebi and Wenaus's label, **Blade Entertainment**, late this year; it includes three original works as well as covers and remixes. **ADRIAN HIGGS**

CHANNEL V GEARS UP FOR NEW INITIATIVE

(Continued from page 40)

conversation," he says. "Unpredictability is something that we're striving for, because it has reached a point where we are very formulaic."

Smith also believes that, to date, neither music channel has successfully achieved its target of reaching a true youth market.

One of the results of Smith's revamp will be major programming changes that will be implemented over the next few months.

"We're going to make the channel much more interesting, more watchable, and more fun," he says. "Part and parcel of the changes will be to focus on our target audience and skew down."

V's current ratings reflect a demographic of 15- to 49-year-olds, particularly in India. Smith believes that the channel should be targeting the 12-29 demographic, with the core being 12- to 25-year-olds.

'International music will always have a visibility'

"We're going to be talking a lot more to kids and addressing issues that are a lot more kid-oriented," notes Smith. "At the same time, we're going to take a stand on some issues that we've been very reluctant in the past to do because of political sensitivities. I believe that there are issues—as we do hone down to a younger demographic audience—we have a responsibility to give information on that are paramount to youth."

Smith says these issues will present the channel in a more positive light, particularly to parents and regulators. "We don't want to preach; we want to offer information."

Smith says that he is receiving strong feedback from the channel's partners on his strategy, and he expects enthusiastic support. The only downside he envisions is a possible short-term blip in ratings, but he says that this can be reduced by an increase in promotional spending.

Labels say that they see the value of V and of Smith's initiative.

"Channel V is clearly a valuable marketing tool, and it's good to see competent new management continuing to run the operation in a way that really pays dividends to the music industry here," says Lachlan Rutherford, senior VP of Warner Music South East Asia. "I hope that people will continue to look at music television broadcasting in a long-term way, because the Asian music industry needs that kind of coverage and variety. Clearly Steve's a broadcasting professional, which is good for all of us."

Vijay Singh, managing director of Sony Music Entertainment India, adds, "Channel V has demonstrated a very positive commitment to the rotation of international music. However, with the likely change in skew toward local programming, it is possible that it will make break-

ing new international acts more difficult.

"International music will always have a visibility, and it is growing rapidly in India," Singh adds. "Non-film music is also an emerging new genre. We look forward to the programming in the coming months continuing to ensure high visibility for both these genres. We've had a very good working relationship with Channel V to date. The channel is doing a great job for music per se in the Indian subcontinent. V's unique strength is its very strong artist orientation, and clearly they've used that strength to their advantage."

Despite Channel V's lowering of its target demographic, it will still need to find ways of accommodating alcoholic-drink sponsors, which to date have contributed significantly to the channel's revenue. Smith says that this can be done by creating particular programming that is clearly skewed more toward the 20-plus age group. He has also determined that many other advertisers are focusing more on the 12-29 demographic, and overall he is looking to expand the channel's advertising base as a result of the new programming.

The cash investment, in addition to financing the channel's net loss, is expected to create a break-even situation. In addition to spending money on a program revamp and related promotions, Smith states that he will be spending funds on the maintenance of separate fees for Taiwan and mainland China.

V operates a digitally encrypted, Taiwan-specific feed and an analog free-to-air feed that runs on a transponder next to STAR's Phoenix channel feed; this is advantageous in terms of reach. The Phoenix channel is estimated to have access to 48 million homes in China, with V in approximately 24 million. Smith says that this gives the channel a foundation upon which to build.

In addition to being available through satellite distribution, V is carried for 2.5 hours a week on 12 local channels, which combined offer a potential 350 million viewers.

Smith says that he will continue to put assets into China with the ultimate objective of creating a separate operation there. One of the first steps in this process will be the relocation in 1999 of one of V's signature awards shows—the Chinese Music Awards—from Taipei, Taiwan, to Shanghai.

The event will be held in February in cooperation with the terrestrial channel Shanghai Oriental TV.

In terms of the channel's influence over regional record sales, Smith says that his only evidence is anecdotal. He cites an example of the channel's cooperation with Warner Music in Thailand over the band Michael Learns To Rock, which to date has sold an unprecedented 500,000 units in that country.

Smith says that record companies are also actively seeking input from Channel V in terms of acts they should be trying to break.

New Hot 100 To Affect 10 Canadian Top 40s

BY LARRY LeBLANC

TORONTO—Ten English-language AC/pop-styled radio stations in two major Canadian markets expect upcoming changes in the Billboard Hot 100 chart methodology to significantly affect their playlists.

Although the Billboard chart is based on U.S. data, its information is used by the Canadian Radio-television and Telecommunications Commission (CRTC) to determine what qualifies as a "hit" record. This is used to maintain ratios of "hits" to "non-hits" for stations in the Montreal and Ottawa/Hull markets, which collectively serve an estimated 1.25 million English-language listeners.

According to CRTC rules, only 49% of the songs on these stations' playlists can be hits; the remaining 51% must be non-hit tracks. The CRTC considers a hit to be any song in the top 40 of the Billboard Hot 100.

In other Canadian markets, only oldies stations must adhere to the CRTC's hit/non-hit ratio rules.

The new Hot 100, which will debut in the Dec. 5 issue of Billboard, will continue to determine songs' popularity by meshing sales and airplay data, but it will now include songs that are not available as retail singles. The ratio of airplay to sales is being adjusted to average out to 80% radio and 20% sales. This reflects both the shrinking number of music consumers who buy singles and the increasing amount of radio-only singles.

The new Hot 100 will use a vastly expanded radio panel, with R&B, adult R&B, mainstream rock, triple-A rock, and country stations joining the current Hot 100 pool, which includes mainstream top 40, rhythmic top 40, adult top 40, adult contemporary, and modern rock stations.

"Records will start to show up [on the Hot 100] when they start having significant airplay," says Geoff Mayfield, Billboard's director of charts. "Records which used to debut really high will probably now start in lower positions, because we're not waiting for that day the single is in-store. The top 40 [slots] will behave more like an airplay chart."

Several Canadian broadcasters and label reps are worried that, under the new chart, pop records will reach hit status more quickly than they had under the old chart methodology.

"Now with the Hot 100 being more radio-based, songs are going to convert to hit status quicker at these stations," predicts Vel Omazic, director of national promotion/video, Sony Music Entertainment (Canada). "We're going to be told [by programmers] they can't add a record because it's a hit [as defined by the CRTC]. All the labels are going to get hurt."

Adds Donna Lidster, director of promotion, Mercury Records Canada: "There's always a million reasons why a programmer can't play a record. Now being a hit is another reason why they can't."

Jay Lawrence, acting music director at top 40 CKKL (KOOL FM) Ottawa, says top 40, AC, and rock programmers in these two markets will

be scrutinizing the Hot 100 more closely in the future.

"We'll be looking at what is a hit, and perhaps telling labels we don't have room for more hits [on our playlist]," he says. "I have to play 51% non-hits. I can't play more than 49% hits; otherwise, we lose our license."

Ray Scott, music director at top 40 CJFM Montreal, notes that with the Hot 100's previous mix of sales and airplay, and its domination by R&B singles, programmers in these two



SLAIGHT

markets haven't had to be as vigilant about monitoring the Hot 100 rankings. Furthermore, he says, most programmers in these markets play little R&B music and know that, under the old Hot 100, it took some time for pop records to reach hit status.

Says Scott, "I'll now have to monitor the Hot 100 closer to make sure we're playing enough non-hits."

The CRTC has not announced if it will keep using the Hot 100 as a hit indicator for the Montreal and Ottawa/Hull markets.

In May 1997, the CRTC redefined its hits rules for stations outside of the Montreal and Ottawa/Hull markets in order to further develop top 40, hit-oriented AC, and country formats on FM radio in Canada.

Under the new regulations, only recordings that charted in the top 40 of the Canadian or Billboard charts through Dec. 31, 1980, are considered "hits" by the CRTC for Canadian broadcasters outside of the Montreal and Ottawa/Hull markets. The benefit of the new regulations has been that Canadian FM stations have been able to maximize the use of post-1980 and current hits within their formats.

The new hits ruling, however, did not apply to oldies stations or the Eng-

lish-language stations operating in the Montreal and Ottawa/Hull markets. In those markets, English- and French-language stations compete directly with each other. Noting that a significant number of French-speaking listeners were already tuning to English-language radio in those markets, Quebec-based French-language broadcasters successfully argued that they would lose even more listeners if the hits policy for English-language Montreal and Ottawa/Hull stations were changed. Since 1991, French-language FM stations have been exempt from the ratio rules of hits and non-hits.

"A lot of French stations were playing English hits in prime time, and [French broadcasters] didn't want us having an edge in that area," says Gary Slaight, president/CEO of Standard Radio Inc. "[English-language broadcasters] with vested interests in Montreal and Ottawa weren't happy with [the continued hit restriction], but we felt it was a compromise we had to make to get rid of it elsewhere."

Information on how many French-language listeners are tuning in to the English-language stations in the Montreal and Ottawa/Hull markets is unavailable.

In preparation for the pending Hot 100 chart conversion, several record label executives and broadcasters have been examining a Hot 100 test chart based on the new methodology.

"If we converted to the new system today, we're playing 11 songs [previously] considered non-hits which would now be considered hits," says Scott.

Adds Lawrence, "With more airplay [sources] now being factored in, there are eight or nine records—including those by Jennifer Paige, Sheryl Crow, Third Eye Blind, Madonna, Eagle-Eye Cherry, Jewel, and the Goo Goo Dolls—on the test chart but not on the regular chart."

FM 'Hit' Rules Arose For AM Support

TORONTO—The Canadian government's FM "hits" regulation was one of several measures implemented in 1975 to ensure that music programming on FM stations in Canada complemented rather than imitated AM.

In addition to requiring FM stations to restrict their use of hits to less than 50% of popular music broadcast each week, the regulations stipulated that selections could not be repeated more than 18 times per week. With these measures, the Canadian Radio-television and Telecommunications Commission (CRTC) sought to slow the erosion of AM radio while helping hit-oriented AM stations stay commercially viable.

From 1976 to 1991, the basic FM regulations were unchanged, effectively preventing FM stations from airing much hit music.

In 1991, the CRTC streamlined its FM radio regulations. Canadian recordings were excluded from its hits policy, and the 49% limit on hits for

French-language FM stations was dropped. Also dropped for French-language stations were limits on how many times songs could be played in the course of a week and requirements as to how broad a playlist had to be. English-language FM outlets, which had sought similar gains, did not get them.

"French broadcasters made a case that the English stations were severely taking away their younger listeners, and a straight hits format would make [English-language stations] even more attractive," says Michael Amodo, the CRTC's manager of applications review.

The CRTC's hits policy remained intact until 1997, when, at the request of the Canadian Assn. of Broadcasters, the commission deregulated hits, except for oldies stations nationwide and for the English-language stations operating in the Montreal and Ottawa/Hull markets.

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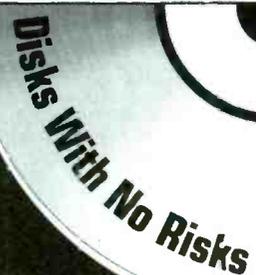
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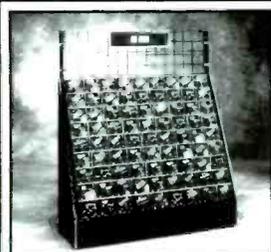
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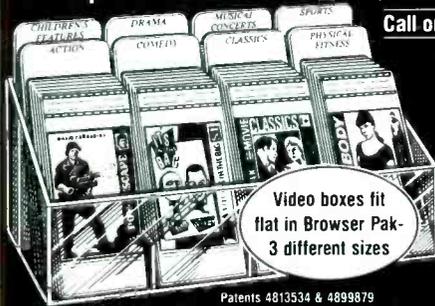
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Nov. 22, **Footy's 12th Annual Y-100 Wing Ding**, benefiting the Sun-Sentinel Children's Fund, Young Circle Park, Miami. 305-770-2634.

Nov. 23, **Melodies And Memories Concert**, benefiting the Lauri Strauss Leukemia Foundation, Carnegie Hall, New York. 212-696-1033.

Nov. 23, **Justo's Third Annual Mixtape Awards**, honoring DJ Red Alert, Club Vinyl, New York. 212-320-8690, marlynn.snyder@v2music.com.

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, **Assn. Of Independent Music Publishers Presents Indie Award to Helene Blue**, Dillon's Restaurant, New York. 212-758-6157.

Dec. 8, **18th Annual Video Hall Of Fame**, presented by Video Business, Marriott Marquis Hotel, New York. 323-965-2412.

Dec. 8-9, **Jupiter Digital News Forum**, Atlanta. 800-488-4345, hema@jup.com.

Dec. 9, **Old Friends/New Friends: Vintage Gear**

LIFELINES

BIRTHS

Girl, Lily Donovan, to Lisa Bralts and Jim Kelly, Nov. 2 in Urbana, Ill. Father is manager of Parasol Distribution.

Girl, Selah Louise, to Lauryn Hill and Rohan Marley, Nov. 12 in New York. Mother is a Ruffhouse/Columbia recording artist, as well as a member of the Fugees.

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. 11, **26th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 323-931-8200.

Jan. 17-19, **David Coursey's Showcase '99**, Sheraton Hotel & Marina, San Diego. 888-33-UPSIDE.

Jan. 24-28, **MIDEM 1999**, Palais des Festivals, Cannes. 212-689-4220.

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The same day, the seventh annual Out of Darkness Rally & Candlelight March will be held at St. Bernard's Catholic School in New York to benefit Catholic Housing Works, HIV/AIDS Food Pantry, New York Peer AIDS Education Coalition, and the NAMES Project New York City. Music will be provided by Beth Baker, Lawrence Hamilton, Deian McBryde, and Mike Moran. Contact: American Run for the End of AIDS at 212-580-7668.

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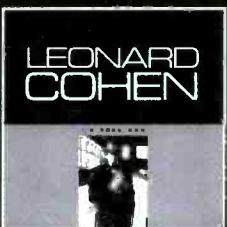
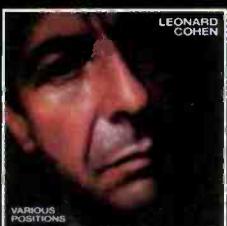
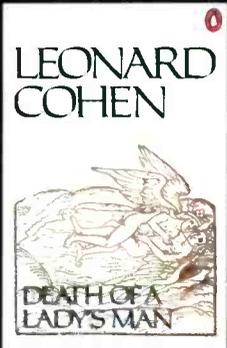
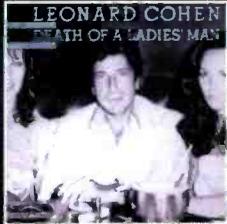
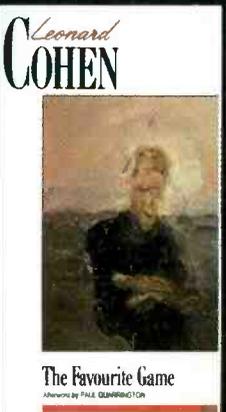
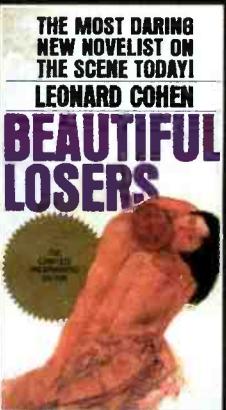
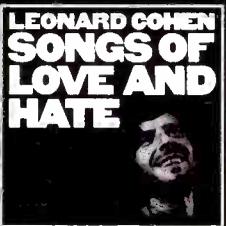
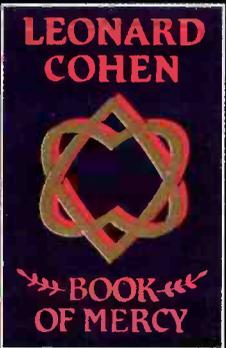
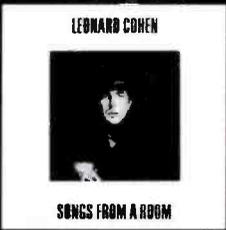
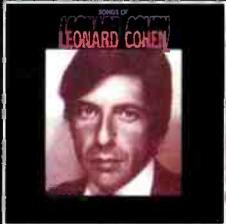


"Like a bird on the wire
Like a drunk in a midnight choir
I have tried in my way to be free"

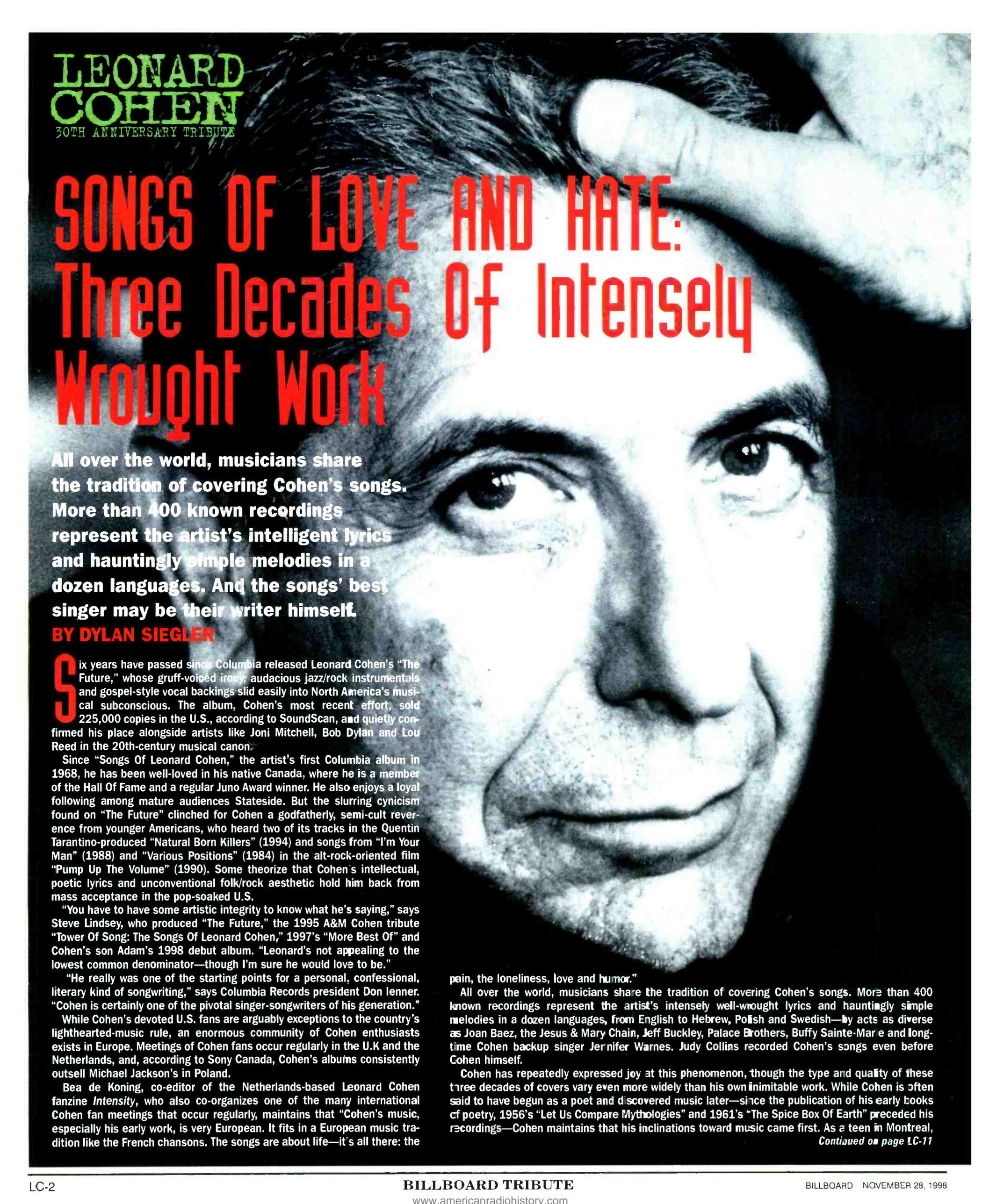
Dearest Leonard,

With great love and affection, from Kelley, Joan, Jack, and
all your friends at Stranger Management, and from Steve Lindsey.

LEONARD COHEN



Billboard's 30th Anniversary Tribute



**LEONARD
COHEN**
30TH ANNIVERSARY TRIBUTE

SONGS OF LOVE AND HATE: Three Decades Of Intensely Wrought Work

All over the world, musicians share the tradition of covering Cohen's songs. More than 400 known recordings represent the artist's intelligent lyrics and hauntingly simple melodies in a dozen languages. And the songs' best singer may be their writer himself.

BY DYLAN SIEGLER

Six years have passed since Columbia released Leonard Cohen's "The Future," whose gruff-voiced irony, audacious jazz/rock instrumentals and gospel-style vocal backings slid easily into North America's musical subconscious. The album, Cohen's most recent effort, sold 225,000 copies in the U.S., according to SoundScan, and quietly confirmed his place alongside artists like Joni Mitchell, Bob Dylan and Lou Reed in the 20th-century musical canon.

Since "Songs Of Leonard Cohen," the artist's first Columbia album in 1968, he has been well-loved in his native Canada, where he is a member of the Hall Of Fame and a regular Juno Award winner. He also enjoys a loyal following among mature audiences Stateside. But the slurring cynicism found on "The Future" clinched for Cohen a godfatherly, semi-cult reverence from younger Americans, who heard two of its tracks in the Quentin Tarantino-produced "Natural Born Killers" (1994) and songs from "I'm Your Man" (1988) and "Various Positions" (1984) in the alt-rock-oriented film "Pump Up The Volume" (1990). Some theorize that Cohen's intellectual, poetic lyrics and unconventional folk/rock aesthetic hold him back from mass acceptance in the pop-soaked U.S.

"You have to have some artistic integrity to know what he's saying," says Steve Lindsey, who produced "The Future," the 1995 A&M Cohen tribute "Tower Of Song: The Songs Of Leonard Cohen," 1997's "More Best Of" and Cohen's son Adam's 1998 debut album. "Leonard's not appealing to the lowest common denominator—though I'm sure he would love to be."

"He really was one of the starting points for a personal, confessional, literary kind of songwriting," says Columbia Records president Don Ienner. "Cohen is certainly one of the pivotal singer-songwriters of his generation."

While Cohen's devoted U.S. fans are arguably exceptions to the country's lighthearted-music rule, an enormous community of Cohen enthusiasts exists in Europe. Meetings of Cohen fans occur regularly in the U.K and the Netherlands, and, according to Sony Canada, Cohen's albums consistently outsell Michael Jackson's in Poland.

Bea de Koning, co-editor of the Netherlands-based Leonard Cohen fanzine *Intensity*, who also co-organizes one of the many international Cohen fan meetings that occur regularly, maintains that "Cohen's music, especially his early work, is very European. It fits in a European music tradition like the French chansons. The songs are about life—it's all there: the

pain, the loneliness, love and humor."

All over the world, musicians share the tradition of covering Cohen's songs. More than 400 known recordings represent the artist's intensely well-wrought lyrics and hauntingly simple melodies in a dozen languages, from English to Hebrew, Polish and Swedish—by acts as diverse as Joan Baez, the Jesus & Mary Chain, Jeff Buckley, Palace Brothers, Buffy Sainte-Marie and long-time Cohen backup singer Jennifer Warnes. Judy Collins recorded Cohen's songs even before Cohen himself.

Cohen has repeatedly expressed joy at this phenomenon, though the type and quality of these three decades of covers vary even more widely than his own inimitable work. While Cohen is often said to have begun as a poet and discovered music later—since the publication of his early books of poetry, 1956's "Let Us Compare Mythologies" and 1961's "The Spice Box Of Earth" preceded his recordings—Cohen maintains that his inclinations toward music came first. As a teen in Montreal,

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"I write one word at a time. I sweat it."

THE BILLBOARD INTERVIEW LEONARD COHEN

BY SUSAN NUNZIATA

LOS ANGELES—In the 30 years since Leonard Cohen, already an accomplished poet and novelist, released his first recording on Columbia Records, popular music has undergone myriad changes in style and substance. Although his career has ebbed and flowed in that time, Cohen's songwriting has remained steadfast, tapping with each release into that place in each of us where sorrow and joy meet, giving generations of listeners the chance to discover the consolation and healing that can be found in facing pain head-on.

His timeless recordings have been like ripples in a lake, spanning out through the years to touch millions around the globe. His 13 albums have sold a combined total of 12 million units worldwide in the CD era alone, according to Columbia, and his fans range in age from 11 to well beyond his own 64 years.

While he has developed a devoted core audience in North America, Cohen can boast his strongest followings in France, Norway, Denmark, Finland and Sweden, and he is, in fact, beloved by many throughout Europe and Australia. His most popular release, the career-reviving "I'm Your Man," sold 1.8 million units worldwide. He is the subject of a range of Web sites and newsgroups, as well as annual meetings.

Cohen's work has spawned a formidable assortment of covers in a variety of languages, including six tribute albums.

Famous for the romantic entanglements that fed his introspective lyrics, this compact, well-groomed man with close-cropped hair now kvells when he speaks of his children: 26-year-old son Adam, a recording artist in his own right with a debut album released worldwide in July on Columbia with sales of 31,000, according to SoundScan; and 24-year-old daughter Lorca, a furniture dealer who specializes in English art deco.

He speaks of his battles with clinical depression and of how his time meditating at a monastery on Mt. Baldy, about 50 miles outside Los Angeles, has helped him cope. It is a place where he says people go to mend, a haven lacking in religious dogma and requiring no abstinence, only a dedication to 18-hour days of meditation that require rising at 3 a.m. on most mornings.

Cohen has practiced on and off for the last three decades with his "roshi" or teacher, spending the majority of his time there in recent years. It is a rigorous place where the hours of meditation sometimes afford what he describes as "a brief insight into the mess, and it isn't a mess, it's something that's illuminated with an inexpressible light and indescribable joy."

You have spoken in the past of having people come to you and tell you that your songs have consoled them or even changed their lives. While you connect with a certain core audience in the States, your sales in Europe have generally been stronger.

There has been a very loyal and attentive audience for my work in Europe and in Canada, which is my own country. The work hasn't really done well in America from the point of view of sales. It's been steady, strong and insignificant in terms of what the marketplace really values. But the audience is of a quality that just stuns me. There's an analysis of the work in some of the letters I receive that is of an extremely high level.

I write one word at a time. I sweat it. And there are people who get it word for word. They know how it moves, they know where it floats, they know how it sinks, they know where it climbs, they know where it descends, they know where it fails, they know where it's triumphant, they know where I've given up, they know where I've pressed ahead, and somehow it resonates with their own lives.

I have people who listen to my work who hear it with my own ears. That's an incredible affirmation for a writer. And that's something that nourishes me very much.

You are the subject of some devoted Web sites. Are you thinking of creating your own?

No. There are three or four incredible gestures. The Web site that is coming out of Helsinki is an amazing piece of work, and I'm in correspondence with Jarkko Arjatsalo, who runs that with his son Rauli [www.netsonic.fi/~ja/cohen]. He has a fine understanding of my work. There's one in France now, in French. There's one near Toronto. There's one coming out of the University of Pittsburgh called Mr. Page, and then there's the newsgroup. There's a kind of family that is

gathered around my work. It's not fixed in my work, but merely uses it as a reference to their own lives and to their own very amusing and touching flirtations, communications, confessions, exchanges.

Does the Internet concern you with regard to copyright issues?

No. I've been posting a lot of original material on the Finnish site. I don't know what the ramifications are. Speaking as a writer towards the end of his life, where most of my work is out there, I've collected royalties on it, I've been able to live and maybe even provide for a respectable retirement. I'd be happy to publish everything on the Internet at this stage of the game.

Two of your longest relationships have been with your monastery and with Columbia Records. What's the connection there?

You're absolutely right. I have a wonderful record company. They know how long it takes me to put out a record. Fortunately, they have a good arrangement. They're able to stay in the black on all the records they sell. They're able to sell them without a great deal of promotion to my limited but loyal audience. Whenever I give them something, they present it to my small audience, and enough people are kind enough to buy it in modest quantities that they assure me the opportunity to make another one. I've always been touched by the modesty of their interest in my work. I do feel patriotic, because, you know, in conjunction with the CIA, they have released my records as part of a covert operation [laughs].

You had some contention with Walter Yetnikoff over "Various Positions." He didn't want to release that album?

I'll tell you, he's the guy that I really enjoyed my contentions with, because he was very upfront. It's not my style to speak about the executives of record companies, so I won't go on. But, by and large, considering how far-fetched the possibility of someone like me appearing in the marketplace and surviving, I've really got to give them credit for whatever effort they've made on my behalf.

Are there other executives you've worked with at Columbia who have stood out for you and made a difference to your career?

Very many, but, unfortunately, I've forgotten their names because very intense meditation of this variety destroys short-term memory. [Bernice] "Bunny" Freidus was very helpful. She used to run international there.

There really have been a number of people. Like Dick Asher, who was president of Columbia—even though he hadn't the faintest clue how to sell my records, and certainly wasn't going to commit the hit-making machinery to selling my work, just the kind of warmth that he expressed to me.

The same with Mr. [Don] Jenner [current president of Columbia Records]. He's not going to commit the executives at Sony to a record which could yield 10 times less the revenue that another record might

Continued on page LC-6

Thank you, Leonard, for writing what is true—and having found what is true, projecting it in such a way that it becomes part of the experience of the person who reads it. May your writings continue to have purpose, direction, aim and meaning, and may your thoughts continue to be as wide as possible; and your reactions to things, and persons, that interest you, be as friendly as possible. For, as Pascal said, "Thought makes the whole dignity of man; therefore, endeavor to think well. That is the only morality." And, since one's happiness does not depend upon who you are, or what you have, but solely upon what you think, I foresee many years of happiness in your life, not to mention the happiness you will continue to bring others. Additionally, I would be remiss if I did not mention that it was an honor and a privilege to work with you, and that your songs have made this world a better place to listen in!

—PHIL SPECTOR

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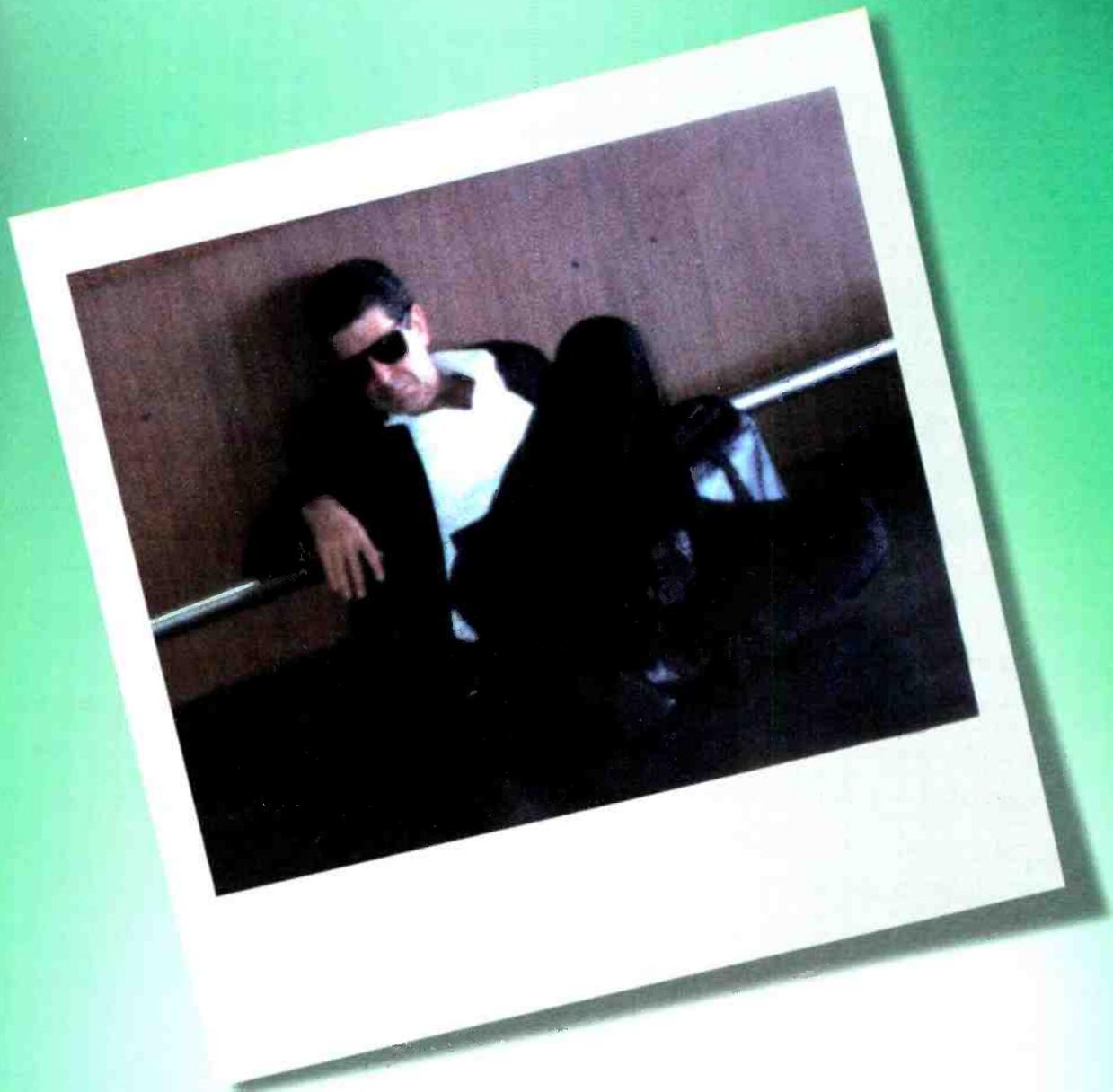
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LEONARD COHEN

30TH ANNIVERSARY TRIBUTE

THE BILLBOARD INTERVIEW

Continued from page LC-3

yield for the same effort. You can't fault a guy for that. Yes, he could sell my work in America, but selling some other work brings him a great deal more profit.

It sounds like you are disappointed. But not enough to compel you to find an indie or create your own label.

Other disappointments register much more visibly on my heart. I know this world, I know the world of business, and I know a little bit about the marketplace. For me to have been able to live and work and bring up my family and help out a few friends here and there, that's been an incredible privilege. So when those feelings of disappointment or resentment, or even hatred, arise—as they sometimes do, and I feel that I've gotten a raw deal, and the very audience I wanted to

address in English is the very audience that fate denied to me—even when those feelings arise, they dissipate very swiftly. I won't say they don't arise, but they hardly register.

There are certain things that still must hold a place of resentment for you. The experiences you had with producer Phil Spector in working on "Death Of A Ladies' Man" have been well-publicized. Do you ever think about rerecording that material on your own terms?

Sometimes I think about homicide [laughs]. You know, the curious thing is that, in some of the mail I've received, people have begun to praise this record! And there seems to be uniformly the same process: they hate it when they hear it, as I did, and then somehow they listen to it over and come back a year later or five years later, and it becomes their favorite record.

I haven't gone that far. But I do recognize there's a certain mad energy to the thing. And rather than re-record that

record, I've often thought about working again with Phil. I'd know what to do now.

You've worked with a lot of producers. Tell me about Bob Johnston, who produced "Songs Of Love And Hate" and "Songs From A Room."

He was one of the most interesting men I've ever met. At a certain point, he had Marty Robbins, Johnny Cash, Simon & Garfunkel, the Byrds, Dylan, Roy Orbison. It's only now that I begin to understand what he did in the studio with all these incredible artists. What he would do is dance while you sang. You'd be singing some dumb song that you knew wasn't finished and would never get recorded, and you'd see Bob moving his body to this thing as if it were the breath of life that was animating his entire being. And it made you feel so good.



"Curiously enough, since I kind of cut out [on touring], the invitations have been extremely seductive. The longer I stay away, the more I'm being offered."

[John] Lissauer [producer of "New Skin For The Old Ceremony"] has been an important figure in my life. He was the deeply musical person that I first got close to, who looked at my work as a blueprint for a sophisticated musical treatment. In other words, he understood that I was a minimalist. And he also understood that I was a musician, which was not the current opinion at the time. And John Simon, who did my first record, also had that, but I never got as close to him as I did to Lissauer.

The production of your first album, "Songs Of Leonard Cohen," is attributed to John Hammond, not John Simon.

What happened was, Hammond signed me. He heard the song "Suzanne," and he invited me up for lunch. And I was honored, to say the least. I knew who he was, I knew who he'd discovered. And he said, "Let's go back to your hotel, and you can sing me a couple of tunes." And I did, and he said, "You got it."

And I dared to dream that he meant that I had the same goods as Billie Holiday and Benny Goodman and Dylan and all the people he'd found. But I would have accepted the interpretation that he'd just meant a contract, which is what I got.

He started the record; he was the producer. And he got the basic tracks of "Suzanne," "The Stranger Song" and "Master Song," which were powerful songs on that particular album. He allowed me leeway. I asked for a full-length mirror to be brought in. All my life, I'd practiced in front of a mirror so I could see my hands. So I could see myself and gather some kind of presentable image both to myself and the world. And he brought in a beautiful full-length mirror. Then I had to have incense, because I loved incense and still do—it's one of the reasons I'm at the monastery. And I was trying to find, I wanted a kind of "found sound" background to a lot of my tunes. What I wanted running through the "Stranger Song" was the sound of a tire on wet pavement. A kind of harmonic hum.

He was almost ready to let me take a recording device into a car. He let me do the next best thing. I got in touch with mad scientists around New York who had devices that would create sounds. Unfortunately, he got sick in the middle of this operation and had a heart attack, and John Simon took over.

You've told me it took you two solid years to focus solely on—and finish—"A Thousand Kisses Deep." So, at two years per song, we can expect another album 20 years from now?

I'm hoping this song was the cork, hard to get out; maybe there's wine on the other side, if I could just pour it. That would be nice. I would really like to tour with something else.

Would you tour again if you don't have another album?

That's tricky to say because, when you finish an album, it's like falling in love, you do a lot of silly things.

When I go out on tour, I drink enormously, I drink enormous amounts of wine. And there's a certain point in your life where that becomes life-threatening.

I don't go out like Frank Sinatra [did], where the orchestra's waiting for me and I go out and sing some hits. Not to say that his performance was not stellar, if not immortal. But I rehearse with a band, and I travel on the bus with the

Continued on page LC-8

Dear Leonard,

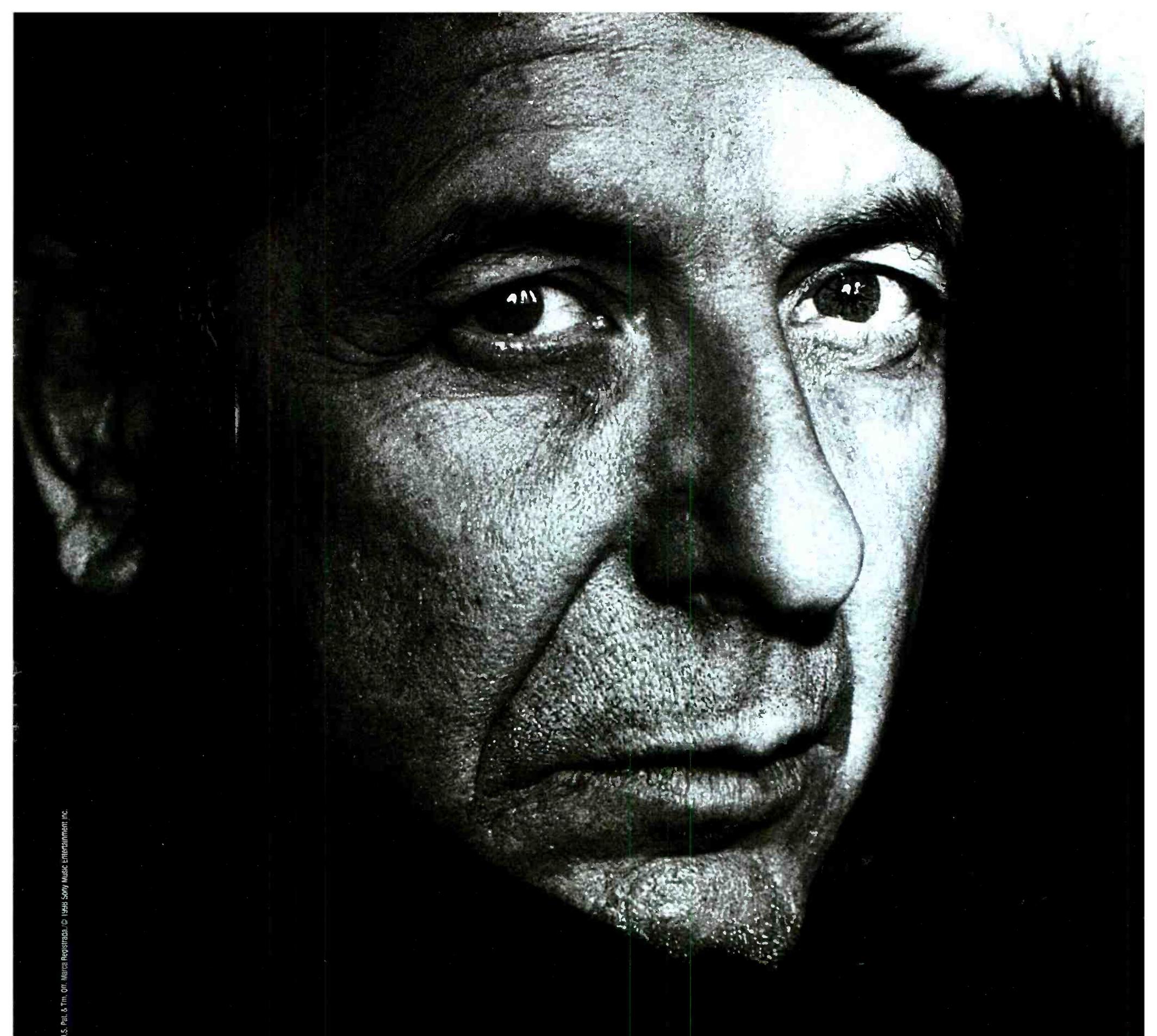
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THE BILLBOARD INTERVIEW

Continued from page LC-6

band, and I drink in the dressing room with the band, and I have a completely different relationship to the enterprise than older guys seem to have who are still on the road. That life I lead on the road is the old-fashioned rock 'n' roll life.

Curiously enough, since I kind of cut out, the invitations have been extremely seductive. The longer I stay away, the more I'm being offered.

What have you been offered?

Tours for like 10 times the amount I ever made.

There are certain songs of yours that bring forth an intricate simplicity. A song like "Anthem" from the album "The Future" says so much...

"Anthem" is a good song. But it took me 10 years to write that song. And I recorded it three times. Fully recorded it, with choirs and strings. I never thought I nailed it until this time. I must thank Rebecca De Mornay, who everybody thinks was credited as a producer because we were going out together or because she was a movie star or something. But she's a very, very commanding intellect, and if it weren't for her on that song, I would have recorded it a fourth time and not gotten it. She really helped me bring that to completion. Also, she [brought forth] my best video I ever made, of "Closing Time."

Would you ever engage her creatively again?

I thought of it. She's very busy now with her baby, but it has crossed my mind. There's a lot of women I've worked with; Sharon Robinson, with whom I wrote "Everybody Knows" [on "I'm Your Man"] and "Waiting For The Miracle" [on "The Future"], who sang with me and is a close friend. She has also a remarkable gift of simplicity in her own songs. Jennifer Warnes [co-writer on "Song Of Bernadette"]

Leonard Cohen has always been a Renaissance man. His artistry, his poetry, his songs pierce your heart and your mind and stay with you always.

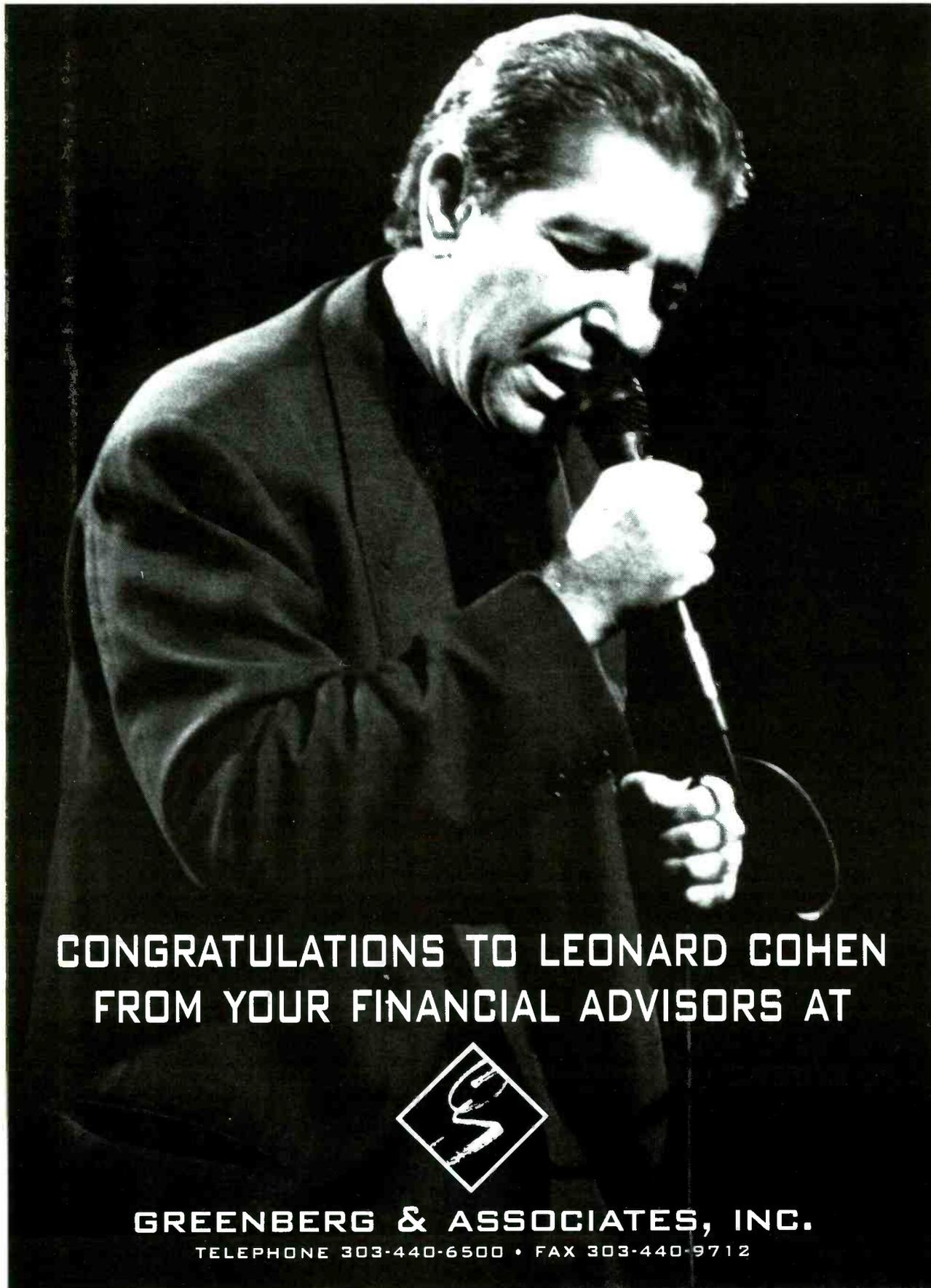
—Clive Davis, president, Arista Records

In matters of the heart, in the investigation of the day's mysteries of the spirit, I've never known anyone with more courage than Leonard to go where all of us are afraid to go. Nor have I known anyone more articulate at describing what he finds there. He is our generation's sacred poet, like Lorca, like Rumi.

—Jennifer Warnes

We cut "Always" as a live track. Leonard brought tequila and cranberry juice and got everybody bombed. After doing multiple takes, we finally got the take we thought was really great. Leonard went in to do his vocals. He cut out during the solo, but when the solo was over he never came back in. I found him laying on the floor in Capitol Studios' bathroom. He wanted me to get the janitor, so he could thank him for cleaning up after him.

—Steve Lindsey, producer



practically revived me from the dead in America by putting out "Famous Blue Raincoat." Jennifer was laughed out of executive office after executive office for making the proposition that she do a record of my songs. She's been an invaluable help in my life.

[There are] a lot of women that I go to in certain points of my life for help.

Beauty is a constant theme in your work, almost a palpable entity. It's an oppressor or a thing to be worshiped. How do you define beauty?

It's a good question. What is that great song, "Can't Take My Eyes Off Of You"? That explains the whole thing. "Can't take my eyes of you/You're just too good to be true/Can't take my eyes off of you..." That's the way that I feel.

As my teacher said, "The older you get, the lonelier you become and the deeper the love you need." As you get older, you become more cautious about presenting yourself as anyone who might remotely address this beauty from a personal or intimate sense. But the impact of this beauty becomes more and more intense. It represents everything, from longing to an indication that this dance is going to continue forever.

I just look out in the street, and I say to myself, "Are they falling for that again?" After all the evidence, after all the songs, the books, the divorces, the statistics, are they going for it again? And there they are, looking at each other with longing, and walking with each other, so peaceful and proud in each others' arms. God, I mean it's enough to bring you to tears.

Caution is reflected in your recent music. You've gone from singing of parting and breaking hearts to your pleas in songs on "The Future" to stay with you "Always" [Irving Berlin] and to "Be For Real" [Frederick Knight] because you don't want to be "hurt by love again."

Your life becomes careful. I don't mean by that upright or restrained or restrictive. But the kind of care that you have when you set something fragile down on the table, something that you know you can break. And with that, also, a willingness to be authentically angered by something, and not waste time on that. Where it's legitimate to cut something off that's not going anywhere or going somewhere toxic, where you have the guts now to cut it off without letting it linger for two years. Those things seem to go hand-in-hand. That care, and that careful scrutiny of a predicament to the best of your ability.

I don't mean to indicate remotely that I'm there, that I'm doing all these things that I'm praising. Not at all. I blow it a lot. I find myself just massacring the opportunities that come to me. Just choosing to play in the shallows instead of diving.

What were the lessons you learned from losing the copyrights to "Suzanne"? How did that happen?

I got them back 20 years later. I don't really know what happened, so the verb I use is "pilfered." I say they were pilfered from me rather than stolen. I was fortunate to recover the songs, unfortunately at a time when they weren't worth anything, and my career wasn't either. But I just wanted, on principle, to get them back.

Continued on page LC-10

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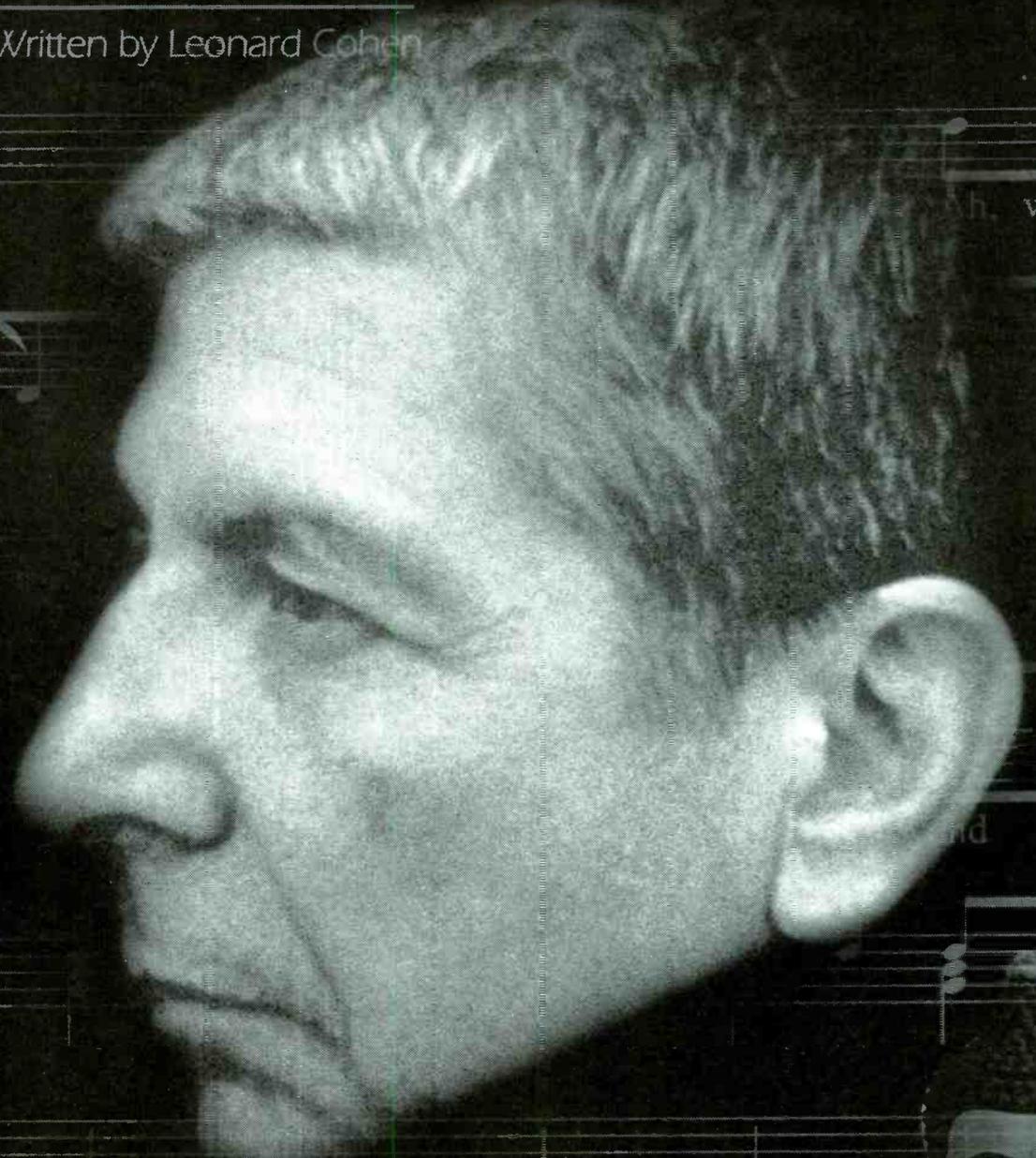
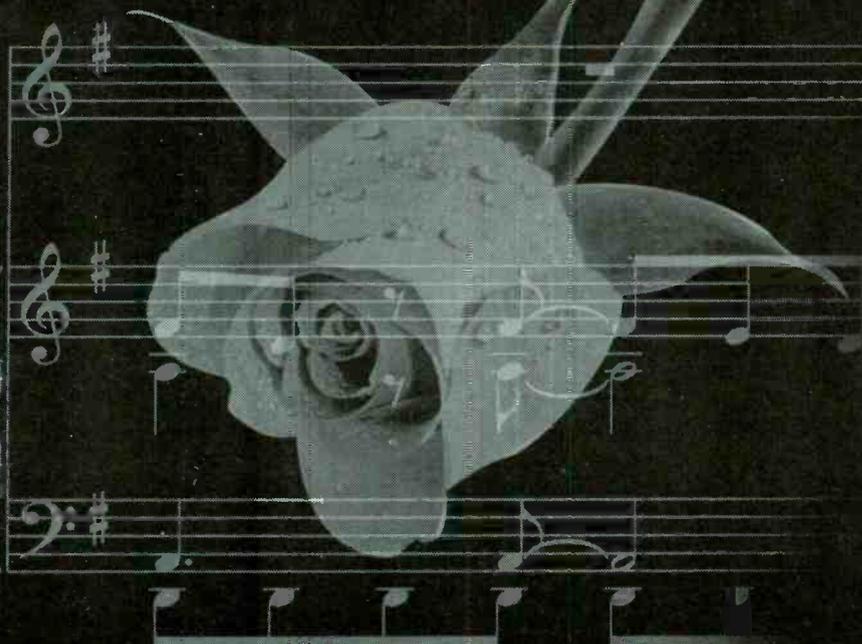


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... and the

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Singer

Songwriter

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Lover of Women

Leonard, you're our man.

עֵרָה לֹא נִחְמָה הַיּוֹה אֲנֹכִי מִרְבִּיץ
סִדְרָתִּיק בְּסִפְרִים: וְשִׁמְתִי פֶדְכֵר שְׁבִי
אֲבִי אֶקְדֵחַ וְכָל-אֲבוֹלָה לְאֲבִי-חֹסֶן
לְמוֹדֵי יְהוָה וְרַב שְׁלוֹם בְּנִיָּה: בְּצִדְקָה

I long to hold some lady

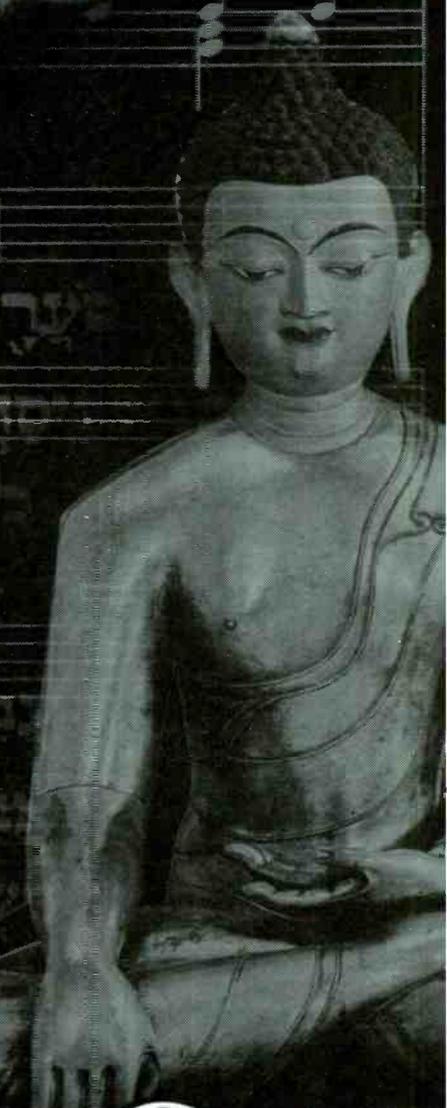
For my love is far away,

And will not come tomorrow.

And was not here today.

There is no flesh so perfect

As on my lady's bone.



Roses Leonard
President/Executive Producer



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LEONARD COHEN

30TH ANNIVERSARY TRIBUTE

THE BILLBOARD INTERVIEW

Continued from page LC-8

What did that teach you?

I got ripped off again. I got taken many, many times. I know it's a common story, but I really did. It's only this last round, when I reinvented myself somehow, got some more money together, that I set things up. I found Kelley [Lynch] and set my house in order, and I've been making a living ever since.

Are you getting royalties from the hundreds of covers of your songs?

I am now. The thing has worked out very well. It's almost exclusively because of Kelley. We completely reorganized. Kelley, bless her heart, organized me and my son.

Did you get involved with Adam's record creatively?

Not at all. He would phone me from time to time or come over and run a line past me that he didn't feel sat quite right. I'm always giving him scraps of stuff. Sometimes, he can find something to do with them. So I gave him "Lullaby In Blue." It's just one of those songs I'd been working on for years, and I knew I'd never get around to doing it. In about a day, he had it.

He offered me a piece of the song, and I said no, I couldn't finish the song, I gave him just a line and a hook. But I said, "If you make a lot of money on it, just give me a gift or something."

Some have said that his work might lead a younger generation to discover yours. Do you feel that is true?

The vote is never in. For me, 10, 12 years of oblivion, and then somehow a generation arose that understood "I'm Your Man," and it spoke to people. Where that will go I have no idea. As I'm fond of saying, I'm very happy that my work has lasted as long as a Volvo, 30 years.

But does it perform as well in an accident?

I think so. That's what it's for.

You've not brought a lot of people onstage with you over

the years.

I can't do it. A performance isn't like a get-together for me. To me, it's a very solemn occasion. It's an intimate association that I've developed with people. To make that into a sort of goodtime jamboree I think is very counterproductive.

Is it partly the need to feel in control of the situation?

Well, control in the sense that you don't want to dissipate the intensity of the intimacy that is possible. You want to go a thousand kisses deep. You don't want to go 789 kisses deep. Also, you don't want them to steal the show.

What are the tools of your trade, and how have they changed? You've moved from guitars to keyboards, you use computers now. What helps you in your creative process?

I've forgotten how to play guitar. I can do my chop. I only have one chop. I haven't forgotten my chop. But I've forgotten, first of all, the chords of some of my songs on guitar. My guitar is all out of tune.

I was always interested in electronic keyboards from the beginning, when there weren't any synthesizers. I was always trying to find, always trying to hook up something with a rhythm machine. It isn't like I just switched, but I did. I still pick up a guitar and play, but somehow I can envision a song a lot more completely when I've got some kind of dinky factory rhythm going on behind.

And I often keep that dinky factory rhythm, because that seems to be the soundtrack to so much of my life, something cheap and tawdry and insistent and poignant. So I've kept those rhythms in my work.

But I've never been sure what my work is. I just know that there is a certain urgency. I had a tremendous urgency to finish "A Thousand Kisses Deep." I don't know why. I have no idea where it fits in or if it fits in. I have no idea if I'll go out and tour again. I have no idea if I'll have the energy to actually record it.

I just know that I had to finish it, that I had to let a few people know that it was finished, that it stands for something accurate and even precise about a certain position. Sometimes it looks to me like doggerel. Sometimes it looks to me like post-post-modernist, that anybody would dare to write a poem where every single second line is either "eet," "ique" or "eep." And it goes on for 11 verses like that. I learned every single rhyme in the English language that rhymed with "eek" and "eep." I actually did write 44 rhymes for that sound. So I don't know where it stands.

When I want to flatter myself—or when I want to justify myself—I sometimes think that I'm again ahead of the pack, that I'm writing something that will define another kind of consciousness. When I want to really comfort myself and rescue myself from the usual oblivion to which I consign my work, from time to time, I come up with this thing that I'm really running far ahead of the pack. ■

FIRST HE TOOK
MANHATTAN...

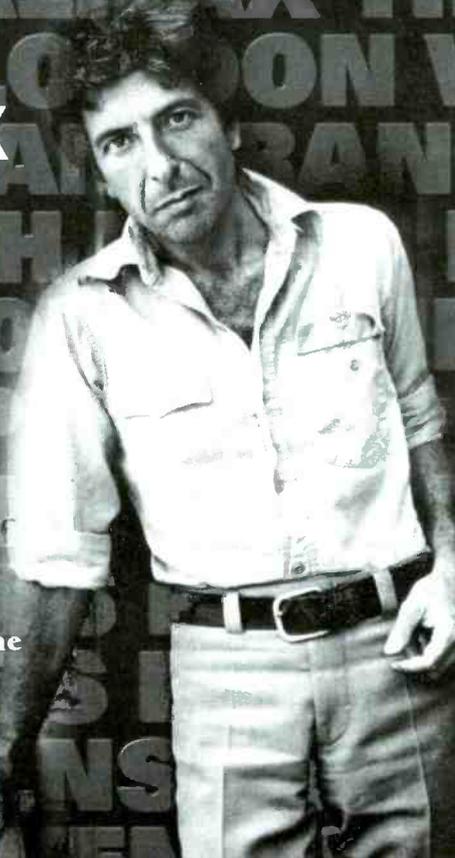
THEN HE TOOK
THE WORLD

Congratulations on
30
successful years

Society of Composers,
Authors and
Music
Publishers
of Canada



Société canadienne
des auteurs,
compositeurs
et éditeurs
de musique



Books And Recordings by Leonard Cohen

BOOKS

"Let Us Compare Mythologies" (McClelland & Stewart)	1956
"The Spice-Box Of Earth" (Viking)	1961
"The Favourite Game" (Viking)	1963
"Flowers For Hitler" (Cape)	1964
"Beautiful Losers" (Viking)	1966
"Parasites Of Heaven" (McClelland & Stewart)	1966
"Selected Poems, 1956-1968" (Cape)	1968
"The Energy Of Slaves" (Cape)	1972
"Death Of A Ladies' Man" (Penguin Books)	1978
"Book Of Mercy" (Villard)	1984
"Stranger Music: Selected Poems And Songs" (Pantheon)	1993

ALBUMS

"Songs Of Leonard Cohen" (Columbia/Sony)	1967
"Songs From A Room" (Columbia/Sony)	1969
"Songs Of Love And Hate" (Columbia/Sony)	1971
"Live Songs" (Columbia/Sony)	1972
"New Skin For The Old Ceremony" (Columbia/Sony)	1973
"The Best Of Leonard Cohen" (Columbia/Sony)	1975
"Death Of A Ladies' Man" (Warner/Spector)	1977
"Recent Songs" (Columbia/Sony)	1979
"Various Positions" (Columbia/Sony)	1984
"I'm Your Man" (Columbia/Sony)	1988
"The Future" (Columbia/Sony)	1992
"Cohen Live" (Columbia/Sony)	1994
"More Best Of" (Columbia/Sony)	1997

Leonard Cohen is one of the greatest poets of our time. He has repeatedly defined the landscape of music with his searing intellect and confessional tales. We're honored to work with Leonard Cohen, both as a Sony Music Recording artist and as a Sony/ATV songwriter. His body of work is both timeless and one of the towering creative achievements of our era.

—Michele Anthony, executive VP, Sony Music Entertainment, Inc.

SONGS OF LOVE AND HATE

Continued from page LC-2

he played in a country act called the Buckskin Boys, which specialized in barn dances.

If music was Cohen's first love, it was never his only talent. Born in Montreal in 1934, he graduated from McGill University in 1955 with his first published book of poetry and a creative-writing award under his belt. Other books of poetry, his novel "Beautiful Losers" (soon to be made into a feature film) and various poetry collections followed throughout the 1960s and intermittently until today.

FAMOUS FILM SOUNDTRACK

After travelling in his early 20s to New York, London and Greece, Cohen came back to North America to pursue music in 1966, first performing his songs live at New York's Town Hall theater in 1967. He was recruited at a Newport Folk Festival gig that year by legendary Columbia A&R rep John Hammond and soon delivered his memorable first album, including the tracks "So Long, Marianne," "Suzanne" and "Sisters Of Mercy." The melodic "Songs From A Room," laden with religious imagery, was Cohen's sophomore effort in 1969, followed by "Songs Of Love And Hate" in 1971, which included the signature Cohen anthem, "Famous Blue Raincoat." Also that year, Cohen performed the full soundtrack to Robert Altman's film "McCabe And Mrs. Miller," which starred Julie Christie and Warren Beatty.

Continuing that steady pace, "Live Songs" appeared in 1973, recorded from 1970 to 1972 at European live gigs and including the artful 14-minute half-spoken improvisation "Please Don't Pass Me By." The John Lissauer-produced "New Skin For The Old Ceremony" gave a less-pristine look at Cohen in 1974, and the first greatest-hits set, "The Best Of Leonard Cohen," bowed in November 1975. In compiling "The Best Of," Columbia had just 39 songs on Cohen's four studio albums from which to choose.

"Death Of A Ladies' Man," a 1977 project Cohen embarked upon with producer Phil Spector, is a now-legendary anomaly in the discography. After initial recording sessions, Cohen literally abandoned the work to Spector, in whose hands Cohen's notoriously sparse songs took on a wall-of-sound feel.

The artist closed out the decade with 1979's "Recent Songs," which introduced the concept of Cohen's soulful female backup vocalists, then resurfaced on the music scene in 1985 with the comparable "Various Positions." In the meantime, his "Book Of Mercy," a book of meditations, prayers and contemplative texts, was published in 1984, foreshadowing his embrace of Zen spirituality.

SEXUAL DIGNITY

"I'm Your Man," from 1988, is an unabashedly sexy foray into loungey synthesizer and rock percussion, but Cohen's dignified composure remains intact. The aforementioned album "The Future" followed (with incidental arrangement and co-production by Cohen's then-companion, actor Rebecca DeMornay), with 1994's "Cohen Live" and 1997's "More Best Of" close behind.

These two records pacified fans temporarily in their quest for new work from Cohen, but his devotees are again clamoring for new original material. While his label is quick to refute rumors of his retirement, today Cohen is a practicing monk at Mount Baldy Zen Center outside Los Angeles, where he is known as Jikan, which ironically translates as "Silent One." A less prolific writer now, he has recently completed the song "A Thousand Kisses Deep," whose development his fans have been witnessing since Cohen recited its beginnings during interviews two years ago. He is fine-tuning a book, titled "Book Of Longing," and, according to Sony Canada A&R rep Richard Zuckerman, is under a continuing recording contract with the label. "We hope to have [an album] in 1999," says Zuckerman. "A new Leonard Cohen album for the company, worldwide, is a special event in a way that's reserved for Leonard."

Lenner maintains that it's time for a "thorough and comprehensive career retrospective, covering his 30 years at Columbia," but adds that "his next step is, logically, whatever inspires him." ■

30 YEARS

*Hallelujah Leonard!
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Congratulations! / Félicitations!

Leonard Cohen

On your 30 years of influence & inspiration.

*Looking forward to the next tour!
Your Canadian Connection...*

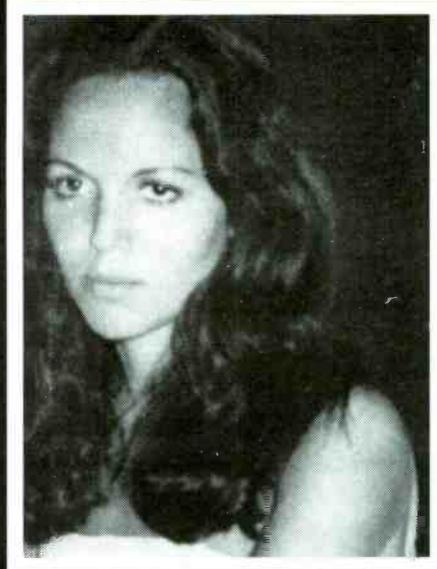
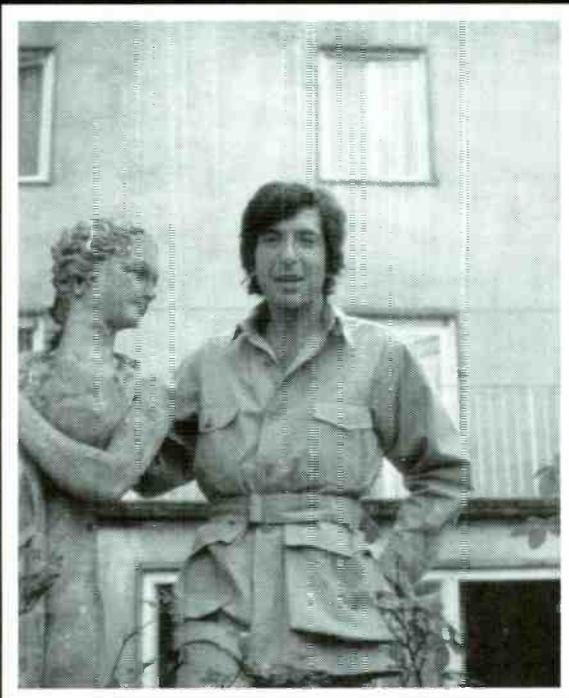
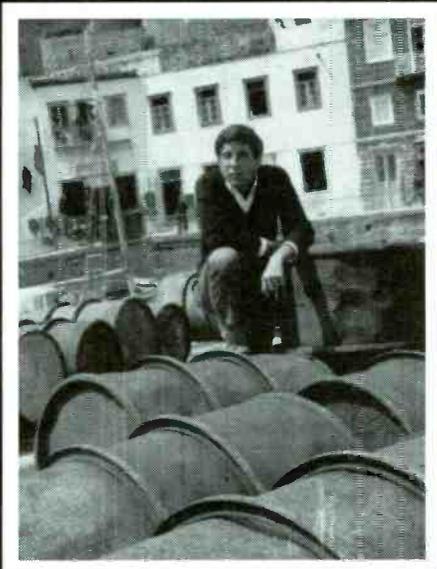
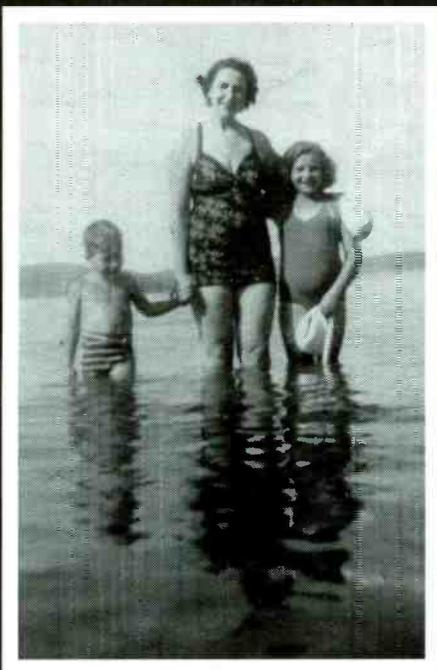
*Kevin Donnelly, Riley O'Connor,
Christine Melko-Ross, Aldo Giampaolo,
Don Simpson, Donald Tarlton*

The Tradition Continues...

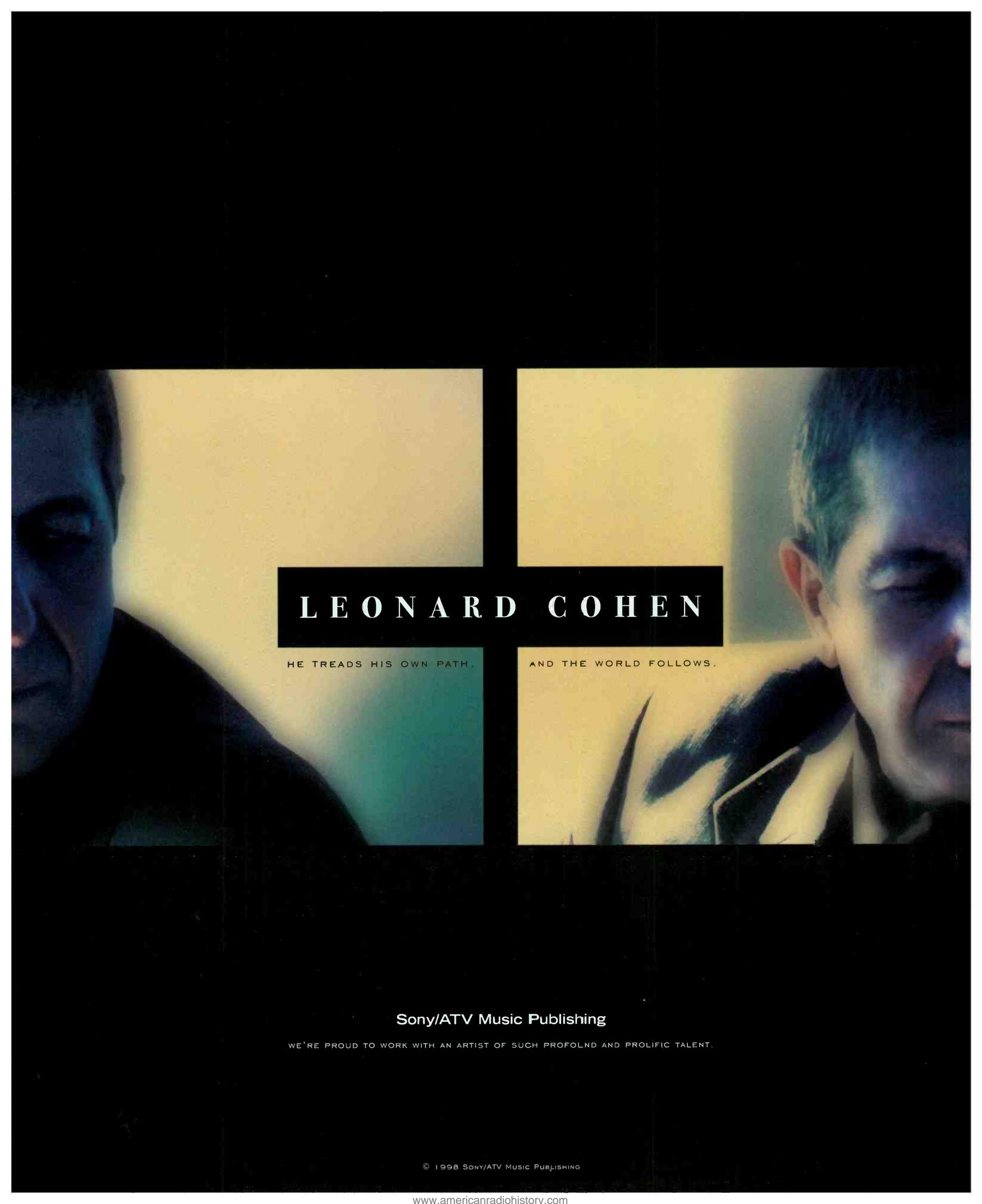
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With love from your family;
Suzanne, Lorca, Adam and Esther

A close-up, black and white portrait of Leonard Cohen, looking slightly to the right with a thoughtful expression. The lighting is dramatic, with strong highlights and deep shadows.

LEONARD COHEN

HE TREADS HIS OWN PATH.

AND THE WORLD FOLLOWS.

Sony/ATV Music Publishing

WE'RE PROUD TO WORK WITH AN ARTIST OF SUCH PROFOLND AND PROLIFIC TALENT.

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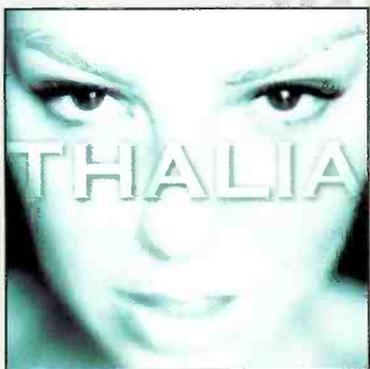
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Executive Producer Emilio Estefan



LATIN MUSIC

QUARTERLY

CHARTING A DECADE

Latin Tracks Marks Its 10th Anniversary

BY JOHN LANNERT

In October of this year, Hot Latin Tracks turned 10 years old.

To those observers and industryites connected to the Stateside Latin industry's foremost radio chart, the past 10 years have been a wild ride, at times, as Hot Latin Tracks underwent several groundbreaking changes in tabulation methodology.

Hot Latin Tracks initially was compiled based on playlists that were phoned or faxed from program directors to Billboard's Latin-chart department.

Then, in November 1994, Broadcast Data Systems (BDS) began measuring airplay detections from stations reporting to Hot Latin Tracks. Those detections were then used to compile the first detection-based Hot Latin Tracks chart, which debuted in the Nov. 12, 1994, issue.

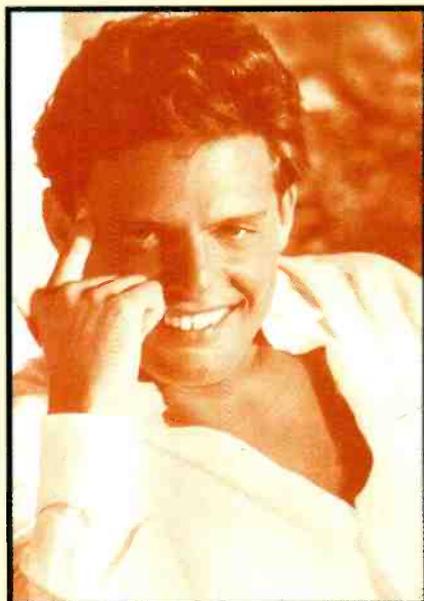
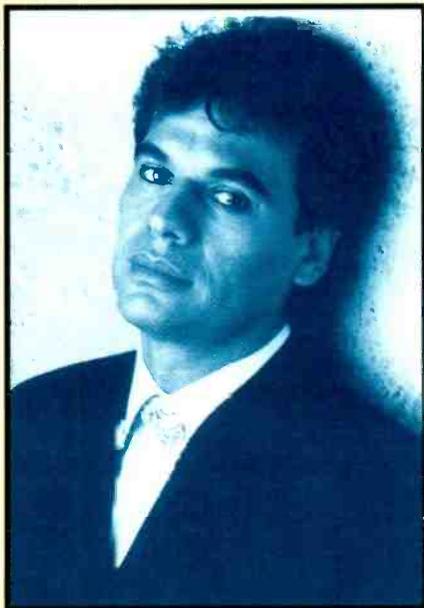
Also appearing with Hot Latin Tracks for the first time in that issue were three 15-title genre charts: pop, tropical/salsa and regional Mexican.

In 1995, songwriter and producer credits were added to Hot Latin Tracks as part of Billboard's attempt to encourage the U.S. Latino record labels to list accurate accreditations in their label copies. The A-Z list of publishers and performance societies bowed that same year.

By September 1997, Hot Latin Tracks morphed once again, from a detection chart into a chart based on audience impressions as measured by BDS.

Throughout its 10-year history, Hot Latin Tracks has weathered numerous bumps—and even storms, including Hurricane Georges, which temporarily suspended the chart's publication in October.

Some artists, such as Ariola/BMG superstar Juan Gabriel, have held on to the top echelons of Hot Latin Tracks. Indeed, the Mexican idol is the lone artist to chart songs on the annual Hot Latin Tracks recap list from both 1988 and 1997. He likely will snare another top-10 entry in



Juan Gabriel (top) and Luis Miguel

1998, as well. Another artist, Sony Discos' Mexican diva Ana Gabriel, who scored the No. 1 Hot Latin Track in 1988 with "Ay Amor," is still a force on Hot Latin Tracks.

MAKING AN IMPRESSION

Now based on audience impressions collected by BDS from 95 stations in the U.S. and Puerto Rico, Hot Latin Tracks reflects the popularity of a song as determined by the number of listeners, not merely the song's number of detections.

A station's number of audience impressions is determined by its cume audience as measured by Arbitron. A cume audience is the station's total number of listeners in any given week.

However, Arbitron's ratings books show that a station's listenership varies during the day and, therefore, so does its cume. That is why many record companies strive to secure airplay for their songs during periods of the day (known as dayparts) in which there are many listeners.

Since the introduction of BDS to Hot Latin Tracks, Billboard has utilized Arbitron's ratings books as a source for adding or deleting stations from the panel of reporters in the U.S. radio markets.

In November, in yet another methodology modification designed to improve the Hot Latin Tracks, Billboard began employing Arbitron's cume data from its first-ever ratings book on Puerto Rico—Arbitron's 11th-largest market overall and the domestic Latin market's second biggest.

STRATEGIC CHANGES

Looking back, each change in methodology has caused a seismic shift in the fortunes of artists and labels, as record executives scrambled to adjust strategies to maximize the potential of their artists on Hot Latin Tracks.

For example, after Hot Latin Tracks switched to a detection-based chart, Fonovisa gradually emerged as the top Hot Latin Tracks imprint and label from 1995 to 1997 due to its strong

Continued on page LMQ-16

WHO WAS AND IS NO. 1?

Top Spot Isn't A Place For One-Hit Wonders

Does time fly? It sure does, especially in the record industry. Indeed, it is hard to believe that it has been 10 years since Marisela notched her only No. 1 song on Hot Latin Tracks (so far) with "Ya No" (Ariola). In a business that seldom examines its history, it is always enlightening and entertaining to take a peak in the rearview mirror to see the roads traveled.

The roads, in this case, are the titles that have scaled the Hot Latin Tracks chart since 1988, when the chart was reinstated. Perhaps most surprising from this list of chart-toppers is the impressive pool of artists who were charting in the late '80s and early '90s—such as Gloria Estefan, Luis Miguel, Ana Gabriel and Chayanne—who are still landing top-10 hits.

Following are lists of all the songs that have reached the No. 1 spot since October 1988, the year each song charted, and the number of weeks it remained atop Hot Latin Tracks. Please note that the number of weeks listed is for each year and is not carried from one year to the next.

1988

- "Ya No" Marisela (Ariola) 1 week
- "Maria" Franco (Peerless) 2 weeks
- "Boca Rosa" Angela Carrasco (EMI) 4 weeks
- "Si El Amor Se Va" Roberto Carlos (CBS) 3 weeks
- "Como Tu Mujer" Rocío Dúrcal (Ariola) 3 weeks

1989

- "Como Tu Mujer" Rocío Dúrcal (Ariola) 7 weeks
- "Hombres Al Borde De Un Ataque De Celos" Yuri (CBS) 4 weeks
- "Como Tú" José José (Ariola) 10 weeks
- "La Incondicional" Luis Miguel (WEA Latina) 7 weeks
- "Baila Mi Rumba" José Luis Rodríguez (Mercury) 7 weeks

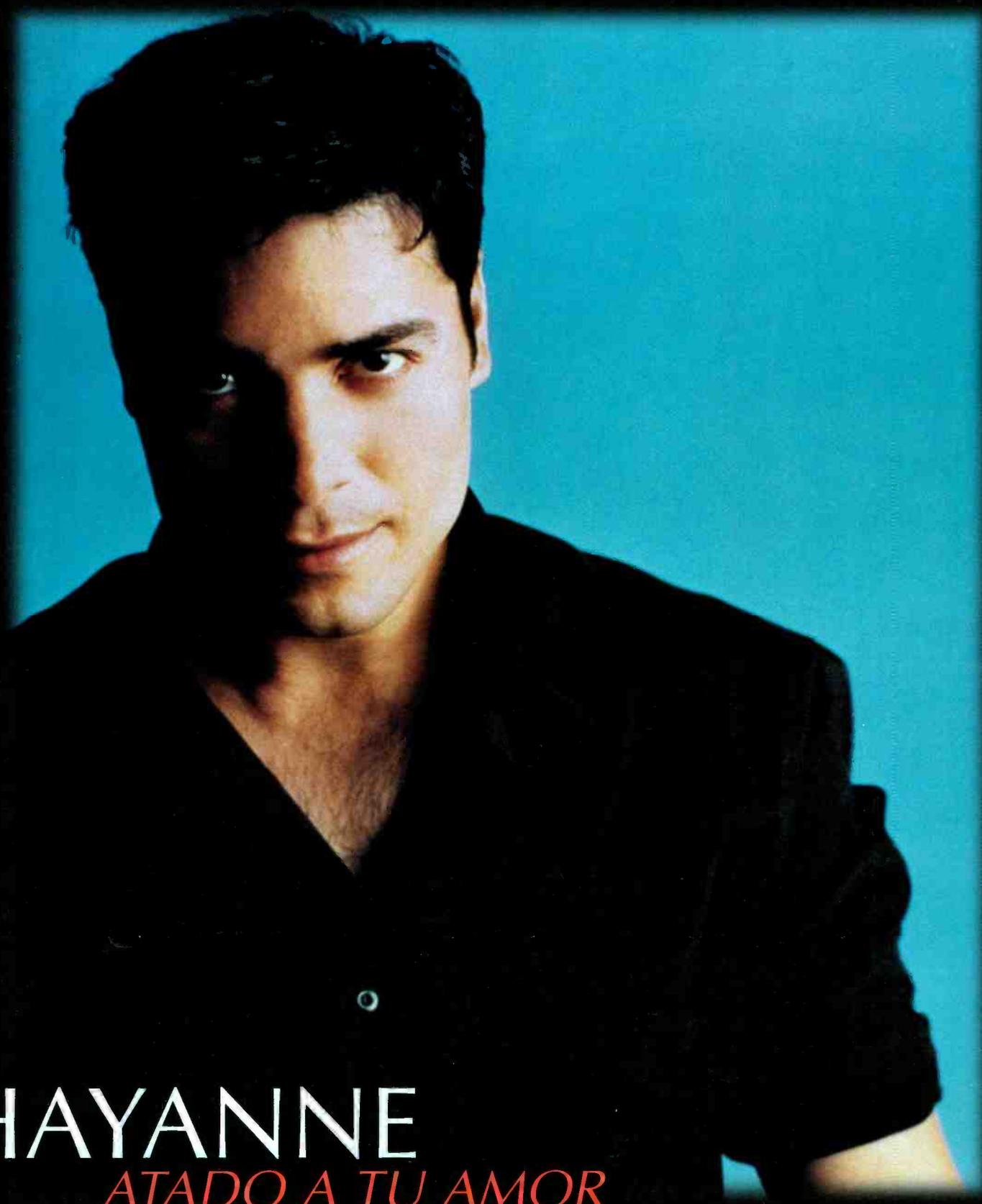


Marisela

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- Artists & Music LMQ-10
- Merchants & Marketing LMQ-12
- Programming LMQ-14



CHAYANNE

ATADO A TU AMOR

Includes "You Are My Home," the hit duet with Vanessa Williams.

IN STORES NOW

Vanessa Williams appears courtesy of Mercury Records.



Sony
DISCOS

Sony Music International

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Topping The Charts Year By Year

1988

HOT LATIN TRACKS

1. AY AMOR—Ana Gabriel—CBS
2. QUE TE PASA—Yuri—EMI
3. Y TU TAMBIEN LLORARAS—José Luis Rodríguez—CBS
4. MARIA—Franco—Peerless
5. DEBO HACERLO—Juan Gabriel—Ariola
6. TOCO MADERA—Raphael—CBS
7. SOY ASI—José José—Ariola
8. ES UN ALMA EN PENA—Lucía Méndez—Ariola
9. LA ULTIMA LUNA—Emmanuel—RCA
10. NEGRA—Roberto Carlos—CBS

1989

HOT LATIN TRACKS

1. COMO TU MUJER—Rocío Dúrcal—Ariola
2. BAILA MI RUMBA—José Luis Rodríguez—Mercury
3. LA INCONDICIONAL—Luis Miguel—WEA Latina
4. COMO TU—José José—Ariola
5. ASI FUE—Isabel Pantoja—RCA
6. SIMPLEMENTE AMIGOS—Ana Gabriel—CBS
7. MALA SUERTE—Vikki Carr—CBS
8. TE AMO—Frando de Vita—CBS
9. HOMBRES AL BORDE DE UN ATAQUE DE CELOS—Yuri—CBS
10. A DONDE VAYAS—Los Bukis—Melody

1990

HOT LATIN TRACKS

1. EL CARINO ES COMO UNA FLOR—Rudy La Scala—Sonotone
2. TENGO TODO EXCEPTO A TI—Luis Miguel—WEA Latina
3. COMO FUI A ENAMORARME DE TI—Los Bukis—Fonovisa
4. QUIERO AMANECER CON ALGUIEN—Daniela Romo—Capitol-EMI Latin
5. LA CIMA DEL CIELO—Ricardo Montaner—TH-Rodven
6. QUIEN COMO TU—Ana Gabriel—CBS
7. LAMABADA—Kaoma—Epic
8. BURBUJAS DE AMOR—Juan Luis Guerra Y 440—Karen
9. AMNESIA—José José—Ariola
10. ME VA A EXTRANAR—Ricardo Montaner—TH-Rodven

HOT LATIN TRACKS ARTISTS

1. ANA GABRIEL (7) CBS
2. DANIELA ROMO (3) Capitol-EMI Latin
3. LUIS MIGUEL (6) WEA Latina
4. RICARDO MONTANER (3) TH-Rodven
5. ROBERTO CARLOS (3) CBS
6. CHAYANNE (4) CBS
7. KAOMA (2) Epic
8. RUDY LA SCALA (3) Sonotone
9. LOS BUKIS (1) Melody, (2) Fonovisa
10. JUAN LUIS GUERRA Y 440 (4) Karen

HOT LATIN TRACKS IMPRINTS

1. SONY DISCOS (66)
2. EMI LATIN (26)
3. TH-RODVEN (17)
4. ARIOLA (16)
5. FONOVISIA (16)

HOT LATIN TRACKS LABELS

1. CBS (65)
2. EMI LATIN (23)
3. TH-RODVEN (15)



Ana Gabriel

4. FONOVISIA (17)
5. WEA LATINA (11)

1991

HOT LATIN TRACKS

1. ES DEMASIADO TARDE—Ana Gabriel—Sony
2. TODO TODO TODO—Daniela Romo—Capitol-EMI Latin
3. MI DESEO—Los Bukis—Fonovisa
4. COSAS DEL AMOR—Vikki Carr Y Ana Gabriel—Sony
5. SOPA DE CARACOL—Banda Blanca—Sonotone
6. TE PARECES TANTO A EL—Myriam Hernández—Capitol-EMI Latin
7. DEJAME LLORAR—Ricardo Montaner—TH-Rodven
8. NO BASTA—Frando De Vita—Sony
9. AHORA—Ana Gabriel—Sony
10. NO HE PODIDO VERTE—Emmanuel—Sony

HOT LATIN TRACKS ARTISTS

1. ANA GABRIEL (6) Sony
2. JUAN LUIS GUERRA Y 440 (6) Karen
3. BANDA BLANCA (2) Sonotone
4. DANIELA ROMO (4) Capitol-EMI Latin
5. LOS BUKIS (3) Fonovisa
6. MYRIAM HERNANDEZ (3) Capitol-EMI Latin
7. EMMANUEL (2) Sony
8. RICARDO MONTANER (2) TH-Rodven
9. RUDY LA SCALA (4) Sonotone
10. MARISELA (3) Ariola

HOT LATIN TRACKS IMPRINTS

1. SONY (58)
2. EMI LATIN (33)
3. ARIOLA (19)
4. SONOTONE (11)
5. FONOVISIA (27)

HOT LATIN TRACKS LABELS

1. SONY DISCOS (57)
2. EMI LATIN (31)
3. CBS (18)
4. FONOVISIA (30)
5. SONOTONE (12)

1992

HOT LATIN TRACKS

1. EVIDENCIAS—Ana Gabriel—Sony
2. NO SE TU—Luis Miguel—WEA Latina
3. INOLVIDABLE—Luis Miguel—WEA Latina
4. OTRO DIA MAS SIN VERTE—Jon Secada—SBK

5. MI MAYOR NECESIDAD—Los Bukis—Fonovisa
6. ¿AMOR MIO, QUE ME HAS HECHO?—Camilo Sesto—Ariola
7. SI PIENSAS, SI QUIERES—Roberto Carlos Y Rocío Dúrcal—Sony
8. EL CENTRO DE MI CORAZON—Chayanne—Sony
9. ANGEL—Jon Secada—SBK
10. TORERO—José Luis Rodríguez Y Julio Iglesias—Sony

HOT LATIN TRACKS ARTISTS

1. LUIS MIGUEL (5) WEA Latina
2. PANDORA (5) Capitol-EMI Latin
3. JON SECADA (2) SBK
4. ANA GABRIEL (5) Sony
5. LOS BUKIS (4) Fonovisa
6. MIJARES (5) Capitol-EMI Latin
7. DANIELA ROMO (4) Capitol-EMI Latin
8. ALVARO TORRES (3) Capitol-EMI Latin
9. MAGNETO (2) Sony
10. CAMILO SESTO (2) Ariola

HOT LATIN TRACKS IMPRINTS

1. SONY (50)
2. CAPITOL-EMI LATIN (48)
3. WEA LATINA (12)
4. FONOVISIA (22)
5. DISCO INTERNATIONAL (21)

HOT LATIN TRACKS LABELS

1. SONY (78)
2. CAPITOL-EMI LATIN (51)
3. FONOVISIA (26)
4. WEA LATINA (13)
5. TH-RODVEN (22)

1993

HOT LATIN TRACKS

1. ME ESTOY ENAMORANDO—La Mafia—Sony Discos
2. MI TIERRA—Gloria Estefan—Epic
3. CASTILLO AZUL—Ricardo Montaner—Rodven
4. NUNCA VOY A OLVIDARTE—Cristian—Melody
5. MUCHACHA TRISTE—Los Fantasmas Del Caribe—Rodven
6. AYER—Luis Miguel—WEA Latina
7. SENTIR—Jon Secada—SBK
8. PIEL ADENTRO—Ricardo Montaner—Rodven
9. UN CORAZON HECHOPEDAZOS—Ednita Nazario—EMI Latin
10. LASTIMA QUE SEAS AJENA—Vicente Fernández—Sony Discos

HOT LATIN TRACKS ARTISTS

1. RICARDO MONTANER (5) Rodven
2. LA MAFIA (4) Sony Discos
3. EDNITA NAZARIO (5) EMI Latin
4. JON SECADA (4) SBK
5. LOS FANTASMAS DEL CARIBE (3) Rodven
6. JUAN LUIS GUERRA Y 440 (5) Karen
7. CHAYANNE (4) Sony Latin
8. LUIS MIGUEL (3) WEA Latina
9. GLORIA ESTEFAN (2) Epic
10. DANIELA ROMO (4) EMI Latin

HOT LATIN TRACKS IMPRINTS

1. EMI LATIN (46)
2. SONY LATIN (40)
3. RODVEN (26)
4. SONY DISCOS (13)
5. FONOVISIA (23)

HOT LATIN TRACKS LABELS

1. SONY (82)
2. EMI LATIN (51)
3. RODVEN (27)
4. FONOVISIA (37)
5. BMG (21)

LATIN MUSIC

QUARTERLY

1994

HOT LATIN TRACKS

1. AMOR PROHIBIDO—Selena—EMI Latin
2. VIDA—La Mafia—Sony
3. LUNA—Ana Gabriel—Sony
4. PERO QUE NECESIDAD—Juan Gabriel—Ariola
5. SI TE VAS—Jon Secada—SBK
6. DONDE QUIERA QUE ESTES—The Barrio Boyzz Y Selena—EMI Latin
7. BIDI BIDI BOM BOM—Selena—EMI Latin
8. QUISIERA—Emmanuel—Sony
9. DETRAS DE MI VENTANA—Yuri—Sony
10. EL DIA QUE ME QUIERAS—Luis Miguel—WEA Latina

HOT LATIN TRACKS ARTISTS

1. LUIS MIGUEL (6) WEA Latina
2. SELENA (4) EMI Latin
3. ANA GABRIEL (4) Sony
4. LA MAFIA (4) Sony
5. GLORIA ESTEFAN (3) Epic
6. LOS FANTASMAS DEL CARIBE (4) Rodven
7. PIMPINELA (4) PolyGram Latino
8. LOS FUGITIVOS (4) Rodven
9. CRISTIAN (4) Melody
10. THE BARRIO BOYZZ (3) SBK

HOT LATIN TRACKS IMPRINTS

1. SONY (61)
2. EMI LATIN (39)
3. RODVEN (27)
4. FONOVisA (33)
5. WEA LATINA (22)

HOT LATIN TRACKS LABELS

1. SONY (79)
2. EMI LATIN (46)
3. FONOVisA (50)
4. RODVEN (27)
5. WEA LATINA (23)

1995

HOT LATIN TRACKS

1. NO ME QUEDA MAS—Selena—EMI Latin
2. FOTOS Y RECUERDOS—Selena—EMI Latin
3. TU SOLO TU—Selena—EMI Latin
4. QUE NO ME OLVIDE—Bronco—Fonovisa
5. I COULD FALL IN LOVE—Selena—EMI Latin
6. UNA MUJER COMO TU—Marco Antonio Solís Y Los Bukis—Fonovisa
7. NADIE—La Mafia—Sony
8. MI FORMA DE SENTIR—Pedro Fernández—PolyGram Latino
9. TOMA MI AMOR—La Mafia—Sony
10. LA MEDIA VUELTA—Luis Miguel—WEA Latina

HOT LATIN TRACKS ARTISTS

1. SELENA (7) EMI Latin
2. LA MAFIA (5) Sony
3. LUIS MIGUEL (4) WEA Latina
4. MARCO ANTONIO SOLIS Y LOS BUKIS (5) Fonovisa
5. BRONCO (3) Fonovisa
6. LOS TIGRES DEL NORTE (5) Fonovisa
7. CRISTIAN (4) Melody
8. LIBERACION (4) Fonovisa
9. SPARX (3) Fonovisa
10. FITO OLIVARES (3) Fonovisa

HOT LATIN TRACKS IMPRINTS

1. FONOVisA (81)
2. EMI LATIN (37)
3. SONY (48)



La Mafia



Cristian

4. WEA LATINA (17)
5. POLYGRAM RODVEN (16)

HOT LATIN TRACKS LABELS

1. FONOVisA (104)
2. SONY (64)
3. EMI LATIN (42)
4. WEA LATINA (18)
5. BMG (17)

1996

HOT LATIN TRACKS

1. UN MILLON DE ROSAS—La Mafia—Sony
2. AMOR—Cristian—Fonovisa
3. POR AMARTE—Enrique Iglesias—Fonovisa
4. QUE PENA ME DAS—Marco Antonio Solís—Fonovisa
5. COMO TE EXTRANO—Pete Astudillo—EMI Latin
6. SI TU TE VAS—Enrique Iglesias—Fonovisa
7. NO TE VAYAS—Intocable—EMI Latin
8. AMARTE A TI—Cristian—Fonovisa
9. NO LLORES POR MI—Enrique Iglesias—Fonovisa

10. TE APROVECHAS—Grupo Límite—PolyGram Latino

HOT LATIN TRACKS ARTISTS

1. ENRIQUE IGLESIAS (5) Fonovisa
2. CRISTIAN (4) Fonovisa (1) Melody
3. LA MAFIA (4) Sony
4. LOS TIGRES DEL NORTE (7) Fonovisa
5. LUIS MIGUEL (4) WEA Latina (1) Walt Disney
6. BRONCO (6) Fonovisa
7. MARCO ANTONIO SOLIS (7) Fonovisa
8. GRUPO LIMITE (3) PolyGram Latino
9. BOBBY PULIDO (4) EMI Latin
10. INTOCABLE (3) EMI Latin

HOT LATIN TRACKS IMPRINTS

1. FONOVisA (102)
2. EMI LATIN (49)
3. SONY (38)
4. POLYGRAM LATINO (17)
5. WEA LATINA (12)

HOT LATIN TRACKS LABELS

1. FONOVisA (108)
2. EMI LATIN (53)
3. SONY (47)
4. POLYGRAM LATINO (18)
5. WEA LATINA (12)

1997

HOT LATIN TRACKS

1. TE SIGO AMANDO—Juan Gabriel—Ariola
2. EL DESTINO—Juan Gabriel/Rocío Dúrcal—Ariola
3. YA ME VOY PARA SIEMPRE—Los Temerarios—Fonovisa
4. ENAMORADO POR PRIMERA VEZ—Enrique Iglesias—Fonovisa
5. PIENSA EN MI—Grupo Mojado—Fonovisa
6. SOLO EN TI—Enrique Iglesias—Fonovisa
7. ASI COMO TE CONOCI—Marco Antonio Solís—Fonovisa
8. POR DEBAJO DE LA MESA—Luis Miguel—WEA Latina
9. DESESPERADAMENTE ENAMORADO—Jordi—Fonovisa
10. JUGUETE—Grupo Límite—PolyGram Latino

HOT LATIN TRACKS ARTISTS

1. ENRIQUE IGLESIAS (5) Fonovisa
2. MARCO ANTONIO SOLIS (5) Fonovisa
3. LOS TIGRES DEL NORTE (7) Fonovisa
4. LUIS MIGUEL (4) WEA Latina
5. LOS TEMERARIOS (4) Fonovisa
6. GRUPO LIMITE (4) PolyGram Latino
7. JUAN GABRIEL (3) Ariola
8. LOS TUCANES DE TIJUANA (4) EMI Latin
9. ALEJANDRO FERNANDEZ (4) Sony Discos
10. BRONCO (4) Fonovisa

HOT LATIN TRACKS IMPRINTS

1. FONOVisA (79)
2. EMI LATIN (42)
3. ARIOLA (11)
4. WEA LATINA (19)
5. POLYGRAM LATINO (16)

HOT LATIN TRACKS LABELS

1. FONOVisA (87)
2. SONY (68)
3. EMI LATIN (56)
4. BMG (19)
5. POLYGRAM LATINO (19)

wea

OLGATAÑÓN

TE ACORDARÁS DE MÍ

With a beginning
like this,
how can you forget her

#1 Debut Heatseekers
(first ever by a Latin artist)

#1 on Soundscan

300,000 units sold
Triple Platinum!

#1 on Latin 50 chart



OLGATAÑÓN
TE ACORDARÁS DE MÍ

WHO WAS NO. 1

Continued from page LMQ-1

"*Simplemente Amigos*" Ana Gabriel (CBS) 2 weeks
 "Si Voy A Perderte" Gloria Estefan (Epic) 5 weeks
 "Fria Como El Viento" Luis Miguel (WEA Latina) 3 weeks
 "Fuiste Un Trozo De Hielo En La" Chayanne (CBS) 4 weeks
 "Como Fui A Enamorarme De Ti" Los Bukis (Fonovisa) 4 weeks

1990

"La Chica De Humo" Emmanuel (CBS) 1 week
 "Como Fui A Enamorarme De Ti" Los Bukis (Fonovisa) 2 weeks
 "La Cima Del Cielo" Ricardo Montaner (TH-Rodven) 2 weeks
 "Lambada" Kaoma (CBS) 7 weeks
 "Abre Las Ventanas Del Amor" Roberto Carlos (CBS) 3 weeks
 "Volare" Gipsy Kings (Elektra) 2 weeks
 "Quien Como Tu" Ana Gabriel (CBS) 7 weeks
 "El Cariño Es Como Una Flor" Rudy La Scala (Sonotone) 4 weeks
 "Tengo Todo Excepto A Ti" Luis Miguel (WEA Latina) 8 weeks
 "Por Qué Te Tengo Que Olvidar?" José Feliciano (Capitol-EMI

Latin) 2 weeks
 "Amnesia" José José (Ariola) 1 week
 "Peligroso Amor" Myriam Hernández (Capitol-EMI



Emmanuel

Latin) 2 weeks
 "Completamente Enamorados" Chayanne (CBS) 5 weeks
 "Entrégate" Luis Miguel (WEALatina) 1 week
 "Abrazame Fuerte" Lourdes Robles (CBS) 1 week
 "Es Demasiado Tarde" Ana Gabriel (CBS) 4 weeks

1991

"Es Demasiado Tarde" Ana Gabriel (CBS) 6 weeks

"Te Pareces Tanto A El" Myriam Hernández (Capitol-EMI Latin) 4 weeks
 "Sopa De Caracol" Banda Blanca (Sonotone) 2 weeks



Yuri



José Feliciano

"No Basta" Franco De Vita (Sony Discos) 6 weeks
 "Mi Deseo" Los Bukis (Fonovisa) 6 weeks
 "Todo Todo Todo" Daniela Romo



Gipsy Kings

(Capitol-EMILatin) 10 weeks
 "Cosas Del Amor" Vikki Carr Y Ana Gabriel (Sony Discos) 10 weeks
 "Por Qué Será?" Rudy La Scala (Sonotone) 2 weeks
 "¿Amor Mio, Qué Me Has Hecho?" Camilo Sesto (Ariola) 6 weeks

1992

"¿Amor Mio, Qué Me Has Hecho?" Camilo Sesto (Ariola) 4 weeks
 "Inolvidable" Luis Miguel (WEA Latina) 5 weeks

"Si Piensas, Si Quieres" Roberto Carlos y Rocío Dúrcal (Sony Discos) 1 week
 "Nada Se Compara Contigo" Álvaro Torres (Capitol-EMI Latin) 2 weeks
 "Mi Mayor Necesidad" Los Bukis (Fonovisa) 4 weeks
 "No Sé Tú" Luis Miguel (WEA Latina) 7 weeks
 "Buenos Amigos" Selena y Álvaro Torres (Capitol-EMI Latin) 1 week
 "Tóro" José Luis Rodríguez y Julio Iglesias (Sony Discos) 2 weeks
 "Desde El Día Que Te Fuiste" Pandora (EMILatin) 1 week
 "Otra Día Más Sin Verte" Jon Secada (SBK) 5 weeks
 "Evidencias" Ana Gabriel (Sony Discos) 10 weeks
 "El Centro De Mi Corazón" Chayanne (Sony Discos) 2 weeks
 "Ángel" Jon Secada (SBK) 6 weeks
 "Para Que Te Quedes" Daniela Romo (Capitol-EMI Latin) 1 week
 "Castillo Azul" Ricardo Montaner (TH-Rodven) 2 weeks

1993

"Castillo Azul" Ricardo Montaner (TH-Rodven) 7 weeks

Continued on page LMQ-8

'TIS THE SEASON TO BE JOLLY

with New Hot Releases



ILEGALES En La Mira (BMG)

Over 100,000 units shipped in its first week. Mixes by John McKenna and Beroni & Hamm ('N Sync, Backstreet Boys). BMG Songs looks forward to a continuing relationship with our first Latin signing Vladamir Dotel.



MARTA SANCHEZ

Desconocida (Mercury)

BMG Songs is proud to be represented on her new album through our exclusive BMG Spain writer/artist Pedro Guerra with Christian de Walden and his writers team.

Both **ILEGALES** and **MARTA SANCHEZ** have over 1 million units in career sales!

BMG
MUSIC PUBLISHING

Billboard's Latin
Publisher of the Year

LA ELECCION DE LOS COMPOSITORES MAS EXITOSOS DEL MUNDO

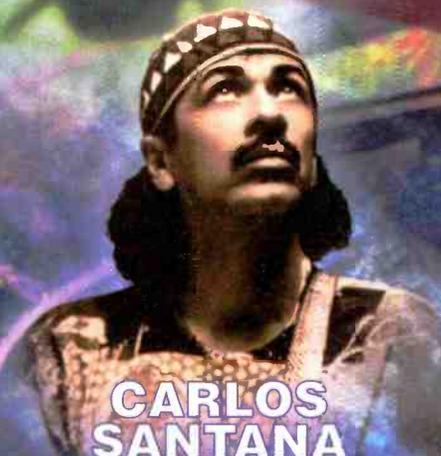
BMI



SELENA



JON SECADA



CARLOS SANTANA



LOS TIGRES DEL NORTE



LA LEY (SCD)



GILBERTO GIL



ATERCIOPELADOS



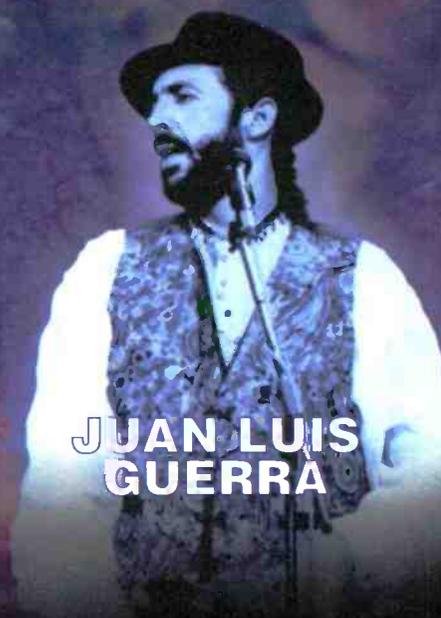
EROS RAMAZZOTTI (SIAE)



GLORIA & EMILIO ESTEFAN



RAFAEL HERNANDEZ



JUAN LUIS GUERRA

Para más información contactar a Diane Almodovar, Directora de Música Latina
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TEL (212) 830-2573 FAX (212) 245-8986
E-mail: Dalmodovar@bmi.com
Visite BMI en el Internet al <http://bmi.com>



LATIN MUSIC

WHO WAS NO. 1

Continued from page LMQ-6

"El Costo De La Vida" Juan Luis Guerra y 440 (Karen) 1 week
 "Cree En Nuestro Amor" Jon Secada (SBK) 2 weeks
 "Piel Adentro" Ricardo Montaner (Rodven) 4 weeks
 "Me Estoy Enamorando" La Mafia (Sony Discos) 9 weeks
 "Muchacha Triste" Los Fantasmas Del Caribe (Rodven) 3 weeks
 "Sentir" Jon Secada (SBK) 2 weeks
 "Ayer" Luis Miguel (WEA Latina) 3 weeks
 "Mi Tierra" Gloria Estefan (Epic) 6 weeks
 "Nunca Voy A Olvidarte" Cristian (Melody) 4 weeks
 "Guadalupe" José y Durval (PolyGram Latino) 1 week

"Hasta Que Me Olvides" Luis Miguel (WEA Latina) 3 weeks
 "Con Los Años Que Me Quedan" Gloria Estefan (Epic) 4 weeks
 "Por Una Lágrima" Los Fantasmas Del Caribe (Rodven) 1 week



Jon Secada

"Cerca De Ti" the Barrio Boyzz (EMI Latin) 2 weeks

1994
 "Cerca De Ti" The Barrio Boyzz (EMI Latin) 4 weeks
 "Detrás De Mi Ventana" Yuri (Sony



Bronco

Latin) 3 weeks
 "Luna" Ana Gabriel (Sony Latin) 3 weeks
 "Mi Buen Amor" Gloria Estefan (Epic) 2 weeks
 "Dondequiera Que Estes" the Barrio Boyzz y Selena (EMI Latin) 6



Alejandro Fernández

(Fonovisa) 8 weeks
 "Qué Pena Me Das" Marco Antonio Solís (Fonovisa) 10 weeks
 "No Llores Por Mí" Enrique Iglesias (Fonovisa) 1 week
 "Recuerdos, Tristeza Y Soledad" Marco Antonio Solís (Fonovisa) 8 weeks
 "Trapecista" Enrique Iglesias (Fonovisa) 4 weeks

1997

"Trapecista" Enrique Iglesias (Fonovisa) 1 week
 "Así Como Te Conoci" Marco Antonio Solís (Fonovisa) 3 weeks
 "Enamorado Por Primera Vez" Enrique Iglesias (Fonovisa) 12 weeks
 "Ya Me Voy Para Siempre" Los Temerarios (Fonovisa) 1 week
 "Sólo En Tí" Enrique Iglesias (Fonovisa) 10 weeks
 "El Destino" Juan Gabriel/Rocío Dúrcal (Ariola) 1 week
 "El Mojado Acaudalado" Los Tigres Del Norte (Fonovisa) 2 weeks
 "No Pretendo" Gloria Estefan (Epic) 1 week
 "Miente" Enrique Iglesias (Fonovisa) 4 weeks
 "Por Debajo De La Mesa" Luis Miguel (WEA Latina) 4 weeks
 "Te Sigo Amando" Juan Gabriel (Ariola) 1 week
 "La Venia Bendita" Marco Antonio Solís (Fonovisa) 1 week
 "Si Tú Supieras" Alejandro Fernández (Sony Discos) 6 weeks
 "Lo Mejor De Mí" Cristian (Ariola) 1 week
 "Y Hubo Alguien" Marc Anthony (RMM) 4 weeks
 "En El Jardín" Alejandro Fernández with Gloria Estefan (Sony Discos) 1 week

1998 (through the Nov. 7 issue)

"En El Jardín" Alejandro Fernández with Gloria Estefan (Sony Discos) 5 weeks
 "Por Que Te Conoci" Los Temerarios (Fonovisa) 1 week
 "My Heart Will Go On" Celine Dion (550 Music) 1 week
 "Vuelve" Ricky Martin (Sony Discos) 2 weeks
 "No Sé Olvidar" Alejandro Fernández (Sony Discos) 8 weeks
 "Una Fan Enamorada" Servando y Florentino (WEA Latina) 1 week
 "Suavemente" Elvis Crespo (Sony Discos) 6 weeks
 "Rezo" Carlos Ponce (EMI Latin) 3 weeks
 "Yo Nací Para Amarte" Alejandro Fernández (Sony Discos) 5 weeks
 "Te Quiero Tanto, Tanto" Onda Vaselina (Sony Discos) 1 week
 "Tu Sonrisa" Flvis Crespo (Sony Discos) 2 weeks
 "Oye" Gloria Estefan (Epic) 1 week
 "Perdido Sin Tí" Ricky Martin (Sony Discos) 1 week
 "Decir Adios" Carlos Ponce (EMI Latin) 2 weeks
 "Esperanza" Enrique Iglesias (Fonovisa) 3 weeks ■

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carlos ponce

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- Double Platinum album in the U.S.A.
- Gold albums in Argentina & Venezuela.
- Approaching Gold in Mexico, Spain, Chile, Peru & Central America

1999 RELEASE:

*Malaysia *Philippines *Hong Kong *China * Korea
*Singapore *Taiwan *Thailand *Belgium *India *Germany
*Indonesia and more to come!

Mañagement: Emilio Eştefan Jr.



This month, Sony Mexico was expected to issue new product by two of its hottest pop acts: Fey and Onda Vaselina.

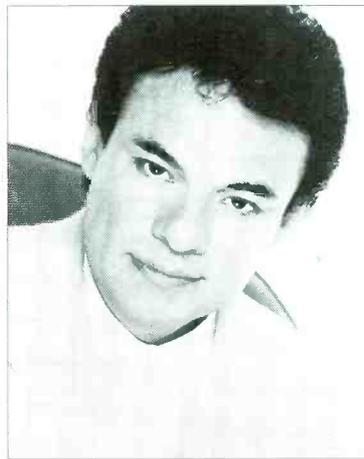
Joan Manuel Serrat's album on BMG-Ariola "Sombras De La China" was certified platinum (60,000 units) in Argentina only six days after its September release. The highly esteemed Spanish troubadour, who always has enjoyed great success in Argentina, is booked on a short tour of the country in December. A more extensive swing through Argentina is planned for June 1999.

Executives at Mexican imprint Azteca Music are jazzed about Gallo Negro, a funk and rock act discovered at a local radio contest in Mexico City. The band's "peculiar, funky style conquered us, and we are sure it will be a success," says José Luis Villareal, director of Azteca, who once made similar comments about a bolero group from Colombia called Los Tri-O. The trio went on to sell more than 200,000 units of its eponymous 1998 disc, according to the label. Gallo Negro is currently working on its label debut.



NEWS IN REVIEW

Hot Product, Fourth-Quarter Releases And A Holiday Compilation



L-R: Fey, Rocio Dúrcal and José José

Fat Family sold 100,000 copies of its eponymous debut within 10 days of its release in September, thereby

earning the R&B group signed to EMI-Odeon Brasil a gold disc on its first try. Fat Family, consisting of five

sisters and two brothers of ample physical persuasion, opened a concert Sept. 16 by U.S. vocal group

Take 6. The septet began its career in the rural São Paulo state in 1996. The group's disc, produced by Guto Graça Mello, features Portuguese-language covers of English R&B tunes by Babyface, Diana King and Rod Temperton, along with original material authored by well-known Brazilian singers Ed Motta, Paula Toller and Herbert Vianna.

Fourth-quarter releases from BMG Mexico feature product from the label's big-name artists, such as Juan Gabriel, Rocio Dúrcal, José José and Guadalupe Pineda. Meanwhile, pop balladeer Cristian is preparing his first rock album for early 1999. Likewise, BMG rockstress Alejandra Guzmán is recording her new album, slated to be dropped in 1999.

Max Music Mexico is set to drop a series of compilations for the holiday season, including a compendium from '70s disco act Silver Convention, plus multi-artist sets "Cumbia Total," "Rock 'N' Roll Mix 2" and "Banda Mix," a collection of material from such notables as Banda El Recodo, Zorro and Arkangel R-15.

Continued on page LMQ-16

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- Explosive Debut on Latin POP charts in U.S., Spain and Latin America.
- Music video "LA FLACA" on MTV Latino
- Sold out Concert (10/30/98) in Puerto Rico
- U.S. sales approaching Platinum.

"LA FLACA", "EL LADO OSCURO" and "GRITA"

Three consecutive hit singles on Billboard's Hot Latin Tracks Chart

Currently on tour throughout the U.S., Puerto Rico and Latin America

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LATIN MUSIC
QUARTERLY



**MERCHANTS
& MARKETING**

NEWS IN REVIEW

MTV Motors, Buenos Aires Beauty And Format Futures

In a move aimed at the 20-to-30-year-old consumers in Argentina, automaker Renault and MTV Latin America have teamed to introduce a limited edition of 1,000 of Renault's Clio model with the



Renault's Clio Sport

MTV logo displayed on the cars. Each comes complete with a tailor-made Philips sound system and a selection of "MTV Unplugged" CDs. The advertising plan for the Clio/MTV auto includes billboards, as well as radio and television ad spots.

Reina De Corazones is a new imprint recently formed in Argentina with distribution by Universal Music. Among the label's initial releases is "Tercer Album" by rock artist Carca, produced by Babasónicos members Adrián Dargelos and Uma-T.

The opening of the Walt Disney musical "Beauty And The Beast" was slated to take place Thursday (26) at the rebuilt Opera Theater in Buenos Aires. While maintaining its art-deco style, the theater now sports the modern technology required to produce complex musical numbers. The cast includes 2,200 actors, singers and dancers led by the production's stars, Juan Rodó and Marisol Otero.

U.S.: BancBoston Capital, the private equity arm of BankBoston Corporation, has made a \$12 million investment in Microservice Tecnologia Digital S.A., one of the largest CD replicators in Brazil. Prior to the investment, Micro-

service, based in São Paulo, was equally owned by brothers Roberto and Isaac Hemi and brothers Sérgio and David Alhadeff. The capital influx is expected to help Microservice build a second plant in São Paulo, expand its operations in Manaus, pursue investment opportunities in DVD and CD-ROM, and market new products in graphic arts, photography and medical-imaging technologies.

Mexico's prominent distributor, La Feria Del Disco, is now handing out a monthly award for the best-selling title as determined by an independent accounting firm. The first honoree in October was Colombian ballad act Los Tri-O, whose Azteca Music album "Nuestro Amor" has sold 200,000 units, according to Mexico's record trade group Amprofon.

Reader's Digest Brasil, a subsidiary of the U.S.-based publisher, was awarded a platinum disc in October by Brazilian recording trade group ABPD for sales of 250,000 units of "The Nat King Cole Collection." The five-CD set of



Nat King Cole

Cole's greatest hits is one of several compendiums issued by the magazine since 1997. "We offer only exclusive products for the subscribers of the magazine—products that they won't find anywhere else," says Celso Guida, music-repertoire manager of Reader's Digest Brasil. The magazine has 500,000 subscribers in Brazil, second only to *Veja*. According to Guida, the new concept of the company is to research the subscribers to discover their musical interests, then create a CD collection. ■

Assistance in preparing The Latin Music Quarterly was provided by Teresa Aguilera in Mexico City, Marcelo Fernández Bitar in Buenos Aires, Pablo Márquez in Santiago, Chile, and Enor Paiano in São Paulo.

ella baila sola e.b.s.

EMI Spain &
EMI International Latin
Congratulate
ELLA BAILA SOLA

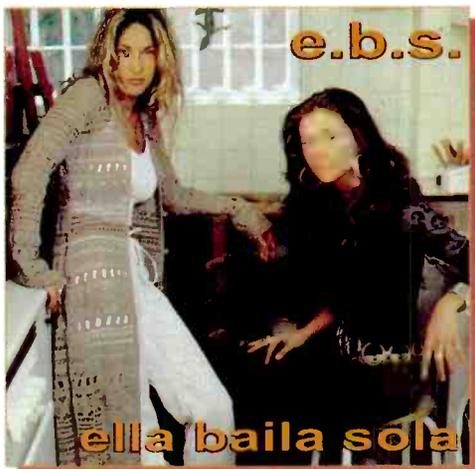
1998 ONDAS AWARD:

For best Spanish Artist of the Year
and for a successful promotional
tour throughout Latin America in
Sept./Nov. '98

First album
"ELLA BAILA SOLA"

7X Platinum in Spain
Multi-Platinum
in South America

Second album "e.b.s."
released September '98:
2X Platinum in Spain
Gold in Argentina, Uruguay
and Chile



During its annual convention Oct. 6-7 in Mexico City, Mexico's radio and television organization CIRT invited Mexican record trade group Amprofon to the confab for a first-ever product presentation by its member labels. The nine participating record companies were Azteca Music, BMG, Fonovisa, EMI, Musart, PolyGram, Sony, Universal and Warner.

.....

Radio Colonia, an AM Spanish pop-music station located in Colonia, Uruguay, near Buenos Aires, has begun operating FM Mágica, thanks to a 20-year-old agreement between Argentina and Uruguay that authorizes two radio stations from Uruguay the right to broadcast in Argentina. Owned by former Microfón and Fonovisa Argentina president Mario Kaminski, who has proudly announced the installation of a transmitter that covers 100 kilometers around Buenos Aires, FM Mágica will feature an all-Spanish music format, a format that previously did not exist in Buenos Aires. Kaminski has struck a deal with Argentine satellite firm TDH to broadcast FM Mágica throughout Argentina. In addition, Kaminski has secured a pact with Buenos Aires supermarkets and malls to fea-

ture FM Mágica in their outlets.

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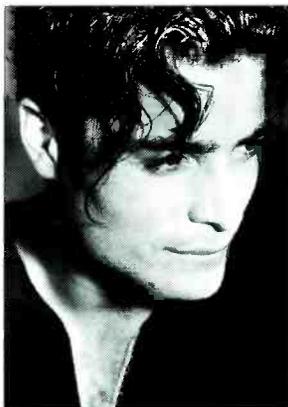
The last important radio-sponsored music festival in Mexico



PROGRAMMING

NEWS IN REVIEW

Meetings And Music In Mexico, All-Spanish Format In Argentina



L-R: Chayanne, Shakira and Kabah

City of 1998 took place Nov. 7-8 at Palacio De Los Deportes, where pop radio station XEDA-FM ("Pulsar 90.5") hosted its sixth annual gig.

Formerly a one-day event, the radiofest, produced by Arturo Forzán, was extended to two days and was expected to draw 40,000.

Featured performances were expected from a laundry list of noted Latino artists, including Laura Pausini, Fey, Plastilina Mosh, Shakira, Onda Vaselina, Yuri, Kabah, Carlos Ponce, Moenia, Sentidos Opuestos, Ricardo Arjona, Chayanne, Francisco Céspedes, Molotov, The Sacados, Sergio Blas, Caló, Ilegales, David Summers, Jeans, Kairo, Yvonne Aviles and Tierra Cero.

.....

Spanish-language radio is more popular than ever in New York and Los Angeles—the country's two largest radio markets. According to Arbitron's summer '98 book, the No. 1 station in New York was WSKQ-FM, a tropical station owned by Spanish Broadcasting System (SBS). It marked the first time a Spanish station earned sole possession of first place in the New York market. The station's rating ratcheted up 5.9 to 6. In Los Angeles, two Spanish-language stations, KLVE-FM and KSCA-FM, tied for the first time in L.A. Moreover, both stations were owned by the same company—Hefel. Pop station KLVE-FM ("K-Love") and regional Mexican KSCA-FM ("La Nueva") had run first and second for two of the past three ratings books. ■

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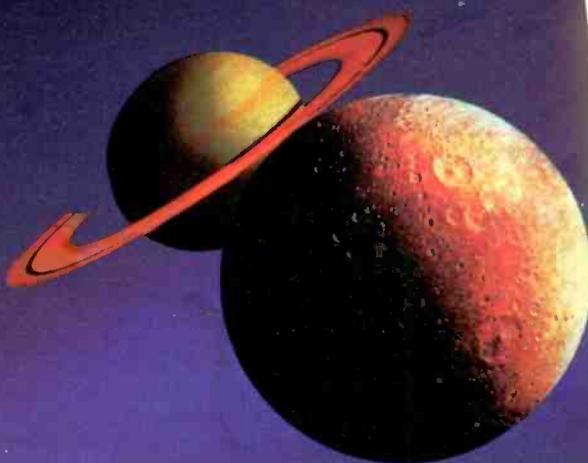
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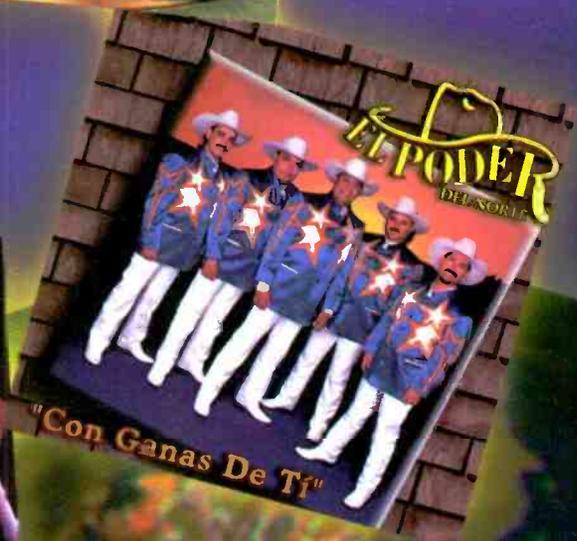
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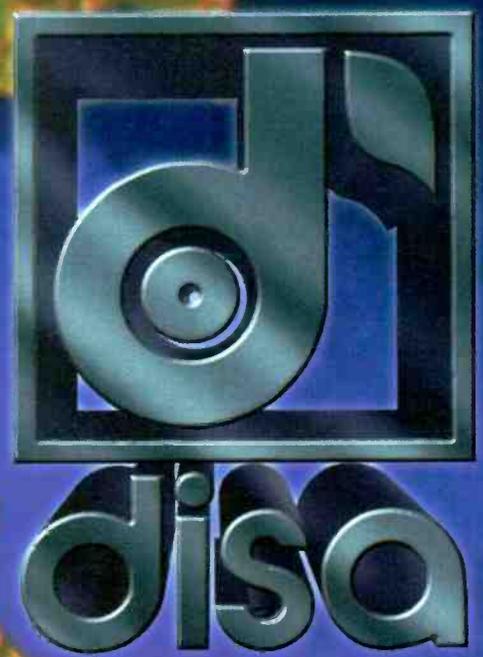
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CHARTING A DECADE

Continued from page LMQ-1

promotional ties with the numerous regional-Mexican reporters.

When Hot Latin Tracks later changed to an audience-based chart in 1997, Sony Discos became the dominant player, because its artists were heavily played on stations with big audiences in Los Angeles, Puerto Rico, Miami and New York.

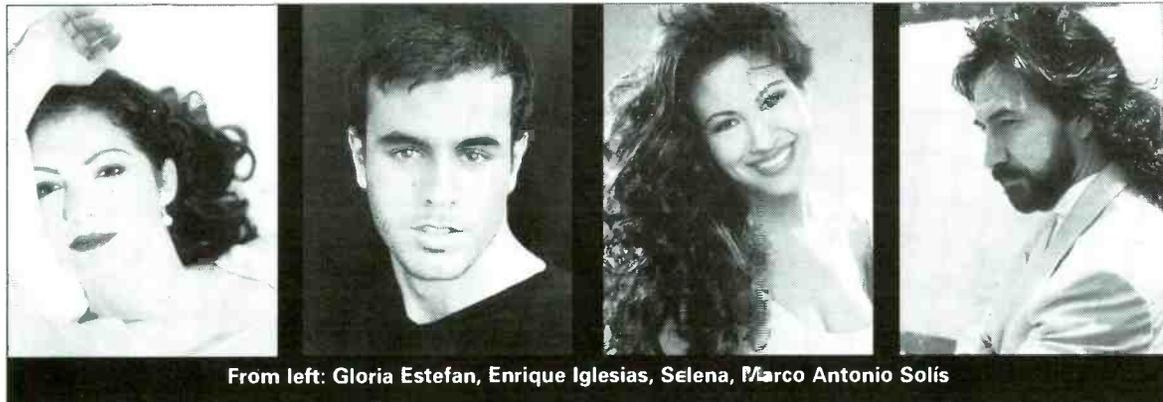
Hot Latin Tracks had become a chart no longer based on detections from many stations with small cumes, but rather one based on

and label data was not tallied by Billboard in 1988 and 1989.

The powerful presence of Sony and Fonovisa on Hot Latin Tracks should not obscure the fact that nipping at both of their heels in the '90s was EMI Latin, which has finished second in the imprint cat-

Latina superstar Luis Miguel, not surprisingly, who has 12 chart-toppers. Miguel also has logged the most weeks (56) atop Hot Latin Tracks.

Rounding out the top five artists who have scored the most chart-toppers on Hot Latin Tracks are



From left: Gloria Estefan, Enrique Iglesias, Selena, Marco Antonio Solís

audience impressions taken from stations with large cumes.

In 1998, Sony has emerged once again as a dominant radio imprint whose current chart success harkens back to the late 1980s, when the company was riding high as CBS Discos. From 1990 to 1994, Sony was the top Hot Latin Tracks label, and from 1990 to 1993, Sony was the top Hot Latin Tracks imprint. Hot Latin Tracks imprint

category each year from 1990 to 1997, save 1993, when the label finished first. Further, EMI Latin finished second in the label category six years in a row, from 1990 to 1995.

HOT ARTISTS

Which artist has reached No. 1 on Hot Latin Tracks the most times from 1988 through the first three quarters of 1998? It's WEA

Fonovisa heartthrob Enrique Iglesias (9, 53 weeks), Epic/Sony idol Gloria Estefan (8, 27 weeks), EMI Latin's late, great pop/Tejano star Selena (7, 44 weeks) and Sony Discos' raspy-voiced diva Ana Gabriel (6, 42 weeks).

And, while Fonovisa's talented singer/songwriter Marco Antonio Solís has hung around the pinnacle of Hot Latin Tracks for 22 weeks as a solo act, with four No. 1 singles, his combined number of weeks and chart-toppers on Hot Latin Tracks as leader of Los Bukis stands at 44 weeks and 9, respectively.

Despite the diverse sounds of Latino music, the vast majority of songs reaching No. 1 on Hot Latin Tracks have been pop ballads.

Iglesias' 1997 smash, "Enamorado Por Primera Vez," for instance, has spent the most time at the apex of the chart, at 12 weeks. So, too, has Cristian's 1996 entry from Fonovisa, titled "Amor." The two songs are both pop ballads. In 1998, another pop ballad, "Si Tú Supieras" by Sony Discos' fast-rising pop/ranchero titan Alejandro Fernández, set a record for longevity on Hot Latin Tracks by logging 42 weeks on the chart.

Only two songs have scaled Hot Latin Tracks that were not recorded in Spanish: The 1990 Portuguese-language smash "Lambada" by Brazilian group Kaoma and the 1998 English-language anthem "My Heart Will Go On" by Québec's global singing sensation Celine Dion. Each track was released by Epic/Sony.

"Ya No," the first No. 1 single on Hot Latin Tracks in the Oct. 1, 1988, issue was cut by an American of Mexican descent—Marisela—who still records for the label that released the track, Ariola/BMG Latin.

Mexico is the country most represented at the apex of Hot Latin Tracks in the past 10 years, with 13 artists, followed by the U.S. (nine), Puerto Rico (six), Venezuela (six) and Spain (five).

What does the future hold for Hot Latin Tracks? If the past offers any indication, there likely will be formidable performances on the chart from pop balladeers. ■

LATIN MUSIC

QUARTERLY

ARTISTS & MUSIC

Continued from page LMQ-10

♦♦♦♦

ABPD has awarded Continental's samba group Molejo a diamond disc for sales in excess of 1 million units of the band's fourth album, "Brincadeira De Criança."

♦♦♦♦

Quilapayún, one of Chile's leading folkloric bands, has just re-released on CD 10 of the most significant titles in the group's 30-year history. Warner Music Chile has shipped the 10 CDs, along with a double-CD anthology that contains 32 of the group's most popular songs. Exiled to France after Augusto Pinochet assumed power in 1973, Quilapayún was part of the Nueva Canción Chilena movement that probed the country's socio-political ailments. In April, Warner is slated to drop an album of previously unreleased material by Quilapayún.

♦♦♦♦

The Sept. 28 release of "Bar Imperio" by Miguel Mateos signaled a heavy bet by Universal

Music Argentina on the successful comeback of an Argentine pop/rock hero from the 1980s who had been absent from the music scene for five years. "In my country," says Mateos, "people embrace rock music with enthusiasm and seem to be afraid of pop. But I have decided to defend the format and give new breath to the three-to-four-minute song with melodic hooks and tunes you can hum." Indeed, "Bar Imperio" boasts a formidable display of pop songs with a distinctive style from the 1980s that is Mateos' trademark sound. "Bar Imperio" is the first album delivered by Mateos to Universal, which signed him to a reported million-dollar contract last May. A pioneer of the rock en español movement of the mid- and late 1980s, Mateos first gained national fame in Argentina, where he began his recording career in 1981 as a singer and songwriter with the hit pop/rock band Zas. Upon breaking into Mexico as Miguel Mateos/Zas with such hits as "Cuando Seas Grande" and "Atada A Un Sentimiento," Mateos kicked off his solo career in 1990 with "Obsesión," produced by noted U.S. studio whiz Michael Sembello. Mateos subsequently tried to regain his popularity in Argentina. "Bar Imperio" represents his latest effort to win back the admiration of his homegrown fans. ■

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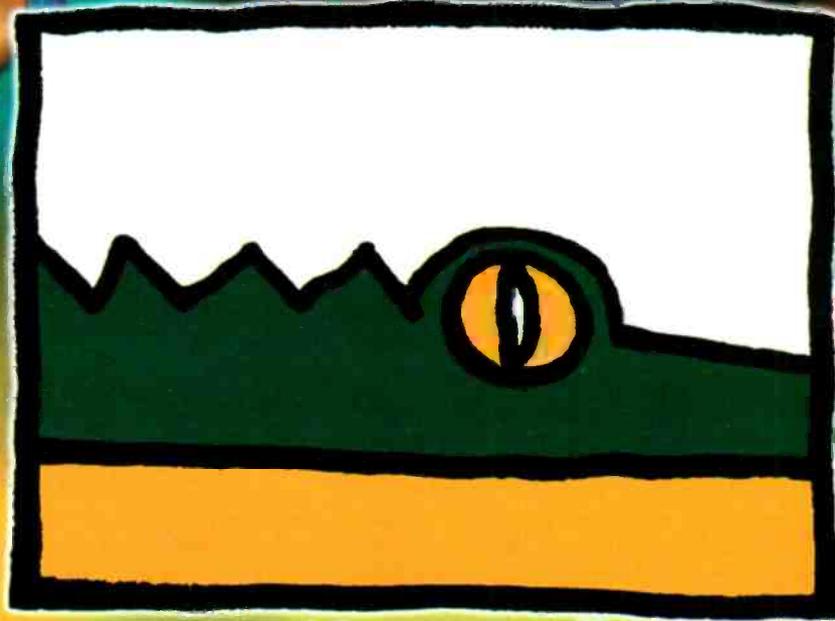
ballad

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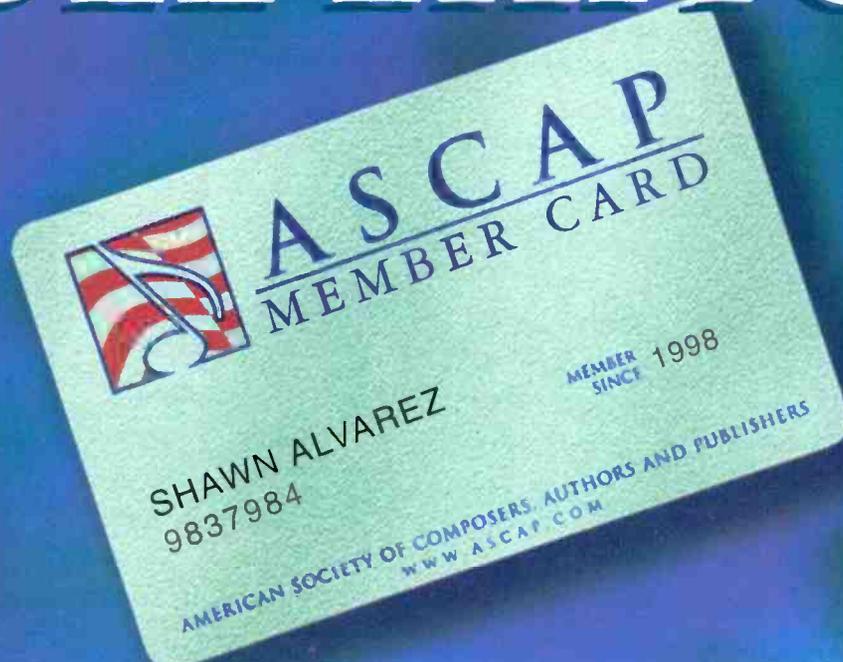
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Audible Inc. Capitalizes On Providing Content On The Net

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—Many companies are promising Internet magic, but when it comes to Audible Inc., hearing is believing.

The Wayne, N.J.-based company is revolutionizing the distribution of content by enabling users for a fee to download material from its World Wide Web site that they can play back with the portable Audible player.



KATZ

Privately held Audible—which has received funding from venture capital firm Kleiner, Perkins, Caufield & Byers; Intel; AT&T; and Compaq—started life three years ago to provide a new distribution channel for audiobooks and quickly segued into other spoken-word content.

Its library currently numbers

16,000 pieces of content, which will more than double in a year, based on existing deals alone. The encoded material is available for download from the Audible Web site (www.audible.com) to the player two hours at a time.



Because the player carries a price tag of \$199 and is designed for people on the move, Audible is targeting the mobile professional. That group includes the 84 million people who drive to work alone, focusing specifically on 30- to 50-year-olds who have middle-class or higher incomes and are Internet savvy, says Audible founder Don Katz.

To support its first revenue

stream, the delivery of audiobooks over the Internet, Audible has deals with more than 80 audiobook publishers whose works it compresses and encodes for release at the same time the books hit retail shelves.

Because book publishers fear cannibalization of sales, Katz says, Audible often encounters “some kind of momentary pause” when it first approaches them. But he adds that the company has made great strides with publishers and is pursuing co-promotional avenues with them, such as posting on its Web site portions of books before publication date.

The second content area has time-sensitive information that may or may not have existed previously in audio form. It is this category—audio versions of newspapers, magazines, and journals, and radio broadcasts that can be listened to according to the user’s schedule—that Katz and Audible president/

CEO Andy Huffman believe will become the cornerstone of their business.

The third portion of Audible’s business is contracts with corporations that want to communicate proprietary messages through the Audible system. Audible will encode the corporation’s audio content and secure it on Audible’s servers. Huffman says Audible is targeting the financial, technology, and pharma-

ceutical industries and adds that several Fortune 500 companies are testing the concept.

With Audible’s addition of the time-sensitive material comes a move toward more unique content that Katz likens to cable channel HBO’s segue from being a distributor of feature films to a producer of original programming.

Audible has deals with a variety of
(Continued on page 53)

Wicklows, Putumayo Team Up For Lamond

BY DON JEFFREY

NEW YORK—A young artist from eastern Canada’s Cape Breton Island named Mary Jane Lamond, whose album, “Suas e!,” was released on Wicklow Records in June, presents a unique problem for U.S. marketers. She doesn’t sing in English. In addition, the Scots-Gaelic-singing artist’s music does not conveniently fit into the ready categories of music, like world beat or pop or rock. She’s a little of all those.



LAMOND

But the pairing of a major record company and a nonaffiliated independent label—companies that generally do not find many reasons to work

together—has heartened executives at both companies and increased the odds of having Lamond’s music reach American audiences.

Wicklows—a joint venture between BMG Classics and Chieftains leader Paddy Moloney and his managers—has teamed with Putumayo World Music, which has made its reputation selling compilations of world music in nontraditional ways, to promote Lamond’s album and a Putumayo compilation released in September, “Celtic Tides,” on which she appears.

Wicklows and Putumayo are co-sponsoring a national tour by Lamond that began Sept. 20 in Nevada City, Calif., and ends Dec. 5, including a stop Saturday (21) at the Bottom Line in New York. In addition to those dates, Lamond will perform at 16 Borders Books & Music stores

around the country.

Besides selling Lamond’s album, says Wicklow label manager John Voigtman, the campaign is designed to create awareness of the artist and



build an audience for her next album, planned for next year.

This is the first time that Wicklow, 50%-owned by BMG, has worked with an independent label. For Putumayo, this is its first marketing effort with a major record company.

Executives at both companies admit to being “terrified” when they began
(Continued on next page)

Heavy Computer Users Are More Inclined To Buy Music

IS THERE A correlation between computer usage and music buying? The research suggests that there definitely is.

People who are most likely to use computers are those who also tend to be frequent buyers of music.

That’s the principal conclusion that can be drawn from research on technology usage by consumers.

Strategic Record Research, a unit of the West Hollywood-based Left Bank Organization, polled 10,000 people across the U.S. in random phone calls over the summer and asked them about their music-buying habits and their use of technology. The sample obtained represents the general population from ages 12 to 54.

One striking result of the study is that while 47% of all persons polled said they had access to a personal computer in the home or office, 54% of active buyers—those

who had purchased at least six recordings in the previous six months—had used a PC. The spread of seven percentage points is significant and indicates that the most devoted purchasers of recorded music are the most plugged-in.

A similar result was found with the use of the Internet and online services. Of the total population surveyed, 31% said they were online. But 38% of active buyers were on the Internet.

These were not casual or occasional Internet users, either. The average amount of time spent online by the active buyers was 8.9 hours a week, or more than an hour a day on average.

CD-ROM usage was also greater among those who were the most passionate about purchasing music. Of all persons surveyed, 39% said they used the multimedia format. But of the active buyers, 46% were
(Continued on next page)

BUYING TRENDS



by Don Jeffrey



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TRANS WORLD ENTERTAINMENT reports that net income surged to \$4.3 million in the third fiscal quarter that ended Oct. 31, compared with \$1 million in the corresponding period a year ago. Sales for stores open at least a year increased 6% in the quarter. Company revenue rose 25% to \$143.4 million from \$114.7 million last year. Trans World's gross margin increased to 38.5% from 38.1% a year ago, and its selling, general, and administrative expenses declined to 30% of sales from 32.4%. Interest expense fell to \$465,000 in the quarter, from \$1.1 million last year. The company attributes the higher sales and profits to "operational efficiencies throughout the organization."

KMART, the operator of 2,169 discount department stores, has launched an online music store called Music Favorites. Offering more than 100,000 music titles, the site (www.MusicFavorites.com) has been set up, maintained, and supplied by Kmart's rackjobber, Handleman. The site will feature special promotions like the Favorite Artist of the Day and giveaways such as posters. On the launch date, Nov. 16, the featured artist was Celine Dion, whose new CD, "These Are Special Times," was priced at \$13.99. The basic shipping cost is \$2.99, plus 50 cents for each additional item. The online orders are being fulfilled by one-stops like Valley Media.

K-TEL INTERNATIONAL reports a net loss of \$3.1 million for the first fiscal quarter, compared with net profit of \$1.2 million in the same period a year ago. Net sales fell to \$18 million in the three months that ended Sept. 30 from \$25 million last year because K-tel exited its third-party media-buying business. The company incurred a \$1.6 million charge for discontinuing the media buying and a home-video product line. It also booked a \$600,000 loss from its investment in online music store K-tel Express.

In other news, K-tel reports that it has been notified by Nasdaq that it fails to meet the minimum net worth requirement for listing on the exchange's National Market System. K-tel says it plans to meet with Nasdaq to "present a plan to meet the standards" early next year. The day that news was announced, K-tel's stock fell \$5.625, or 31.9%, to \$12 on heavy volume of 13.1 million shares, nine times above average.

SFX ENTERTAINMENT, a promoter, producer, and venue operator for live entertainment events, reports that third-quarter revenue soared to \$388 million from \$43.4 million a year ago because of several acquisitions of venue operators. Net income rose to \$17.5 million from \$3.4 million in the same quarter last year.

TOWER RECORDS has allied its online music store with Internet search engine Snap, a joint venture between C|NET and NBC. Financial terms were not disclosed. Tower's Internet store carries 310,000 music and video titles.

BORDERS GROUP has named as its new chief executive Philip Pfeffer, the former president of book publisher Random House. Robert DiRomualdo, the chairman, relinquished the title of CEO. For the third quarter, the Ann Arbor, Mich.-based company reports a net loss of \$800,000 on sales of \$558.3 million, compared with a net loss of \$400,000 on sales of \$477.3 million a year ago.

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WICKLOW, PUTUMAYO TEAM UP FOR LAMOND

(Continued from preceding page)

this unusual collaboration and delighted when things turned out well. Voigtmann recalls that some executives at his company were unreceptive to the idea of joint advertising. "Saying we wanted to put Putumayo in the ads was like speaking in tongues," he says. Adds David Hazan, senior VP of marketing for Putumayo, "There's an infinite number of possibilities for something to go terribly wrong."

The effort began at a Borders convention in June in Ann Arbor, Mich. The retailer had asked Putumayo, whose releases are often featured in the book and music superstores, to provide some music. The label, promoting "Celtic Tides," asked Lamond to perform.

"My first reaction was negative," says Voigtmann, recalling Putumayo's request not only for one of his artists but for him to pay half the costs of the performance. But he went to the Borders convention and says that "she blew me away."

"I realized she's a great artist. It's rock'n'roll, this music," he continues. "She doesn't think of herself as a world music artist. She makes modern music based on traditional themes."

He also realized that he could work with Putumayo. "They needed an artist to promote the compilation, and I needed a bigger context to place Mary Jane in," he says.

At about the same time, Lamond had received a grant from the Factor Organization in Canada to subsidize a U.S. tour.

Voigtmann says that plans for the labels' cooperation in tandem with the tour were drawn up on a napkin at a New York restaurant, Noho Star.

What Wicklow and BMG provide are major-label marketing, sales, and distribution; Putumayo provides access to nontraditional markets.

Voigtmann says he hired an independent promoter to get Lamond's music on noncommercial radio and an independent publicist for tour coverage. Posters and point-of-purchase materials promote both labels' releases.

Wicklow lined up cooperative advertising support with retailers. In addition to Borders' support, the labels have programs with Tower Records and independent retailers like Waterloo, Millennium, and Electric Fetus.

In all, Wicklow committed between \$50,000 and \$75,000 to the project.

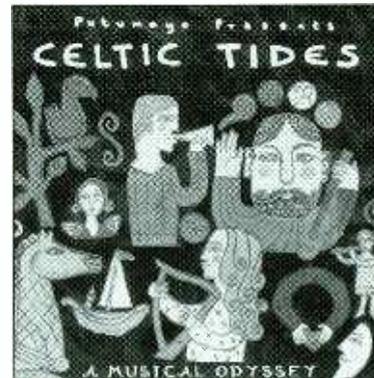
Putumayo provided the kind of grass-roots marketing support that often eludes a major distributor. For instance, Putumayo made available a database of 9,000 Celtic music lovers in the San Francisco area. "We can get lists, but they're of dubious quality," says Voigtmann. "And they don't come cheap. Putumayo's lists have more force."

Putumayo printed postcards promoting both albums, and BMG mailed them. Under the direction of VP of promotion Tom Frouge, Putumayo coordinated the tour and promotions.

Executives have seen some encouraging early results. BMG has shipped 11,000 units of "Suas e!" to

retail and concert venues, and Voigtmann says sales are "growing." Putumayo says that it shipped 60,000 units of "Celtic Tides." Radio stations in major markets—such as noncommercial KUT Austin, Texas—are playing Lamond's music. In March, a longform video for "Celtic Tides" will be aired on the Bravo cable channel.

Lamond came to the attention of



Wicklow through her vocal work on a popular track, "Sleepy Maggie," by Canadian Celtic rock fiddler Ashley MacIsaac. Moloney asked her to perform on an album he was producing for his new label, "Fire In The Kitchen," that features musicians from Nova Scotia's Cape Breton Island.

A&M Records has the rights to market Lamond's music in Canada,

but Wicklow acquired the rights elsewhere. She is a popular artist in Canada, having been nominated for a Juno Award. Voigtmann says her album, released there in 1997, has sold more than 35,000 units in Canada. "Anyone who likes Sarah McLachlan would like Mary Jane Lamond," he says.

"Celtic Tides" features "Sleepy Maggie," as well as tracks by such artists as the Chieftains, Mary Black, and Clannad. The title will not be distributed through the BMG system, according to Hazan. Putumayo distributes its own product to non-traditional accounts and uses Distribution North America for traditional music retail.

Putumayo has been primarily known as a compilation label, but it has formed an imprint, Putumayo Artists, and signed its first act, Ricardo Lemvo. Unlike most other labels, Hazan says, the label will be "brand-based," as, say, Windham Hill is.

Putumayo's reach extends into more than 2,000 nontraditional accounts, including gift-store chains, clothing stores, and coffee shops, says Hazan. About 50% of its sales are at traditional record stores.

Would the two labels work together again? "If the right situation arose," says Voigtmann. "The key is to have the right artist. It wouldn't work with every artist."

BUYING TRENDS

(Continued from preceding page)

CD-ROM-savvy.

The use of technology has increased in the past year, which should come as no surprise to anyone.

The results were not overwhelming, however, for overall PC usage, which was up less than two percentage points to 54% of active buyers, from 52.2% the year before.

But for CD-ROM and Internet usage, the changes were significant. Among active buyers, CD-ROM use rose to 46% from 40.7%. And Internet and online usage was up even more—rising to 38% from 30.8% a year ago.

What are the demographics of the technology-proficient?

If you broke out the results by age, you would see that the 35- to 44-year-olds were in the lead—14.1% of males in this age group had PC access; 14.9% of females.

The same age group—35-44—also ranked the highest for both males and females in usage of CD-ROM and the Internet and online services, as well.

As for regions of the U.S., the Pacific had the most residents with PC access—18.7%, higher than the proportion of all people surveyed (16.6%). With Silicon Valley and Seattle in the region, this finding shouldn't raise anyone's eyebrows.

It's also plain that computer familiarity is much more a suburban phenomenon than a rural one. About 48% of those polled lived in

the suburbs, but 53% of suburbanites said they had access to computers. For rural dwellers, who made up 22.9% of the total population, only 19% used PCs.

The researchers also asked consumers about the radio stations they listened to, the retail shops they bought music in, and the genres of music they purchased.

Listeners of rock radio, who were 17.5% of the entire sample, had the leading PC usage among radio fans—at 20.2%.

Asked what type of store music purchasers shopped in, 21.3% said large chains, while 23% of all those with PC access bought music in those establishments. More interesting, though—and providing further evidence of the affinity between technology and music—was that 9.3% of those who had PC access bought music in electronics stores, in which only 7.2% of the entire population sought music to buy.

Finally, consumers were queried on the type of music they generally bought. Again, rock'n'roll led the way. Its purchasers made up 13.7% of the computer-accessible and 12.6% of the entire sample.

Putting all the data together, one could draw a composite of the active music buyer who is computer-literate. It's a 35- to 44-year-old male or female living in a California suburb who listens to rock radio, shops at big music chains, and buys mostly rock music.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
★ ★ NO. 1 ★ ★				
1	1	GARTH BROOKS ▲ ¹⁰ CAPITOL NASHVILLE 28689 (10.98/15.98)	THE HITS 19 weeks at No. 1	161
2	3	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	372
3	4	METALLICA ▲ ¹¹ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	379
4	2	ALANIS MORISSETTE ▲ ¹⁶ MAVERICK 45901/WARNER BROS. (10.98/16.98) [S]	JAGGED LITTLE PILL	177
5	6	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	194
6	8	PINK FLOYD ▲ ¹⁵ COLUMBIA 37680 (10.98 EQ/16.98)	A COLLECTION OF GREAT DANCE SONGS	21
7	41	KENNY G ▲ ⁷ ARISTA 18767 (10.98/17.98)	MIRACLES — THE HOLIDAY ALBUM	52
8	11	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE	286
9	12	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	212
10	9	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	140
11	14	JEWEL ▲ ⁸ ATLANTIC 82700*/AG (10.98/15.98) [S]	PIECES OF YOU	144
12	13	PINK FLOYD ▲ ¹⁵ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1130
13	19	MANNHEIM STEAMROLLER ▲ ⁴ AMERICAN GRAMAPHONE 1995 (11.98/15.98)	CHRISTMAS IN THE AIRE	60
14	10	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	491
15	20	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS	113
16	30	THE NETHERLANDS PHILHARMONIC ORCHESTRA LASERLIGHT 14001 (2.98/4.98)	BRAHMS SYMPHONY NO. 4/TRAGIC OVERTURE	2
17	17	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	120
18	23	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS	102
19	16	GUNS N' ROSES ▲ ¹⁵ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	390
20	18	JIMMY BUFFETT ▲ ⁵ MCA 56333* (7.98/11.98)	SONGS YOU KNOW BY HEART	404
21	21	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	133
22	22	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	112
23	26	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	109
24	24	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) [S]	KORN	92
25	—	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	19
26	27	LYNYRD SKYNYRD ▲ ² MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	187
27	31	PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	502
28	25	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	327
29	32	METALLICA ▲ ¹¹ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	450
30	34	AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	115
31	28	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	421
32	29	2PAC ▲ ⁹ DEATH ROW/INTERSCOPE 524204*/ISLAND (15.98 EQ/24.98)	ALL EYEZ ON ME	140
33	33	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	278
34	36	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	56
35	37	SARAH MCLACHLAN ▲ ³ NETTWERK 18725*/ARISTA (10.98/15.98) [S]	FUMBLING TOWARDS ECSTASY	216
36	45	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	160
37	40	VARIOUS ARTISTS ▲ ² TOMMY BOY 1137 (10.98/15.98)	ESPN PRESENTS: JOCK JAMS VOL. 1	172
38	7	THE TEMPTATIONS MOTOWN 635315 (5.98 EQ/9.98)	GREAT SONGS AND PERFORMANCES	2
39	39	AC/DC ▲ ¹⁶ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	243
40	—	MARIAH CAREY ▲ ⁴ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	43
41	—	LINDA RONSTADT ▲ ⁵ ASYLUM 106/EEG (7.98/11.98)	GREATEST HITS	84
42	35	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	247
43	—	VARIOUS ARTISTS BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES	12
44	—	HANSON ▲ MERCURY 536717 (7.98 EQ/11.98)	SNOWED IN	10
45	38	EAGLES ▲ ⁹ ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	211
46	5	THE TEMPTATIONS MOTOWN 530853 (7.98 EQ/11.98)	GREATEST HITS VOLUME 1	2
47	47	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	104
48	—	VARIOUS ARTISTS ● A&M 540764 (11.98 EQ/17.98)	A VERY SPECIAL CHRISTMAS 3	11
49	—	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	287
50	—	JIM BRICKMAN ● WINDHAM HILL 11242 (10.98/16.98)	THE GIFT	12

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

AUDIBLE INC.

(Continued from page 51)

publications whose works do not appear anywhere else in spoken-word form, including The Economist and Harvard Business Review. Regarding the 200,000-word special reports published by The Economist, Katz says, "Who has time to read these things? But they make an incredible 40-minute listen."

Other unique audio content includes a variety of technology newsletters and a daily Internet business report from research firm Jupiter Communications.

Audible will put its name on its original fare but does not plan to push its name too far. "We promote the brands; we don't subsume them," Katz says.

Coming this winter is a three-times-a-day version of The Wall Street Journal that will cover some of the topics included in the daily print edition and on the Journal's Web site but also will contain unique information. The audio editions will be narrated in part by someone from Dow Jones & Co., the Journal's parent company, and in part by an Audible reader.

*'We promote
the brands;
we don't
subsume them'*

"Anything that's shorter in length and timely makes sense for us," Huffman says. "The three versions of The Wall Street Journal, for example, you just fundamentally couldn't do in cassette form. And if you are at your desk, you are more apt to read than listen to it."

Growth in the timely-content category has also brought with it a bundled-subscription model. For example, Audible offers time-shifted versions of the NPR programs "Car Talk," "Fresh Air," and "Science Friday" as well as Garrison Keillor's essays. Individually, each program costs \$1.95 to download; a monthly subscription to all costs \$6.95.

A new Audible feature automatically sends E-mails to subscribers alerting them whenever a new program in their service is available.

Currently, the Audible player is available for purchase only on the Internet, although Katz and Huffman envision a time when they will approach more traditional retail channels. Because the player can easily be built into other types of products, Audible is looking at the possibility of incorporating it into devices such as Microsoft's Windows CE products and the Palm Pilot.

"The real goal for us is to sell our audio content into any mobile device," says Huffman. "The key question is how can we secure our content on them, because our whole system is based around security and licensing."

As for a possible move into music, Huffman says, "We are talking with the record labels, but so far they are unwilling to license music content. It is also not easy to envision how teenagers will pay for this kind of content when they are getting it for free now."



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Trans World Shows How To Stand Out As Online Retailer

LIKE A NUMBER of other music chains, Trans World Entertainment Corp. has thrown its hat into the Internet ring, opening up an online store at twec.com. On the front end, the site uses graphics well and is easy to navigate, offering up to 250,000 music and video titles.

For the back end, Trans World is using Valley Media as its supplier and fulfillment agent for music titles. Baker & Taylor fills those roles for video titles.

And there's the rub. With the exception of Amazon.com and Tower Records/Video, practically every major online merchant uses the same suppliers. To date, Valley Media has been the dominant back-end supplier for virtual retailers. Shoppers may not realize it, but since practically every major online merchant is using Valley, the consumer is getting the same inventory choice and service at most of the music sites visited.

In the short run, consumers haven't noticed, since they're likely to be caught up in the newness of the online shopping experience. But in the long run, how is an Internet merchant to distinguish itself to the discern-

ing consumer?

Well, for starters, more suppliers are stepping forward. Alliance Entertainment Corp., fresh from emerging successfully from Chapter 11, is gearing up to make its mark in Internet fulfillment. Also, as already mentioned, Baker &

Taylor is targeting Internet fulfillment. And the new owners of Northeast One-Stop hope to step up to the plate as well.

So far, other ways used by online music merchants to stand out include price, consumer contests, and spending millions of dollars through linkage to drive traffic to their sites. Consumer contests and sweepstakes are fine, but don't get me started on the folly of losing money to build sales volume—or the wisdom behind spending \$20 million to drive traffic to an online site.

All of which brings me back to Trans World.

Instead of paying \$20 million to drive shoppers to its site, Trans World, like other chains, will use its stores to promote the site. This will only work if chains are more aggressive in touting their online sites in their

(Continued on page 56)

RETAIL TRACK

by Ed Christman



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*NO PURCHASE NECESSARY. One entry per person. Void in Florida and where prohibited. Open to residents of 50 states (excluding Florida) or D.C., except employees of The Walt Disney Company, its subsidiaries, affiliates and agencies and their immediate families are ineligible. First 1,000 correct entries received by end of sweepstakes on 12-10-98, will be awarded a watch. Allow 4-6 weeks for delivery. For official rules write to: Watch and Win, c/o Walt Disney Records, 500 S. Buena Vista St., MC 6247, Burbank, CA 91521.

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Buckwheat Zydeco Forms Tomorrow Label; Hail The Dictators

BON TEMPS ROULEZ: Zydeco star **Buckwheat Zydeco** (real name **Stanley Dural**) will kick off 1999—the 20th anniversary of the beginning of his recording career—with the formation of a new label, Tomorrow Recordings. He is partnered in the new venture with his manager and co-producer, **Ted Fox**.

Singer/accordionist Dural—a former member of the legendary **Clifton Chenier's** band—became the first zydeco performer to ink a major-label pact when he signed to Island Records in 1987. He is among the most infectious practitioners of Louisiana's buoyant bayou dance music.

Tomorrow will be inaugurated on Jan. 12 with the rerelease of Dural's 1997 album "Trouble." The set was originally issued by Mesa/Atlantic, but bumpy times at Mesa led to a soft release of the album, so Dural and Fox successfully petitioned Atlantic for rights to the recording. The Alternative Distribution Alliance will handle distribution. (The album will also be sold via Dural's World Wide Web site, www.buckwheatzydeco.com.)

Buckwheat Zydeco will support the rerelease with a national tour beginning in January. Further plans for Tomorrow tentatively call for a 20th-anniversary compilation, "The Buckwheat Zydeco Story," and a concert video.

In the interim, Buckwheat's zesty swamp sound may be heard on the soundtrack to the current **Adam Sandler** comedy hit, "The Waterboy," which features the track "Hard Char-gin'."

TIME FOR 'TATORS: During the mid-'70s, in the dark days before punk rock arrived to save the rock'n'roll bacon, there were a handful of American bands that labored to keep rock's flame burning bright. Pre-eminent among these was New York's mighty Dictators.

The 'Tators' first album, "Go Girl Crazy!" arrived in 1975, in the face of the rise of disco and the chart pre-eminence of a host of drippy singer/songwriters. For starving rockers weary of these trends, the band's music—loud, self-consciously stupid-smart, aggressive, and funny—was the audio equivalent of (suzzy pre-World Wrestling Federation) professional wrestling. Small wonder that the band's "secret weapon" and lead singer-to-be, **Handsome Dick Manitoba**, was captured preening before a locker in grappling togs on the debut album's cover.

Despite the release of three major-label albums, the Dictators have remained a cult taste. Happily, two indie labels have simultaneously reissued some of the group's best music on CD.

"Bloodbrothers," the 'Tators' punk-influenced third album, originally issued by Elektra in 1978, has been brought back by the band's own Dictators Multi/Media imprint, which is distributed by New York-based Norton Records. This no-nonsense collection is probably the band's finest; it



by Chris Morris

features such raucous classics as "Faster & Louder" (featuring **Bruce Springsteen** on backup vocals!), "Baby, Let's Twist," "The Minnesota Strip," "I Stand Tall," and an unforgettable cover of the **Flamin' Groovies'** anti-dope anthem "Slow Death." Rhythm guitarist **Scott "Top Ten" Kempner** contributes hilarious liner notes.

Meanwhile, ROIR in New York has brought its 1981 live Dictators cassette to CD as "New York New York." Expanded with three bonus tracks, the set includes lots of goofy Manitoba stage palaver; righteous versions of the group's originals, and stirring covers of the **Velvet Underground's** "What Goes On," **Mott The Hoople's** "The Moon Upstairs," and the **Stooges'** "Search And Destroy." The package includes both **Richard Meltzer's** original notes and fresh thoughts from the band's bassist/songwriter, **Andy Shernoff**.

These records will meet your minimum daily rock'n'roll requirement.

FLAG WAVING: Guitar experimentalists **Loren MazzaCane Connors** (*Billboard*, Dec. 27, 1997) and **Alan Licht** have been partnered in intimate duo recordings on the Roadcone and New World of Sound labels. But their

new pairing for Chicago's Drag City, "Hoffman Estates," is their most ambitious and unusual collaboration to date.

The album, recorded at Solid Sound in the titular Illinois city, utilizes a number of cutting-edge Windy City musicians who will be familiar to faithful readers. Producer/musician **Jim O'Rourke** helmed the session, and recent Flag Waver **Rob Mazurek** is featured prominently on trumpet. Other players include guitarist **Rick Rizzo** of **Eleventh Dream Day** and peripatetic saxophonist **Ken Vandermark**.

According to Licht, O'Rourke kept him and Connors in the dark about his approach for the record before sessions

began: "It was really Jim's concept from beginning to end. I didn't really know what it was going to be until I set foot in the studio."

The sound O'Rourke had in mind was dictated by some classic jazz recordings of the past. "Mid-'70s Miles [Davis] was kind of a touchstone," says Licht, who points to "He Loved Him Madly," the amorphous 32-minute tribute to **Duke Ellington** on Davis' 1975 album "Get Up With It," as a major model. **Ornette Coleman's** "Chappaqua Suite" served as a blueprint for the free-blowing tracks on the record.

Though Licht apparently found the making of "Hoffman Estates" to be an unusual recording experience, he praises the Chicago players' lack of prejudice regarding different kinds of musical formats. "They all have a really open attitude—I think much more

than some of the people in New York."

Licht himself evidences the same kind of attitude, which he makes clear in the lucid and fascinating booklet of notes that came with his 1997 solo album "The Evan Dando Of Noise?," released by the New Zealand label **Corpus Hermeticum**.

A proselytizer for the interrelationship between free improvisation and pop music (not unlike his mentor **Henry Kaiser**), Licht has himself played with noise-monger **Rudolph Grey** and with the New York rock band **Run On**. The latter group has now formally dissolved, though Licht says it might continue as a recording project. He says he probably won't pursue work in another band, "unless I get asked to join

the Pretenders."

He adds, "I want to do different kinds of projects, rather than a band. Run On took up so much of my time... Since I've been free, I've been able to make connections to do other things."

Licht will soon be visible in a variety of live and recorded configurations. On Saturday (21), he is scheduled to play a "Hoffman Estates" gig with Connors at the Mercury Lounge in New York. He will appear with **Sasha Frere-Jones** of **Ui** and **Tim Barnes** for a Dec. 7 date at Maxwell's in Hoboken, N.J. Forthcoming records include an album of overdubbed solo pieces, "Rabbi Sky," for **Siltbreeze Records**, and a split 7-inch with DJ **Spooky** on **Manifold**.



LICHT, RIGHT, AND CONNORS

EXECUTIVE TURNTABLE

DISTRIBUTORS. K-tel International Inc. in Calabasas, Calif., names **Lawrence Kieves** president. He was managing director of **EWK Associates**.

HOME VIDEO. Passport Entertainment Group in North Hollywood names **Gary W. Davis** VP of sales, Eastern region. He was regional sales manager at **Best Film & Video**.

411 Video Information in Monterey, Calif., promotes **Stacey Charrow-Anderson** to director of business development and **Lorna Randolph** to director of media relations and appoints **Wendy Bluhm** accounts payable and receivable manager and **Lorene Turek** marketing and sales account representative.



YEE

SMITH

They were, respectively, manager of business development, office manager, payables manager at **TMW Tele-marketing**, and account representative at **Met Life Insurance**.

NEW MEDIA. Harmony House Online in Troy, Mich., names **Paul Yee** director of operations and **Lori Smith** customer service manager. They were, respectively, store regional manager and manager of **Harmony House** in **Rochester Hills, Mich.**

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SCHLAGER SEES BOOM ON-AIR, AT RETAIL

(Continued from page 40)

label.

Arguably the most successful campaign for German schlager music was launched by PolyGram marketing company PolyMedia and Europe's largest tabloid, Bild, which has a readership of more than 3 million. PolyMedia released a compilation of the most popular German schlager songs on a double CD titled "Schlager Bild—Die 50 Grosten Schlagerhits," which racked up sales of more than 500,000 copies and went to No. 2 on the compilation chart. Says PolyMedia managing director Wolf Urban, "The Germans have rediscovered their own songs, giving schlager a new status in the German music market." He adds that it was possible to convince other companies to contribute tracks to this double CD. PolyMedia and Bild are continuing their schlager campaign with a new idea: Bild will publish the lyrics to schlager songs in 24 issues, asking readers to call a phone number and sing the song over the phone. A jury will select the best recordings, which will then be played on German radio.

Urban is planning another Bild schlager compilation in 1999. Another of Urban's schlager releases, "Fetenhits" (Party Hits), has also been very successful, with sales to date in excess of 400,000, it says. This means that PolyMedia has achieved total sales of more than 1 million with German schlager.

Urban says the schlager campaign has rediscovered a target group that had not felt at ease in record stores for many years due to the lack of schlager repertoire. He considers one of the secrets underlying the genre's success the fact that schlager compilations provide

nonstop sing-along enjoyment. "Even the kids love it," says one retailer.

Heike Maniac, purchaser for dealer Montanus Aktuell in Hagen, reports very strong business with German schlager, attributing this to the great success of Horn and Kuhn, who have been the driving force behind compilation sales. Dirk Petersen, purchaser for wholesaler JPC in Bremen, also says that German schlager sales have been strong. This has prompted JPC to set up an extensive schlager department. Even songs from the '30s and '40s are being sought again. Adds Petersen, "German schlager music is being bought by people in their mid-30s and upwards. However, more and more kids are also requesting this music."

Volker Croll from Lerche Schallplatten in Stuttgart says that German schlager was selling well even before Horn arrived on the scene. "The target group is

aged between 8 and 80." The original fans of Hansa/BMG Berlin veteran crooner Marianne Rosenberg are still buying her albums and are now being joined by a younger audience.

Many German radio stations are also capturing an audience by playing more German schlager. Holger Thomas of NDR Welle Nord in Kiel confirms the appeal: "Germans no longer want to hear complicated songs and lyrics. They want to be able to sing along again and be merry. Schlager music, particularly from the '70s, is ideal for this. The economic situation is also playing a major role. Listening to this music is relaxing and helps you forget your worries."

Up to 70% of the music being played on Welle Nord is now German schlager, particularly tracks by such artists as Udo Juergens, Howard Carpendale, Kuhn, Juergen Drews, Rosenstolz, Karel Gott, Wolfgang Petry, Die Flippers, Brunner & Brunner, and Andreas Martin.

RETAIL TRACK

(Continued from page 54)

stores. To date, chains appear to be passively promoting those sites and seem to prefer keeping the consumer in the habit of shopping at stores.

But online retailing is more than competition for brick-and-mortar stores. Bob Higgins, chairman/CEO of Trans World, has it right when he says he sees it as a complement to store sales.

"I feel very strongly that the

music business should be larger than just a \$12 billion business," says Higgins. "And with the help of the Internet, we will change that."

He says the Internet will "enhance customers' knowledge," making them more familiar with music through sampling and reading reviews about albums.

Trans World appears to have an agreement with Reuters, as a number of the albums I looked up were also accompanied by reviews from that wire service.

Another interesting area on the Trans World site was the events section. Recently, the site offered up an online chat with Jewel on the eve of street date for her new album, "Spirit."

This type of event appears to be one area where chains with the clout of Trans World will have an advantage over virtual retailers. At the Trans World conference in September, Higgins told staffers the chain would use its relationships with the labels to get preference in presenting their artists in the online environment. For example, he said that Trans World had an agreement to be the exclusive site presenting Atlantic Records artists online.

Higgins said that eventually he hoped the Trans World site would be just like a television station, presenting a steady stream of online programming.

Meanwhile, most virtual retailers do not have relationships with the labels yet. And when they do, none will match the clout that Trans World will carry once it completes the Camelot acquisition and has \$1.2 billion in sales.

Top Christmas Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 	
		ARTIST	TITLE
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	1	CELINE DION 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	★ ★ NO. 1 ★ ★ THESE ARE SPECIAL TIMES
2	—	'N SYNC RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS
3	2	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL
4	3	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA MCA NASHVILLE 70038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION
5	4	MICHAEL W. SMITH REUNION 10015/JIVE (10.98/16.98)	CHRISTMASTIME
6	10	KENNY G ▲ ARISTA 18767 (10.98/17.98)	MIRACLES — THE HOLIDAY ALBUM
7	7	MARTINA MCBRIDE RCA (NASHVILLE) 67654/RLG (10.98/16.98)	WHITE CHRISTMAS
8	5	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1995 (11.98/15.98)	CHRISTMAS IN THE AIRE
9	6	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS
10	12	VARIOUS ARTISTS ARISTA 19019 (10.98/16.98)	ULTIMATE CHRISTMAS
11	8	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS
12	11	BABYFACE EPIC 69617 (11.98 EQ/17.98)	CHRISTMAS WITH BABYFACE
13	14	VARIOUS ARTISTS THE LYONS GROUP 9456/LYRICK STUDIOS (5.98/8.98)	A VERY VEGGIE CHRISTMAS
14	13	SQUIRREL NUT ZIPPERS MAMMOTH 980192* (10.98 EQ/16.98)	CHRISTMAS CARAVAN
15	23	MARIAH CAREY ▲ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS
16	16	HANSON ▲ MERCURY 536717 (7.98 EQ/11.98)	SNOWED IN
17	22	VARIOUS ARTISTS ● A&M 540764 (11.98 EQ/17.98)	A VERY SPECIAL CHRISTMAS 3
18	17	KENNY LOGGINS COLUMBIA 69371 (11.98 EQ/17.98)	DECEMBER
19	20	JIM BRICKMAN ● WINDHAM HILL 11242 (10.98/16.98)	THE GIFT
20	25	AMY GRANT ▲ A&M 540001 (10.98 EQ/16.98)	HOME FOR CHRISTMAS
21	19	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 83145/AG (10.98/17.98)	THE CHRISTMAS ATTIC
22	24	CROSBY/SINATRA/COLE LASERLIGHT 15152 (3.98/5.98)	IT'S CHRISTMAS TIME
23	15	EUGENE ORMANDY EPIC 6369 (5.98 EQ/9.98)	GLORIOUS SOUND OF CHRISTMAS
24	21	BRIAN MCKNIGHT MOTOWN 530944 (11.98 EQ/17.98)	BETHLEHEM
25	18	SHAWN COLVIN COLUMBIA 69550 (11.98 EQ/17.98)	HOLIDAY SONGS AND LULLABIES
26	27	GARTH BROOKS ▲ CAPITOL NASHVILLE 98742 (10.98/15.98)	BEYOND THE SEASON
27	33	VARIOUS ARTISTS EPIC 68750 (10.98 EQ/17.98)	SUPERSTAR CHRISTMAS
28	31	HARRY CONNICK, JR. ▲ COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS
29	36	ELVIS PRESLEY RCA 66482 (11.98/16.98)	IF EVERY DAY WAS LIKE CHRISTMAS
30	28	VARIOUS ARTISTS WINDHAM HILL 11367 (10.98/16.98)	CELTIC CHRISTMAS IV
31	32	FRANK SINATRA CAPITOL 56729 (2.98 Cassette)	JOLLY CHRISTMAS FROM FRANK SINATRA
32	26	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (2.98/5.98)	A CHRISTMAS TOGETHER
33	34	BING CROSBY ● MCA 31143 (2.98/6.98)	MERRY CHRISTMAS
34	38	VINCE GUARALDI ▲ FANTASY 8431 (10.98/15.98)	A CHARLIE BROWN CHRISTMAS
35	—	VANESSA WILLIAMS ● MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT
36	30	BURL IVES MCA NASHVILLE 22177 (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER
37	—	NAT KING COLE ● CAPITOL 46318 (7.98/11.98)	THE CHRISTMAS SONG
38	—	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION
39	—	JOHN DENVER RCA 67641 (10.98/16.98)	ROCKY MOUNTAIN CHRISTMAS
40	37	DONNY OSMOND EPIC 65780 (10.98 EQ/16.98)	CHRISTMAS AT HOME

○ 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. All albums available on cassette and CD. *Asterisk indicates vinyl LP is available. ©1998, Billboard/BPI Communications, Inc.

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The Queens And Their Court. The pride of preteens, Mary-Kate, left, and Ashley Olsen, greeted a few thousand of their fans at the Mall of America in Minneapolis to celebrate the release of the direct-to-video feature "Billboard Dad." Warner Home Video distributes the sell-through title. An entry form for a national sweepstakes and an autographed picture frame of the twins, who star in the hit ABC sitcom "Two Of A Kind," have been included with each cassette.

'Titanic' Rolls Over Big U.K. Sales Title Could Set A Record, But Price-Cutting Is An Issue

BY SAM ANDREWS

LONDON—The unsinkable has become the unthinkable successful.

The British arm of 20th Century Fox Home Entertainment believes it's well on its way to beating the record for a sell-through release in the U.K. Fox has sold 2.6 million copies of "Titanic" since its release four weeks ago.

First-week sales of "Titanic" hit the 1.3-million-unit mark, nearly double the pre-book orders of 700,000 units.

Currently, Disney's "The Jungle

Book" holds the U.K. all-time No. 1 spot, with a total of 4.5 million units. Runner-up "The Lion King," also from Disney, sold 3.9 million copies.

"Titanic" marks the second major hit of the year for Fox Home Entertainment, following in the wake of "The Full Monty," which delivered approximately 2 million cassettes in the year to date. Its first-day total was 650,000 for the U.K. and the Irish Republic.

In what was probably the biggest campaign for a video release in the U.K., the studio organized a series of special midnight store openings for "Titanic" with five key retailers around the country, to back up a massive TV campaign.

Actors and actresses dressed in period costume and Irish jig bands and dancers were brought in to help sales at the HMV Trocadero store in London; WHSmith in Liverpool; Woolworths in Glasgow, Scotland, and Southampton; and Virgin in Dublin.

"It completely exceeded our expectations," said a spokeswoman for HMV. "We had people queuing from 7 p.m. on a very cold night, which we didn't expect."

"The store was completely designed and dressed in the style of 'Titanic,' with staff and actors serving champagne; and all the staff and customers got into the swing of the evening and enjoyed themselves," she continues. "We did over 5,000 units in midnight sales across the country for the HMV U.K. chain, which is phenomenal."

Woolworths spokesman Mike McGann said the "Titanic" release was "almost certainly bigger than anything we've ever sold before, including 'The Jungle Book' and 'Lion King.' Pre-sales were quite unbelievable, with one store alone taking 2,500 advance-copy orders."

The chain had 100 of its 800 U.K. stores participating in midnight openings. Caroline Wentworth, WHSmith spokeswoman, says 38 stores opened throughout the U.K., and its Liverpool branch had more than 200 people queuing outside in anticipation of the release.

However, many independent dealers complain that the huge volume of "Titanic" cassettes had been undermined by a rash of unnecessary price-cutting by the large food chains.

Adrian Rondeau of Adrian's in Wickford in Essex says the release had sold very well, but "it didn't stop prices being dropped drastically within five minutes of shops opening. The retail price was [agreed upon] at 14.99 pounds [\$24.88], but one of the big supermarkets cut the price to 12.99 pounds [\$21.56], and within an hour the whole country had followed."

Garry Elwood, sales director at wholesaler Golds, agrees, despite the huge demand. "The biggest problem was the cut-price war going on—I



Fox's "Titanic" sails toward a video sell-through record in the U.K.

am aware of stores in Southern and Northern Ireland selling "Titanic" for just 9.99 pounds [\$16.58]—and as far as I am concerned, the 1 million units sold at 12.99 pounds meant that the industry lost 2 million pounds [approximately \$3.5 million]," he notes.

The problem, he says, is that "everyone is concerned with market share over how much money they actually make. If we [Golds] worked like that, we wouldn't make a profit and wouldn't be able to invest in the future of our business."

However, Steven Moore, Fox Home Entertainment worldwide president, notes that cut-pricing is a fact of retailing life and that the real issue is the huge demand from consumers.

"We have no influence over the retail price, and our observation is that there is competitive pricing in the marketplace, as there is for any major video release," Moore says. "Not just in the U.K. but in every territory we have launched 'Titanic,' everything is going to plan. We are very excited and encouraged."

Video dealers also voiced concern that the direct-to-sell-through policy missed a huge opportunity not just for rental revenue but also for the drive to bring lapsed renters back into stores. One retailer complained in the trade press that Fox's decision to bypass rental showed how sidelined that business has become.

"The jaw-dropper here has to do with the sheer scale and stature of the title and how in the big scheme of things the rental dealer didn't even come into the equation. How very vulnerable we are," the retailer says.

Elsewhere, figures from the rest of Europe have borne out Fox's massive sales projections.

"Titanic" sold more than 2 million units in Germany and 1.9 million in France in the first week. Italian buyers picked up 435,000 double-cassette packages in the first three days. At 660,000, the movie broke all first-day records in Spain.

DVD Not The Only Concern For Tape's Sell-Through Biz; DVD Packagers Roll 'Em Out

KING AND CONTENDER: For how long will VHS remain king of the hill at retail? Given 1998 results to date, DVD is clearly a contender, but even its most ardent supporters agree the format is years from ascending to the No. 1 position. Still . . . there are signs among chains like Best Buy and Kmart that DVD is grabbing shelf space away from tape.

Early adopters and their ilk are a big factor, of course. Players need programming, and "we're finding more people browsing in our DVD departments than in VHS," says Best Buy VP Joe Pagano. "Many have handfuls of product." But DVD's allure also stands in contrast to the drabness of the sell-through cassette trade, sources suggest.

"On a store-to-store basis, our business is about even with last year," says one chain executive, who is not pleased. "I think we need to evaluate what's going on in the VHS sector." His concerns, also voiced by others, include:

- Determining the impact of used rental titles that originally came to stores as part of the studios' copy-depth programs. The flood of these cassettes can drive suggested list below \$10, in effect preempting the studios' orderly price reductions.

- Exploring the farther reaches of retail distribution. "We need to understand how broad it has become," siphoning off sales of outlets that consistently stock video. Core supporters worry about the studios' fair-weather friends who only show up for the hits.

- Rekindling retail excitement that brightened with "Titanic" but dimmed thereafter.

His answer would be to do away with minimum advertised prices (MAP), which the studios enforce by withholding co-op advertising support from stores not observing the rules. MAP robs consumers of the thrill of the hunt, he contends—although it keeps competitive the smaller retailers that can't afford to use hits as loss leaders. So this year, "we are scrutinizing orders more than ever before," this executive says.

The studios won't feel the brunt of any slowdown until duplicators begin receiving returns late next month. Consumers are blessed this holiday season with a bumper crop of direct-to-sell-through titles. If sales do tank, the question is not whether Hollywood went overboard on selections but whether the studios went too deep on each. When division executives rhap-

sodize in advance about demand, watch out: Oversupply could be upon us. With duplicators awash in orders, this might be one of those years.

Is it a coincidence that Fox Home Entertainment, one smart cookie in sell-through, has designated the \$170 million hit "There's Something About Mary" for rental? Maybe another \$25 blockbuster (before discounting) is too much of a good thing.

BOXED IN: Two packaging companies, Amaray/Joyce Molding and Alpha Enterprises, provide further proof that DVD is a profit center. Both are cranking out truckloads of boxes for all program suppliers except Warner and New Line, customers of Warner Media's "snapper" package.

Earlier arrival Amaray, with offices in Porterfield, Conn., and Mountain View, Calif., is the bigger of the two and has a decided edge in studio accounts. By the end of first-quarter '99, its capacity will jump from 50 million to 115 million units a year. "We're doubling in size, and we still see strong, strong growth from Hollywood," says national sales manager Ron Garrett, based in Mountain View.

One result is that Amaray has become aggressive about protecting its patented push-button hub design. "There are some products coming in from offshore that infringe," Garrett notes. "They've been notified that we will take legal action if necessary." It's Amaray's prime—even sole—defense. "From the outside, all [boxes] look very similar," he acknowledges.

On the inside, Alpha's is different, with a patented "pluck-off" hub that consumer research suggests is the way to go, says Ron Burdett, packaging products VP of Alpha, based in Canton, Ohio. Alpha has convinced one studio, Fox Home Entertainment, which recently adopted the box for its brand-new DVD line.

IN MEMORIAM: Bill Gallagher, who died Nov. 14 at 77, was a major force in the cassette trade during his years with Cy Leslie at MGM/UA Home Entertainment Group (see story, page 4). Bill's sales acumen, and aggressiveness, established the label in the early and mid-'80s when the business was largely based in New York. He was a feisty, sharp-tongued, savvy executive who always let you know where you stood. So long, Bill.



by Seth Goldstein

Jane Miller Exits Universal Lickety-Split; A DVD Empire

THANKS, BUT NO THANKS: With the ink barely dry on her press release, Universal Studios Home Video's newly minted senior VP of retail marketing, **Jane Miller**, has quit, according to a studio spokeswoman.

A Colorado native, Miller apparently wasn't impressed with Los Angeles and didn't want to make a drastic lifestyle change. She was named to the Universal job just one week ago, one of several executive appointments in the marketing department (Billboard, Nov. 21).

A search is under way to find a replacement, the spokeswoman says. Miller could not be reached for comment.

CLAIMING AN EMPIRE: The numerous DVD online sites are beginning to compete for publicity as well as for sales.

Until now, NetFlix, DVD Express, and Reel.com have been at the head of the online publicity pack. Now you can add a fourth: DVD Empire wants its day in the sun.

In business for just over a year, DVD Empire, like its competitors, is already making some big claims about sales and selection. The Mars, Pa.-based online retailer says it has more than 2,500 titles available, including "every adult title ever made," according to its 25-year-old president, **Jeff Rix**.

Rix says adult titles make up 25% of his business, mainstream movies the rest. Overall, the site takes 450 orders a day with an average order of 2.5 discs. DVD Empire claims a worldwide customer list of 30,000-40,000 names.

The company is working on direct-shipment deals with the majors. In the meantime, DVD Empire uses wholesalers Valley Media and California Audio & Video to source product, shipped from its own 6,000-square-foot warehouse.

"Our business has been growing so fast that we didn't need any exposure," says Rix, "but our competitors have staked their market share, and it's time to let people know about us." Rix also wants people to know about two features that he says distinguishes DVD Empire from the rest of the pack.

One is the company's separate used-DVD site (usedDVD.com). Consumers can E-mail a list of titles they'd like to unload. DVD Empire tells them which ones it will take, mails a package for the returns, and later issues a check. Hot releases can fetch as much as \$8-\$9, but as the inventory of used discs rises, the price drops.

Rix says the company hasn't started reselling the titles and won't until used discs account for 10% of its total inventory.

A second feature is DVD Empire's extensive review section. Three critics have been hired to supply nearly 1,000 evaluations that delve into a disc's technical qualities, as well as its content.

The critics already have their own World Wide Web sites, which are now linked to DVD Empire's.

"When it comes down to choosing a title, consumers want to read a review," says Rix. "The best example is Amazon.com, which has a review for nearly every book. A review just gives consumers a better way to make a decision."

JINGLE VIDEO: From the folks who brought you "The Jingle Cats" audio comes "Jingle Babies" on videocassette and DVD.

Like "The Jingle Cats" audio, which featured cats meowing Christmas classics, "Jingle Babies" features babies crying and cooing holiday songs. The tape is priced at \$19.98, the DVD at \$25.98.

Jingle Cat Music says the video contains more than 500 individual baby sounds that have been edited into 12 complete songs. The 40-minute program features "Silent Night," "Oh, Christmas Tree," "Dance Of The Sugarplum Fairies," "What Child Is This?" "Carol Of The Bells," and "Jingle Bells."

The DVD also contains a number of features, including learning tools and behind-the-scenes footage. Call 800-962-7228 for more information.

WALK THIS WAY: Sony Music Video has joined with K-Swiss athletic shoes for an exercise cross-promotion.

Consumers purchasing a pair of K-Swiss shoes will receive a coupon for a free copy of Sony Music's "Road Rules Travel Guide: Tripping The Americas," marketed on the MTV Home Video label.

The promotion extends to Sony Music's "Grind Workout: Dance Club Aerobics," in stores since Nov. 3. A coupon packaged with the cassette alerts buyers to the offer. Another notice will be included in copies of "The Real World You Never Saw: Boston And Seattle." K-Swiss, which has its shoes featured in "Dance Club Aerobics," will advertise the "Road Rules" in Teen magazine during the first and second quarters of 1999.

SHELF TALK



by Eileen Fitzpatrick

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★★ No. 1 ★★★				
1	2	3	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
2	10	2	GODZILLA	Columbia TriStar Home Video 23126	Matthew Broderick Hank Azaria	1998	PG-13	14.95
3	3	5	THE X-FILES	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.98
4	1	11	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
5	7	129	GONE WITH THE WIND ◊	MGM/UA Home Video Warner Home Video 907249	Clark Gable Vivien Leigh	1939	G	19.95
6	6	2	CATS	PolyGram Video 4400479953	Elaine Page John Mills	1998	NR	24.95
7	4	3	HOPE FLOATS	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.	1998	PG-13	19.98
8	5	5	LOST IN SPACE	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.98
9	8	111	LADY AND THE TRAMP	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1955	G	26.99
10	15	2	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
11	13	37	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
12	38	2	KISS: PSYCHO-CIRCUS	PolyGram Video 440010100	Kiss	1998	NR	16.98
13	12	4	QUEST FOR CAMELOT	Warner Family Entertainment Warner Home Video 1607	Animated	1998	G	22.95
14	11	2	SOUTH PARK: VOLUME 4	Rhino Home Video Warner Home Video 36556	Animated	1998	NR	14.95
15	9	7	THE EVIL DEAD	Anchor Bay Entertainment SV10587	Bruce Campbell	1983	NR	9.99
16	17	2	SOUTH PARK: VOLUME 6	Rhino Home Video Warner Home Video 36558	Animated	1998	NR	14.95
17	29	2	PLAYBOY 1999 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0833	Various Artists	1998	NR	19.98
18	25	11	THE EXORCIST-25TH ANNIVERSARY SPECIAL EDITION	Warner Home Video 16176	Ellen Burstyn Linda Blair	1973	R	19.98
19	NEW ▶		HANSON TOUR '98: ROAD TO ALBERTANE	PolyGram Video 4400586253	Hanson	1998	NR	19.95
20	14	6	PAULIE	Universal Studios Home Video 83960	Cheech Marin Gena Rowlands	1998	PG	22.99
21	20	2	PLAYBOY PRESENTS THE STORY OF X	Playboy Home Video Universal Music Video Dist. PBV834	Various Artists	1998	NR	19.98
22	22	5	STARSHIP TROOPERS	Columbia TriStar Home Video 71713	Casper Van Dien Denise Richards	1997	R	19.95
23	16	6	SCOOBY-DOO ON ZOMBIE ISLAND	Warner Family Entertainment Warner Home Video H1424	Animated	1998	NR	19.96
24	RE-ENTRY		SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
25	21	17	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
26	NEW ▶		SMALL SOLDIERS	Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith	1998	PG-13	22.99
27	18	2	SOUTH PARK: VOLUME 5	Rhino Home Video Warner Home Video 36557	Animated	1998	NR	14.95
28	27	23	BACKSTREET BOYS: ALL ACCESS VIDEO ▲ ³	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
29	37	4	TAMAGOTCHI	Bandai Pioneer Entertainment	Animated	1998	NR	14.95
30	24	22	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
31	33	17	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
32	NEW ▶		HEY MR. PRODUCER!	Columbia TriStar Home Video RCA Video Disc 03009	Various Artists	1998	NR	24.95
33	23	4	L.A. CONFIDENTIAL	Warner Home Video 14913	Kevin Spacey Russell Crowe	1997	R	19.95
34	31	17	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
35	36	2	PENTHOUSE: TROPICAL SPICE	Penthouse Video WarnerVision Entertainment A57032	Various Artists	1998	NR	19.98
36	32	12	POCAHONTAS II: JOURNEY TO A NEW WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12743	Animated	1998	NR	26.99
37	35	4	VH1 DIVAS LIVE ●	Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	1998	NR	19.98
38	RE-ENTRY		IMAGE OF AN ASSASSINATION	MPI Home Video 72823	Not Listed	1998	NR	19.98
39	26	9	PLAYBOY'S FRESHMAN CLASS	Playboy Home Video Universal Music Video Dist. PBV0832	Various Artists	1998	NR	19.98
40	34	13	PLAYBOY'S GEN-X GIRLS	Playboy Home Video Universal Music Video Dist. PBV831	Various Artists	1998	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

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
1	3	2	DEEP IMPACT (PG-13)	Paramount Home Video 330821	Morgan Freeman Robert Duvall
2	1	4	THE X-FILES (PG-13)	FoxVideo 0448	David Duchovny Gillian Anderson
3	4	3	HOPE FLOATS (PG-13)	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.
4	2	6	A PERFECT MURDER (R)	Warner Home Video 16643	Michael Douglas Gwyneth Paltrow
5	22	2	GODZILLA (PG-13)	Columbia TriStar Home Video 23123	Matthew Broderick Hank Azaria
6	5	9	CITY OF ANGELS (PG-13)	Warner Home Video 16320	Nicolas Cage Meg Ryan
7	8	6	LOST IN SPACE (PG-13)	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman
8	6	8	MERCURY RISING (R)	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin
9	7	9	WILD THINGS (R)	Columbia TriStar Home Video 02286	Matt Dillon Neve Campbell
10	13	3	THE BIG HIT (R)	Columbia TriStar Home Video 02459	Mark Wahlberg Lou Diamond Phillips
11	9	3	SPECIES II (R)	MGM/UA Home Video Warner Home Video M906836	Natasha Henstridge Michael Madsen
12	11	5	THE SPANISH PRISONER (PG)	Columbia TriStar Home Video 01996	Campbell Scott Steve Martin
13	10	9	PRIMARY COLORS (R)	Universal Studios Home Video 83373	John Travolta Emma Thompson
14	12	4	THE LAST DAYS OF DISCO (R)	PolyGram Video 4381509366	Kate Beckinsale Chloe Sevigny
15	14	6	THE OBJECT OF MY AFFECTION (R)	FoxVideo	Jennifer Aniston Paul Rudd
16	15	2	LION KING II: SIMBA'S PRIDE (NR)	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated
17	18	2	THE OPPOSITE OF SEX (R)	Columbia TriStar Home Video 01837	Christina Ricci Martin Donovan
18	16	15	THE WEDDING SINGER (PG-13)	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore
19	17	4	SUICIDE KINGS (R)	Artisan Entertainment 60423	Christopher Walken Denis Leary
20	19	13	THE BIG LEBOWSKI (R)	PolyGram Video 4400565393	Jeff Bridges John Goodman
21	20	6	TWILIGHT (R)	Paramount Home Video	Paul Newman Susan Sarandon
22	NEW		LES MISERABLES (PG-13)	Columbia TriStar Home Video 23993	Liam Neeson Geoffrey Rush
23	27	16	U.S. MARSHALS (R)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
24	31	8	DEEP RISING (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1355103	Treat Williams Famke Janssen
25	29	11	TITANIC (PG-13)	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet
26	38	6	PAULIE (PG)	Universal Studios Home Video 83960	Cheech Marin Gena Rowlands
27	NEW		THE HORSE WHISPERER (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1355203	Robert Redford Kristin Scott Thomas
28	28	4	BLACK DOG (PG-13)	Universal Studios Home Video 83662	Patrick Swayze Randy Travis
29	21	6	TWO GIRLS AND A GUY (R)	FoxVideo	Robert Downey, Jr. Heather Graham
30	34	7	DANGEROUS BEAUTY (R)	Warner Home Video 14775	Catherine McCormack Rufus Sewell
31	32	2	THE BUTCHER BOY (R)	Warner Home Video 15522	Not Listed
32	25	4	I GOT THE HOOK UP (R)	Dimension Home Video Buena Vista Home Entertainment 1552803	Master P A. J. Johnson
33	36	15	GREAT EXPECTATIONS (R)	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow
34	30	8	HUSH (PG-13)	Columbia TriStar Home Video 02352	Jessica Lange Gwyneth Paltrow
35	26	15	JACKIE BROWN (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson
36	40	7	THE PLAYER'S CLUB (R)	New Line Home Video Warner Home Video N4682	Ice Cube Jamie Foxx
37	24	13	THE APOSTLE (PG-13)	Universal Studios Home Video 83676	Robert Duvall Farrah Fawcett
38	23	18	GOOD WILL HUNTING (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck
39	NEW		THE WINDSOR PROTOCOL (R)	Paramount Home Video 838603	Kyle MacLachlan
40	39	8	HE GOT GAME (R)	Touchstone Home Video Buena Vista Home Entertainment 1356503	Denzel Washington Milla Jovovich

◆ 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.

'Animorphs' Take Spin Onto Video

IT'S ANIMORPHIN' TIME: The popular "tween"-targeted book series Animorphs, which has already spun off into a Nickelodeon TV show of the same name, makes its home video debut Feb. 9 on Columbia TriStar Home Video. "Animorphs: The Invasion Begins," a three-part program running 79 minutes, will sell for a minimum advertised price of \$9.95.

"The Invasion Begins" features exclusive video-only footage, according to Columbia executive director of marketing **Suzanne Bouchard**. She adds that the extra footage is part of the marketing effort.

"There's not a lot of [home video releases] out there aimed at the 'tween' audience of 8- to 12-year-olds," Bouchard observes. The Scholastic books, which debuted in 1996, have connected in a big way with that age group, with more than 15 million books in print.

Columbia placed the bonus footage at the beginning of the program, in which one of its teen stars explains how he and four friends become super-powered defenders of Earth, via the ability to change themselves into any animal they touch. (It comes in handy when the kids are saving the planet from an insidious alien scourge.)

The studio will launch a major advertising campaign on TV and the Internet and in print beginning in early February. Bouchard also expects "The Invasion Begins" to benefit from the release of licensed Animorphs products, including Transformers action figures from Hasbro, electronic games from Tiger, and party goods from Hallmark.

Currently under way is a large-scale fast-food restaurant promotion involving the Animorphs property. Taco Bell, KFC, and Pizza Hut are taking part.

A LULU OF A VIDEO: Golden Books Family Entertainment's release of "The Little Lulu Show: Valentine's Day" is enjoying a two-pronged cross-promotion.

It has support from CD-ROM producer Creative Wonders, which is also backing Golden Books' "Madeline" series (Child's Play, Billboard, Nov. 14), and from ancillary merchandise. Golden Books' new licensing division struck deals with Eden Toys for plush dolls, Changes for sportswear, Swat* Frame for girls' apparel, and Tin Box for lunch boxes.

Also part of the merchandise collection is "The Little Lulu Joke Book," issued recently by Golden Books' publishing division.

All cassette boxes feature Golden Book's signature gold-spine design, and all come with a color burst on the back panel reading, "As seen on HBO." As with this collection's two previous releases, "Potato Kids" and "Bogeyman,"



by Moira McCormick

"Valentine's Day" runs 25 minutes and carries a suggested retail price of \$9.98.

KIDBITS: "The Modern Pregnancy Video Series," a 19-volume collection focusing on pregnancy and childbirth education for the

health care industry and home audiences, is available from Educational Video Services, a division of Works Video Media & Communications in Englewood, Colo.

Aimed at children ages 10-14, Planned Parenthood's "Talking About Sex: A Guide For Families" includes a video with music and animation; a 60-page parents' guide; and a 16-page children's activity workbook. Designed to help parents and kids navigate the minefield of sex education, the \$29.95 package can be ordered from Planned Parenthood's New York-based marketing group.

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
1	NEW		LION KING II: SIMBA'S PRIDE	Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99
2	1	154	LADY AND THE TRAMP	Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
3	5	159	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
4	4	7	SCOOBY-DOO ON ZOMBIE ISLAND	Warner Family Entertainment/Warner Home Video H1424	1998	19.96
5	6	39	HERCULES	Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
6	2	9	BARNEY'S GREAT ADVENTURE	PolyGram Video 40045005765	1997	22.95
7	8	29	ANASTASIA	FoxVideo	1997	26.98
8	9	11	TELETUBBIES: DANCE WITH THE TELETUBBIES	Warner Family Entertainment/Warner Home Video B3748	1998	14.95
9	10	11	TELETUBBIES: HERE COME THE TELETUBBIES	Warner Family Entertainment/Warner Home Video B3747	1998	14.95
10	13	3	QUEST FOR CAMELOT	Warner Family Entertainment/Warner Home Video 1607	1998	22.95
11	3	11	POCAHONTAS II: JOURNEY TO A NEW WORLD	Walt Disney Home Video/Buena Vista Home Entertainment 12743	1998	26.99
12	7	15	THE BLACK CAULDRON	Walt Disney Home Video/Buena Vista Home Entertainment 9124	1985	26.99
13	16	9	KIKI'S DELIVERY SERVICE	Buena Vista Home Entertainment	1998	19.99
14	18	155	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION	Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99
15	15	29	ELMOPALOOZA! ◇	Sony Wonder	1998	12.98
16	11	5	C BEAR AND JAMAL	Xenon Entertainment 4033	1998	14.98
17	RE-ENTRY		BLUE'S CLUES: BLUE'S BIRTHDAY	Nickelodeon Video/Paramount Home Video 838873	1998	9.95
18	22	89	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
19	19	37	CREATURE COMFORTS	BBC Video/FoxVideo 7012	1997	14.98
20	NEW		MARY-KATE & ASHLEY: BILLBOARD DAD	Dualstar Video/Warner Home Video 36519	1998	19.96
21	RE-ENTRY		BLUE'S CLUES: ARTS AND CRAFTS	Nickelodeon Video/Paramount Home Video 839163	1998	9.95
22	17	11	BARNEY'S HALLOWEEN PARTY	Barney Home Video/The Lyons Group 2024	1998	14.95
23	RE-ENTRY		BLUE'S CLUES: STORY TIME	Nickelodeon Video/Paramount Home Video 838883	1998	9.95
24	12	263	AN AMERICAN TAIL ◇	Universal Studios Home Video 83842	1986	19.98
25	RE-ENTRY		BAMBI	Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26.99

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Billboard Music Video Confab Celebrates 20th Birthday



Award show presenters Wild Orchid congratulate staff members of Philadelphia's "Urban X-pressions" on winning the award for best local/regional R&B show.



Country artist Dwight Yoakam, who was given a video salute during the 1998 Billboard Music Video Awards, presents an award at the ceremony.



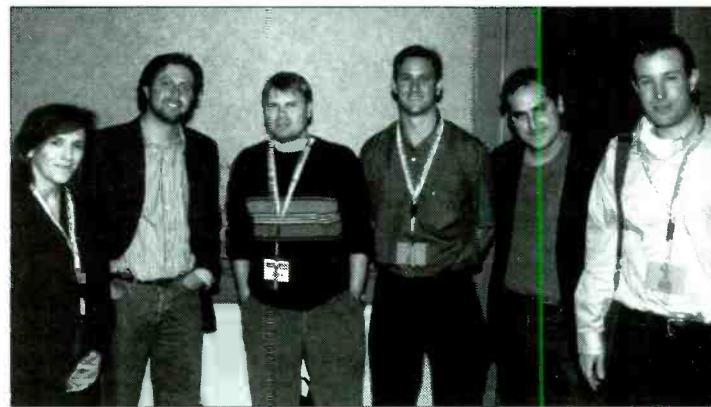
RCA Records won a number of awards, including all those in the dance clip category with 'N Sync's "I Want You Back (Big Red Remix)." Pictured, from left, are RCA's Glenna McIntosh, Jeannine Panaccione, and Lou Robinson.



Phil Quatararo, president of Warner Bros. Records Inc., gives the conference's keynote speech.

The Billboard Music Video Conference celebrated its 20th anniversary Nov. 4-6 at the Sheraton Universal in Universal City, Calif.

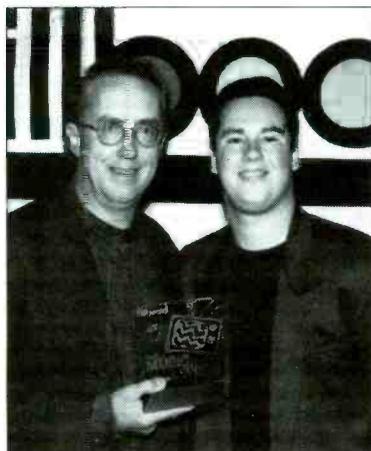
Panel discussions focused on the past, present, and future of the music video industry, and the conference parties—sponsored by Motown Records, the Box, Columbia Records, and Interscope Records—attracted hundreds of industry notables. The grand finale of the conference was the 1998 Billboard Music Video Awards, also held at the Sheraton Universal. The awards show, hosted by Qwest recording artist Tevin Campbell, featured a video retrospective of the last 20 years of the conference. (Photos: Shawn O'Grady)



The differences between independent promoters and record label promoters made for a lively panel discussion. Pictured, from left, are panel moderator Gregg Diggs of BET, David Saslow of Interscope Records, Bruce Rabinowitz of Feedback!, Gary Fisher of Columbia Records, Laurie Nocerito of MVP Video Promotion & Marketing, and Stefan Goldby of "Music Link."



Motown recording artist Brian McKnight belts out a tune during the opening-night party.



Mike Drumm, left, and Stefan Goldby celebrate after winning in the local/regional show categories for alternative/modern rock ("Music Link") and hard rock/metal ("Punk TV").



Paul Hunter, center, winner of the director of the year award, celebrates with Interscope's Noah Jolles, left, and David Saslow. Hunter directed Marilyn Manson's "The Dope Show," which won the Maximum Vision Award and for best hard rock/metal clip.



Industry veterans gather for the music video reunion panel. Shown, from left, are Crash Films' Gerald V. Casale, Hot Sauce Marketing's John Robson, panel moderator Peter Baron of Geffen Records, MCA Records' Abbey Konowitch, A Band Apart Music Video's Wayne Isham, Warner Bros. Records' Randy Skinner, and former MTV VJ J.J. Jackson.



Hanging backstage at the Billboard Music Video Awards, from left, are Billboard's Anita M. Samuels, awards show host Tevin Campbell, Billboard's Carla Hay, and awards show presenters Montell Jordan and Kenny Lattimore.



Columbia Records picked up multiple awards during the ceremony, including best pop clip for Will Smith's "Just The Two Of Us." Shown, from left, are Columbia's Lisa Rowe and Courtney Anderson.



Elektra's Diane Valensky and Larry Max celebrate after Busta Rhymes wins best rap clip for "Dangerous."

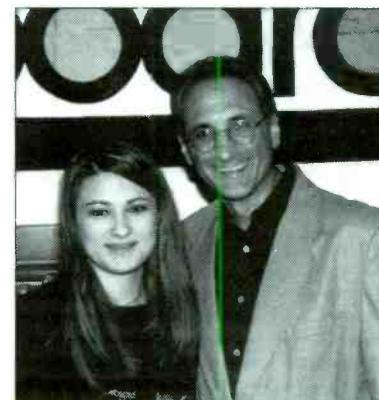
Music videos online was the hot topic of one panel. Shown, from left, are Atlantic Records' Nikke Slight, David Badagliacca (formerly of Maverick), RealNetworks' Brett Atwood, Music-Videos.com's Greg Morrow, Sonic-Net's Nicholas Butterworth, and panel moderator Doug Reece of Billboard.



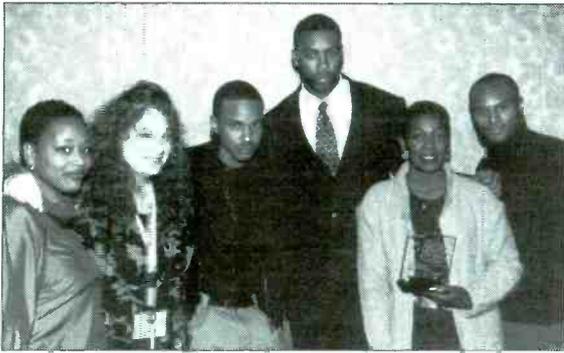
Billboard's Timothy White, center, congratulates Capitol's Kate Miller, left, and Bonnie Burkert on the Beastie Boys' "Intergalactic" (best clip) and Sean Lennon's "Home" (best new artist clip) sweeping the alternative/modern rock category.



Billboard's Susan Nunziata, left, congratulates Mercury Nashville's Retta Harvey on Shania Twain's winning the best country clip award for "You're Still The One."



Gotee recording artist Jennifer Knapp, left, is congratulated by Billboard's Ken Schlager on winning the award for best contemporary Christian new artist clip for "Undo Me."



Celebrating at the awards show, from left, are Billboard's Anita M. Samuels and Melinda Newman, host Tevin Campbell, Montell Jordan, Vera Kelly of "The Breeze Video Program" (winner of best local/regional jazz/AC show), and Kenny Lattimore.



Conference attendees celebrated at the Sheraton Universal's rooftop garden for the opening-night party, sponsored by Motown Records. Shown, from left, are John Warden of Rive Video Promotion and Production, Mark Weinstein of R'N R Freelance, Johnna Lister of the Box, and Andy Kawanami of "California Music Channel."



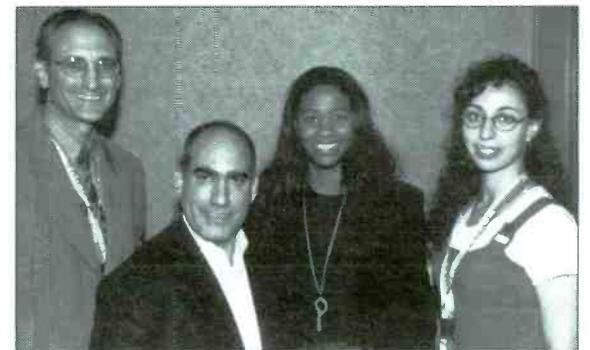
The "Local Heroes" panel focused on marketing strategies for local music video shows. Pictured, from left, are Larry Guzy of "Top 40 Videos" and "Urban Nights," Nick Schittone of College Television Network, Paul Carchidi of "Rage," panel moderator Steve Leeds of Universal Records, Stephanie Ardrey of Ardrey Associates International, and Willie Young of "FM Video."



The crew from New York's "Video Underground" is all smiles after winning the award for best local/regional rap show.



Key executives gather for the national networks panel. Pictured, from left, are TNN/CMT's David Hall, VH1's Wayne Isaak, the Box's Peter Cohen, panel moderator Carla Hay of Billboard, MuchMusic's Denise Donlon, MTV's Tom Calderone, and BET's Maurita Coley.



Shown after the keynote speech, from left, are Billboard's Ken Schlager, Warner Bros. Records Inc.'s Phil Quarataro, and Billboard's Carla Hay and Susan Nunziata.



Best R&B clip honors went to Brandy & Monica's "The Boy Is Mine." Shown celebrating, from left, are Atlantic's Anthony Ko and Marybeth Kammerer and Arista's Andrew Berkowitz.



The Nov. 5 party/showcase at Los Angeles' Conga Room—sponsored by the Box, Columbia Records, and Interscope Records—featured, clockwise from above, blistering performances by alternative rock band Unwritten Law, Kid Capri (who was the party's DJ), and rap act Cypress Hill.



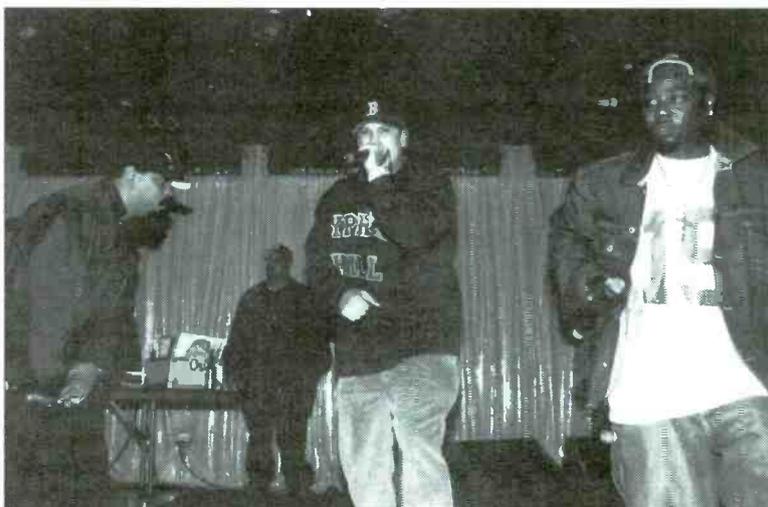
R&B group Dru Hill presents the awards in the hard rock/metal category.



The artist panel discussed such issues as creative control and double standards in videos. Shown, from left, are panel moderator Melinda Newman of Billboard, R&B/pop singer Jon B., contemporary Christian artist Jennifer Knapp, R&B singer Montell Jordan, and country singer Heather Myles.



Pictured at the opening-night Motown party, from left, are Billboard's Carla Hay, Motown's Anne-Marie Stripling, Brian McKnight, and Motown's Eric Burns.



Congratulations abound for more winners in the country category. Pictured, from left, are Billboard's Ken Schlager, AristoMedia's Craig Bann (who picked up the best new artist clip award for Dixie Chicks' "Wide Open Spaces"), Tani Tritasavit of San Francisco's "Country Music Channel" (best local/regional show), and Billboard's Susan Nunziata.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
 1899 9th Street NE,
 Washington, D.C. 20018

- 1 Lauryn Hill, Doo Wop (That Thing)
- 2 Janet, Every Time
- 3 Faith Evans, Love Like This
- 4 Next, I Still Love You
- 5 Deborah Cox, Nobody's Supposed To Be Here
- 6 Dru Hill, These Are The Times
- 7 R. Kelly, Home Alone
- 8 Will Smith, Miami
- 9 112, Love Me
- 10 Ghetto Mafia, In Decatur
- 11 Divine, Lately
- 12 Brand Nubian, Don't Let It Go To...
- 13 Total, Trippin'
- 14 JD & Mariah Carey, Sweetheart
- 15 Jay-Z, Hard Knock Life
- 16 Xscape, My Little Secret
- 17 Brandy, Have You Ever?
- 18 Aaron Hall, All The Places
- 19 Blackstreet & Mya, Take Me There
- 20 Ice Cube, Pushin' Weight
- 21 Kelly Price, Friend Of Mine
- 22 Jerome, Too Old For Me
- 23 Tevin Campbell, Another Way
- 24 Outkast, Rosa Parks
- 25 Willie Max/Raphael Saadiq, Can't Get Enough
- 26 Cam'ron, Horse & Carriage
- 27 Monifah, Touch It
- 28 Silkk The Shocker, Express Yourself
- 29 Maxwell, Matrimony: Maybe You
- 30 Monica, The First Night

*** NEW ONS ***

Whitney Houston & Mariah Carey, When You Believe
 Outkast, Skew It On The Bar-B
 Steady Mobbin', Ghetto Life
 Kid Capri, Unify Mega-Mix
 Gerald LeVert, Taking Everything (Remix)
 Ghetto Mafia, In Decatur (Remix)



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Faith Hill, Let Me Let Go
- 2 Shania Twain, Honey, I'm Home
- 3 Deana Carter, Absence Of The Heart
- 4 Toby Keith, Getcha Some
- 5 Terri Clark, You're Easy On The Eyes

- 6 Reba McEntire, Forever Love
- 7 Alabama, How Do You Fall In Love
- 8 Dixie Chicks, Wide Open Spaces
- 9 Lee Ann Womack, A Little Past Little Roc
- 10 Trisha Yearwood & Garth Brooks, Where You...
- 11 Wynonna, Woman To Woman
- 12 Bill Engvall, I'm A Cowboy
- 13 Aaron Tippin, For You I Will
- 14 Garth Brooks, Tearin' It Up
- 15 Blackhawk, There You Have It
- 16 Mark Willis, Don't Laugh At Me
- 17 The Wilkinson's, Fly (The Angel Song) *
- 18 Allison Moore, Alabama Song *
- 19 Billy Ray Cyrus, Under The Hood
- 20 Jo Dee Messina, Stand Beside Me *
- 21 Joe Diffie, Poor Me *
- 22 Linda Davis, I'm Yours *
- 23 Shannon Brown, I Won't Lie *
- 24 Gary Allan, I'll Take Today *
- 25 Alan Jackson, I'll Go On Loving You
- 26 Diamond Rio, Unbelievable *
- 27 Sara Evans, No Place That Far *
- 28 Dolly Parton, The Salt In My Tears
- 29 Randy Travis, Spirit Of A Boy, Wisdom Of A Man *
- 30 Lari White, Take Me *
- 31 Chris Knight, It Ain't Easy Being Me
- 32 Warren Brothers, Guilty
- 33 Clint Daniels, When I Grow Up
- 34 Alison Krauss, I Give You To His Heart
- 35 Patty Loveless, Like Water Into Wine
- 36 Shania Twain, From This Moment On
- 37 Sammy Kershaw, One Day Left To Live
- 38 Olivia Newton-John, Precious Love
- 39 Cledus T. Judd, First Redneck On The Internet
- 40 John Michael Montgomery, Hold On To Me
- 41 Suzy Bogguss, Nobody Love, Nobody Gets Hurt
- 42 Trini Triggs, Straight Tequila
- 43 Deryl Dodd, A Braiter End
- 44 Travis Tritt, If I Lost You
- 45 Jenny Simpson, Ticket Out Of Kansas
- 46 Mark Nesler, Slow Down
- 47 Tracy Lawrence, I'll Never Pass This Way
- 48 Charlie Robison, Barlight
- 49 Lila McCann, To Get Me To You
- 50 Brooks & Dunn, How Long Gone



The Tractors, Shortenin' Bread

*** NEW ONS ***

* Indicates Hot Shots



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Will Smith, Miami
- 2 Jay-Z Feat. Amil & Ja, Can I Get A...
- 3 Lauryn Hill, Doo Wop (That Thing)
- 4 Method Man, Judgement Day
- 5 Brandy, Have You Ever?
- 6 Blackstreet & Mya, Take Me There
- 7 Dru Hill Feat. Redman, How Deep Is Your
- 8 New Radicals, You Get What You Give
- 9 The Offspring, Pretty Fly For A White Guy
- 10 Jewel, Hands
- 11 Third Eye Blind, Jumper
- 12 Mya, Movin' On
- 13 Alanis Morissette, Thank U
- 14 George Michael, Outside **
- 15 Everclear, Father Of Mine
- 16 Aaliyah, Are You That Somebody?
- 17 Eagle-Eye Cherry, Save Tonight
- 18 Lenny Kravitz, Fly Away
- 19 Everlast, What It's Like
- 20 Timbaland, Here We Come
- 21 Hole, Celebrity Skin
- 22 Shawn Mullins, Lullaby
- 23 Rob Zombie, Dragula
- 24 98 Degrees, Because Of You
- 25 Sheryl Crow, My Favorite Mistake
- 26 Jerome, Too Old For Me
- 27 Goo Goo Dolls, Slide
- 28 Jay-Z, Hard Knock Life
- 29 Monica, The First Night
- 30 Outkast, Rosa Parks
- 31 Madonna, The Power Of Good-Bye
- 32 Monifah, Touch It
- 33 DMX, How's It Goin' Down
- 34 Matchbox 20, Back 2 Good
- 35 Shania Twain, From This Moment On
- 36 Janet, Every Time
- 37 Dave Matthews Band, Crush
- 38 Korn, Got The Life
- 39 Marilyn Manson, The Dope Show
- 40 Dru Hill, These Are The Times
- 41 Barenaked Ladies, One Week
- 42 Faith Evans, Love Like This
- 43 JD & Mariah Carey, Sweetheart
- 44 Cake, Never There
- 45 U2, Sweetest Thing
- 46 'N Sync, Tearin' Up My Heart
- 47 Backstreet Boys, I'll Never Break Your Heart
- 48 Limp Bizkit, Faith
- 49 R.E.M., Daysleeper
- 50 R. Kelly, Home Alone

*** NEW ONS ***

** Indicates MTV Exclusive
 No New Adds This Week



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Goo Goo Dolls, Iris
- 2 Barenaked Ladies, One Week
- 3 Alanis Morissette, Thank U
- 4 Madonna, The Power Of Good-Bye
- 5 Matchbox 20, Real World
- 6 Blackstreet & Mya, Take Me There
- 7 Aerosmith, I Don't Want To Miss A Thing
- 8 R.E.M., Daysleeper
- 9 Lenny Kravitz, Fly Away
- 10 Brian Setzer Orchestra, Jump Jive An' Walk
- 11 R. Kelly & Celine Dion, I'm Your Angel
- 12 Jewel, Hands
- 13 Eagle-Eye Cherry, Save Tonight
- 14 Shawn Mullins, Lullaby
- 15 Seal, Human Beings
- 16 U2, Sweetest Thing
- 17 Goo Goo Dolls, Slide
- 18 Divas, A Natural Woman
- 19 Shania Twain, From This Moment On
- 20 Lenny Kravitz & Iggy Pop, Rebel Rebel
- 21 Lauryn Hill, Doo Wop
- 22 John Mellencamp, Your Life Is Now
- 23 Third Eye Blind, Jumper
- 24 Janet, Every Time
- 25 Dave Matthews Band, Crush
- 26 Natalie Merchant, Break Your Heart
- 27 Hootie & The Blowfish, I Will Wait
- 28 Bryan Adams, On A Day Like Today
- 29 Semisonic, Closing Time
- 30 Alanis Morissette, Ironic
- 31 Smash Mouth, Walkin' On The Sun
- 32 Shania Twain, You're Still The One
- 33 Natalie Imbruglia, Torn
- 34 Stevie Nicks, If You Ever Did Believe
- 35 John Cougar Mellencamp, Crumbly'n Down
- 36 Third Eye Blind, Semi-Charmed Life
- 37 Mariah Carey, Whenever You Call
- 38 Green Day, Time Of Your Life
- 39 Fastball, The Way
- 40 Fastball, Fire Escape
- 41 Everything, Hooch
- 42 John Cougar Mellencamp, Pink Houses
- 43 Tina Turner, What's Love Got To Do With It
- 44 Melissa Etheridge, Come To My Window
- 45 Jewel, Who Will Save Your Soul
- 46 Alanis Morissette, Hand In My Pocket
- 47 Alanis Morissette, Head Over Feet
- 48 Matchbox 20, 3 AM
- 49 Sheryl Crow, Everyday Is A Winding Road
- 50 Sugar Ray, Fly

*** NEW ONS ***

Backstreet Boys, I'll Never Break Your Heart
 Faith Evans, Love Like This
 New Power Generation, Come On
 New Radicals, You Get What You Give

Jefferi Lee Resigns From BET; The Eye Spotlights Local Shows

CHANGES AT BET: Jefferi Lee, a 16-year veteran of BET, has resigned as executive VP of technology.

Lee held various positions at BET, including senior executive posts in BET's network operations department. He also served as BET's head of programming, and he was instrumental in launching new BET ventures, including BET on Jazz: the Cable Jazz Channel and BET International. Lee will officially leave BET Dec. 4. At press time, no replacement had been named.

Lee says he plans to "take some time off and spend more time with my family." He adds that he will act as a "consultant" to BET and "pursue other business opportunities."

A NEW I.M.A.G.E.: The International Media and Advertising Group in Entertainment (I.M.A.G.E.) is a coalition of local R&B music shows organized to target their services to advertisers and marketing groups.

We first told you about I.M.A.G.E. when it was introduced at the 1997 Billboard Music Video Conference (The Eye, Billboard, Dec. 6, 1997). Now I.M.A.G.E. has officially launched with 15 U.S. programs and plans to pursue international shows, according to I.M.A.G.E. co-founder **Chris Johnson**. "This is an opportunity for local shows to broaden their resources and promote their services in an array of industries," says Johnson, who is the executive producer/host of the Raleigh, N.C.-based R&B show "Positive Progression." Johnson says that shows that join I.M.A.G.E. can expect to reach advertisers in a variety of fields, including multimedia, entertainment, fashion, sports, food, beverages, tourism, higher education, and the auto industry.

Among the programs that are charter members of I.M.A.G.E. so far are Philadelphia-based "Urban X-pressions," St. Louis-based "Hot Videos," New Orleans-based "Hip-Hop Half-Hour," and Omaha, Neb.-based "Video Diver-

sity." For more information on I.M.A.G.E., go to the group's online site at www.ImageMediaGroup.com or send E-mail to sales@imagemediagroup.com.

LOCAL SHOW SPOTLIGHT: Beginning with this issue, Billboard will randomly spotlight a different local music video show in The Eye column by publishing the top five videos from the show's most recent playlist. The shows featured will be those that are not part of the regular Clip List playlist section.

This week's program is the alternative/modern rock show "Music Link."

TV affiliates: KRCA-TV Los Angeles and KBDI-TV Denver.

Program length: 30 minutes.

Time slot: Various weekday time slots from midnight to 2 a.m.

Fast facts: 1998 was a milestone year for "Music Link." Not only did it celebrate its 10-year anniversary, but it also branched out from its Denver home base

and added Los Angeles as a new market. The program won the 1998 Billboard Music Video Award for best local/regional alternative/modern rock show.

PD/executive producer: **Mike Drumm**.

Music director: **Stefan Goldby**. The top five videos for "Music Link" this issue are

1. eels, "Last Stop: This Town."
2. The Cardigans, "My Favourite Game."
3. Cypress Hill, "Tequila Sunrise."
4. Reel Big Fish, "The Setup (You Need This)."
5. Placebo, "Pure Morning."

THIS & THAT: The production company Pop/Art Film Factory has moved. Its new address is 300 Carlsbad Village Drive, Suite 108A-65, Carlsbad, Calif. 92008. Pop/Art is also seeking a new director's rep... **Harvey White** has joined the director roster of production company U Ground.



by Carla Hay

PRODUCTION NOTES

NASHVILLE

Clint Daniels' "When I Grow Up" clip was directed by Steven Goldmann.

Roger Pistole directed Deana Carter's "Absence Of The Heart." Jo Dee Messina filmed "Stand

Beside Me" with director Jim Shea.

Adolfo Doring directed Jenny Simpson's "Ticket Out Of Kansas."

Linda Davis' "I'm Yours" video was directed Morgan Lawley.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 28, 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

- 98 Degrees, Because Of You
- Timbaland, Here We Go
- Total, Trippin'
- Destiny's Child, Get On The Bus
- Brittany Spears, ...Baby One More Time
- Voices Of Theory, Wherever You Go
- The Offspring, Pretty Fly
- Ice Cube, Pushin' Weight
- 2Pac, All About U
- Crucial Conflict, Scummy
- Blackstreet, Take Me There
- Tatyana Ali, Boy You Knock Me Out
- R. Kelly & Celine Dion, I'm Your Angel
- Divine, Lately
- Jesse Powell, You
- Cam'ron, Horse & Carriage (Remix)
- Faith Evans, Love Like This
- Brandy, Have You Ever?
- Outkast, Rosa Parks
- Nonchalant, Take It There (Remix)
- Pete Rock, Tru Master

NEW

- 2Pac, Changes
- Beenie Man, Tell Me
- Cypress Hill, Dr. Greenthumb
- Geto Boys, Gangsta Put Me Down
- Harvey Danger, Private Helicopter
- Made Men, Is It You
- Natalie Imbruglia, Smoke
- 'N Sync, God Must Have Spent...
- Redman, I'll Be That
- Shae Jones, Talk Show Shhh!
- Tori Amos, Raspberry Swirl
- Outkast, Skew It On The Bar-B
- Psycore, I Go Solo
- Touch N Go, Would You
- Ozomatli, Cute Chemist Suite
- Whitney Houston & Mariah Carey, When You Believe



Continuous programming
 1515 Broadway
 New York, NY 10036

NEW

Belle & Sebastian, Is It Wicked Not To Care
 Big Bad Voodoo Daddy, Mr. Stripper Suit
 Cher, Believe
 The Brian Jonestown Massacre, Going To Hell
 Soul Coughing, Circles



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Bounty Killer, It's A Party (new)
 David Michael Anthony, Love Come Down (new)
 Deborah Cox, Nobody's Supposed... (Remix) (new)
 Everclear, Father Of Mine (Vers. 2) (new)
 Hole, Mailbu (new)
 Oasis, Aquiesce (new)
 Lauryn Hill, Doo Wop (That Thing)
 Alanis Morissette, Thank U
 Goo Goo Dolls, Slide
 Big Sugar, The Scene
 Rob Zombie, Dragula
 Sheryl Crow, My Favorite Mistake
 Dru Hill, How Deep Is Your Love
 Marilyn Manson, The Dope Show
 U2, Sweetest Thing
 Matthew Good Band, Apparitions
 Jay-Z, Hard Knock Life
 Bryan Adams, On A Day Like Today
 Monica, The First Night
 Sky, Some Kinda Wonderful



Continuous programming
 Hawley Crescent
 London NW18TT

- George Michael, Outside
 Alanis Morissette, Thank U
 U2, Sweetest Thing
 R.E.M., Daysleeper
 Madonna, The Power Of Good-Bye
 Lauryn Hill, Doo Wop (That Thing)
 Cher, Believe
 Jennifer Paige, Crush
 Robbie Williams, Millennium
 The Cardigans, My Favourite Game
 Monica, The First Night
 Jamiroquai, Deeper Underground
 Deetah, Relax
 JD & Mariah Carey, Sweetheart
 Wyclef Jean W/Queen, Another One
 Bites The Dust
 Dru Hill, How Deep Is Your Love
 Goo Goo Dolls, Iris
 Antiloop, Believe
 Honeyz, Finally Found
 Will Smith, Miami



24 hours daily
 32 E 57th Street
 New York, NY 10022

- 12 Rods, Split Personality
- dc Talk, My Friend (So Long)
- Faith Evans, Love Like This
- Fiona Apple, Across The Universe
- Jay-Z, Hard Knock Life
- Jon B, I Do
- K's Choice, Believe
- Lenny Kravitz, Fly Away
- Meat Beat Manifesto, Prime Audio Soup
- Nicole Renee, Strawberry
- Nonchalant, Take It There
- Stabbing Westward, Sometimes It Hurts
- The Offspring, Pretty Fly For A White Guy
- They Might Be Giants, Doctor Worm
- Total, Trippin'



Three hours weekly
 216 W Ohio
 Chicago, IL 60610

- Limp Bizkit, Faith
 Eve 6, Leech
 Afghan Whigs, Something Hot
 The Offspring, Pretty Fly
 Grant Lee Buffalo, Testimony
 Love & Rockets, Holy Fool
 The Cardigans, My Favourite Game
 Stabbing Westward, Sometimes It Hurts
 Midnight Oil, Redneck Wonderland
 Placebo, Pure Morning
 Eels, Last Stop, This Town
 Local H, All The Kids Are Right
 Liz Phair, Polyester Bride



1/2-hour weekly
 46 Gifford St
 Brockton, MA 02401

- Love & Rockets, Holy Fool
 Monster Magnet, Powertrip
 Eels, Last Stop, This Town
 Tori Amos, Talula
 Tori Amos, Jackie's Strength
 Athenaeum, Flat Tire
 Placebo, Pure Morning
 Sinead Lohan, Not A Mermaid
 Rev. Horton Heat, Lie Detector
 Six By Seven, Candlelight
 The Cardigans, My Favourite Game
 Garbage, I'm Not Paranoid
 Lenny Kravitz, Fly Away

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



Milli, No Vanilli. Fabrice Morvan, center, once half of the ill-fated Milli Vanilli, is hosting "Fabrice's Fabulous Flashback," a noontime, one-hour '80s-oldies show, on KISS-FM Los Angeles, with co-host midday personality Billy Burke. He is pictured here with Kiss—no wait, this was taken on Halloween.

Do Multiple Top 40s Help Or Hurt?

This story was prepared by Jeff Silberman, managing editor of Top 40 Airplay Monitor.

It's a cruel irony: Top 40, enjoying a resurgence of quality hit music, has seen its numbers grow, with new stations moving in to fill the top 40 holes in most major markets. Unfortunately for some stations, the growth isn't ending there. A new wave of outlets is bringing a second top 40 to many markets that only recently proved they could support one such outlet. If their audiences come from the incumbent top 40s, rather than from new listeners, the top 40 bandwagon could derail its own momentum.

Ten years ago, when many markets got second and third country stations, the consensus was that those stations helped build the format's audience. But in the few recent cases where a second top 40 made a substantial dent 12-plus, it has usually been at the expense of a rival station.

WWHT (Hot 107.9) Syracuse, N.Y., trails heritage rival WNTQ (93Q) 6.7 to 7.2. That's one-tenth of a share ahead of the 12-plus number it had a year ago, but 93Q is off by 1.5 shares from last summer.

In Tampa, Fla., WLLD (Wild 98.7)'s 2.1-5.9 summer rise accompanied a 9.0-6.4 drop at heritage top 40 WFLZ. In Austin, Texas, new rhythmic top 40 KQBT (the Beat) overtook format powerhouse KHFI in one week.

Most of the PDs we spoke to who are in format battles view the "second top 40" dynamic as carnivorous, not complementary.

"It depends on the market," states KCHX (Power 106.7) Odessa, Texas, PD Brent Henslee, who's up against new rival KBTE (B93), which signed on with much of KCHX's staff. "When you're talking about a mainstream top 40 going after a rhythmic, there's room for growth. However, if they mirror each other musically,

they'll pull the same listeners in each direction. There might be growth in the overall audience for the format's music, but I don't think that growth will ever make up for what's being cannibalized." To that end, KCHX is leaning more toward the pop side than before.

Seconding Henslee are WJET (Jet 102) Erie, Pa., PD Dino Robataille, who is going up against relative newcomer WRTS (Star 104), and KYLZ (Wild 106) Albuquerque, N.M., PD MC Scrappy, who's taking on heritage rhythmic KSKS (Kiss FM).

"When we signed on, Kiss had an 8.4," Scrappy notes. "Now, a year later, they have a 4.1, and we have a 4.5, so it's about the same-sized audience. Once a station kills its competi-

successfully coexist, in real-life Little Rock, "it's still a dogfight."

KRBE Houston PD John Peake is facing a recently arrived mainstream top 40 rival, KHYS (Kiss 98.5), which, from the beginning, was intended primarily as a spoiler.

"It looks like Kiss was designed to take a bit off us to create some distance between us and [KHYS' R&B sister KBXX] the Box," he says. KRBE was off 6.7-6.4 in the summer book, but KHYS didn't reap much of that, rising only 1.7-1.8. "Kiss has a small share, but it's not coming at our expense. Whether that's enough to survive on, that's Clear Channel's decision."

STAKING YOUR TURF

When it comes to direct-format warfare, far more often than not a rival tries to own a specific music or target-demo niche. For rhythmic KYLZ, which started out more R&B-driven than KKSS, Scrappy eliminated the non-mainstream rap hits and sprinkled in mainstream pop from 'N Sync and the Backstreet Boys. Having an in-format rival, he says, "forced us to choose a hill we can defend and own."

WNTQ PD Tom Mitchell notes that his station "focuses on 25-34 women, and all of our music and marketing is aimed squarely at them." Concurrently, rival WWHT's Rice says his station "owns the rhythmic top 40 hill."

But music isn't the only way to stake your turf. While KBTE PD Leo Caro goes after the rhythmic audience, rival KCHX's Henslee says he has "the luxury of programming an established heritage station. KCHX will do what it does best and should win by having a tighter, more consistent playlist."

Heritage is also a weapon for WJET's Robataille. "Jet 102 has been playing top 40 for 47 years," he says. "Why give up our heritage to any-

(Continued on next page)

newsline...

ADAMS AND CHANCELLOR FORM MARKETING ALLIANCE. In the Oct. 30 issue of the Billboard sister publication Top 40 Airplay Monitor, Bryan Adams' "On A Day Like Today" showed simultaneous new airplay on several Chancellor mainstream top 40s: KDWB Minneapolis, KHKS (Kiss 106.1) Dallas, and WHTZ (Z100) New York. Now, Chancellor confirms that A&M Records has embarked on what's being described as a "broad marketing campaign" for Adams with several Chancellor mainstream and adult top 40 stations, also citing WXKS-FM Boston, WYXR Philadelphia, and WKQI Detroit. (The song is also playing on Chancellor's WXXL Orlando, Fla., and WIOQ Philly.)

According to Chancellor marketing VP Beverly Tilden, the campaign includes Adams' performances at many of the stations' Christmas concerts and interviews on their morning shows and the recording of customized spots for the holiday season. Tilden says the program isn't tied to a specific number of plays for "On A Day Like Today" and that participating PDs said that they'd be playing the song regardless. Adams' single peaked without making Monitor's mainstream top 40 chart three weeks ago, posting 401 spins on the Oct. 30 Impact! page.

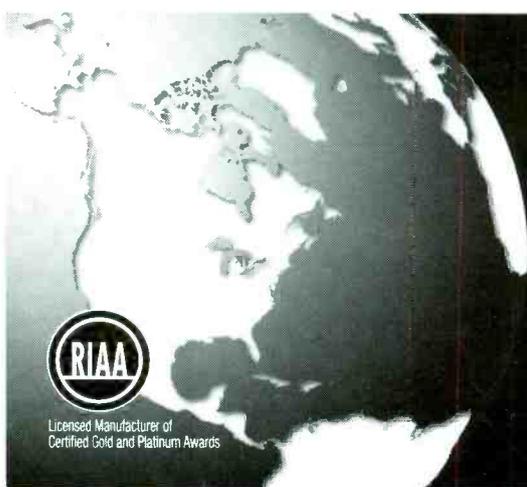
WNEW OUSTS HERMAN AND MUNI. It was the end of an era in New York as album rock WNEW released two veteran air talents: morning man Dave Herman and middayer Scott Muni. At press time, mornings were being covered by Matt Devoti, with Lisa Garvey in for middays. The latter shift had been split between Muni and Carol Miller, who now holds down nights. Opie and Anthony remain in afternoons. PD Garry Wall stresses that the Herman and Muni replacements are temporary and goes on to deny speculation of a format change. "We're going to rock, and classic rock will continue to be a component of what we play," he says, adding that the station is "not going active rock. We're going to be a mainstream rock station for New York."

'There might be overall audience growth, but I don't think that makes up for what's being cannibalized'

tor, it can grow its audience and go after less-direct rivals. But until then, it's definitely a cannibal existence."

However, WKSZ Green Bay, Wis., PD Miles Ryker, who's battling heritage top 40 WIXX (as well as adult top 40 WQLH), believes that both WIXX and WKSZ have generated more exposure for top 40 hits, which has increased the top 40 share of the market's audience. WWHT PD J.J. Rice agrees when, as in his case, the stations carve out their own musical turf and target demos.

Yet KQAR (Q100) Little Rock, Ark., PD Gary Robinson, whose station, like crosstown foe KHTE, is a relative newcomer to the market, asserts that while it's possible for a mainstream and rhythmic top 40 to



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appreciation of it.

— WILLIAM MAKEPEACE THACKERAY



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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	17	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	◆ BACKSTREET BOYS 7 weeks at No. 1
2	2	2	12	FROM THIS MOMENT ON MERCURY ALBUM CUT	◆ SHANIA TWAIN
3	3	4	8	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
4	4	6	6	I'M YOUR ANGEL JIVE 42560*	◆ R. KELLY & CELINE DION
5	5	5	17	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
6	6	3	28	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
7	7	8	46	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
8	8	7	42	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
9	9	13	10	I'LL BE ATLANTIC 84191	◆ EDWIN MCCAIN
10	14	29	3	WHEN YOU BELIEVE DREAMWORKS ALBUM CUT/GEFFEN	◆ WHITNEY HOUSTON & MARIAH CAREY
11	13	9	20	AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINDHAM HILL	ANNE COCHRAN & JIM BRICKMAN
12	10	10	34	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
13	12	12	40	MY FATHER'S EYES DUCK ALBUM CUT/REPRISE	◆ ERIC CLAPTON
14	11	11	12	MOTHER I MISS YOU GTSF ALBUM CUT/MERCURY	JOHN TESH WITH DALIA
15	16	17	45	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
16	18	16	15	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
17	17	18	65	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
18	15	14	26	OOH LA LA WARNER BROS. 17195	◆ ROD STEWART
19	20	22	8	MY ONE TRUE FRIEND WARNER BROS. ALBUM CUT	◆ BETTE MIDLER
20	19	15	21	TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT	◆ GARTH BROOKS
21	21	19	9	YOUR LIFE IS NOW COLUMBIA ALBUM CUT	◆ JOHN MELLENCAMP
★★★ AIRPOWER ★★★					
22	23	24	6	I HEAR YOUR VOICE MERCURY ALBUM CUT	LIONEL RICHIE
23	24	23	8	FEELS LIKE HOME CURB ALBUM CUT	LEANN RIMES
24	27	28	3	HANDS ATLANTIC ALBUM CUT	◆ JEWEL
25	28	27	5	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	2	8	THANK U MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE 1 week at No. 1
2	3	4	13	MY FAVORITE MISTAKE A&M ALBUM CUT	◆ SHERYL CROW
3	4	3	23	ONE WEEK REPRISE 17174	◆ BARENAKED LADIES
4	1	1	31	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS
5	5	6	11	LULLABY SMG ALBUM CUT/COLUMBIA	◆ SHAWN MULLINS
6	6	8	18	SAVE TONIGHT WORK ALBUM CUT	◆ EAGLE-EYE CHERRY
7	7	7	6	HANDS ATLANTIC ALBUM CUT	◆ JEWEL
8	8	5	34	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
9	11	14	13	JUMPER ELEKTRA ALBUM CUT/EEG	◆ THIRD EYE BLIND
10	10	11	44	I'LL BE LAVA 84191/ATLANTIC	◆ EDWIN MCCAIN
11	9	10	25	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
12	12	13	19	HOOSH BLACKBIRD ALBUM CUT/SIRE	◆ EVERYTHING
13	19	21	9	SLIDE WARNER BROS. ALBUM CUT	◆ GOO GOO DOLLS
14	16	16	42	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
15	14	17	15	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
16	13	12	29	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
17	15	15	38	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
18	18	18	49	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
19	17	9	14	I WILL WAIT ATLANTIC ALBUM CUT	◆ HOOTIE & THE BLOWFISH
20	25	26	6	ANGEL ARISTA/WARNER SUNSET 13497/REPRISE	SARAH MCLACHLAN
21	22	22	7	SWEETEST THING ISLAND ALBUM CUT	◆ U2
22	21	20	17	CRUSH EDEL AMERICA 164024/HOLLYWOOD	◆ JENNIFER PAIGE
23	26	25	8	FIRE ESCAPE HOLLYWOOD ALBUM CUT	◆ FASTBALL
24	23	24	12	INSIDE OUT RCA ALBUM CUT	◆ EVE 6
★★★ AIRPOWER ★★★					
25	27	27	7	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20

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. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

Radio

PROGRAMMING

DO MULTIPLE TOP 40S HELP OR HURT?

(Continued from preceding page)

body? So I brought back our strength as an entertaining, familiar mainstream station. It forced [WRTS] to lean more rhythmic and react to us."

In fact, PDs use a wide array of weapons to set themselves apart from their rivals.

"While some records on our playlists are similar, we play more new music in a top 40 power rotation—up to 63 times a week, compared with 45 times for them," notes WKSZ's Ryker. "We have only two stop-sets, while they run three and sometimes even four breaks during Christmas. In fact, one of our slogans is 'We only stop the music twice an hour.'"

THEIR KINGDOM FOR CUME & TSL

Obviously, more direct competition in a market can have a negative impact on an older station's cume and time spent listening (TSL). Nevertheless, the affected programmers take aggressive approaches to retaining their numbers, including:

- **Music contrast imaging.** "We point out the differences musically between them and us," KYLZ's Scrappy says. "Not only do we define our station, we define theirs, too. I spend most of my time developing

idea that entertainment makes people listen longer. In comparison, our rival comes off as a jukebox station." For WJET, the PD says, "the music is just the icing on the cake."

- **Entertaining contests.** "Our contesting is based on cume and TSL," WJET's Robataille says. "Our \$1,000-a-day mystery song is played at any time, which forces daylong listening. All our efforts are built on the

'The listeners win when everybody is giving 100% on the street'

idea that entertainment makes people listen longer. In comparison, our rival comes off as a jukebox station." For WJET, the PD says, "the music is just the icing on the cake."

- **Relatable jocks.** "We brought [KCHX's] entire air staff here," KBTE's Caro says. "Because the audience already has terrific relationships with our air talent, we can build cume through them."

- **Fun with teens.** "We're a lot more fun and upbeat than our competition," WKSZ's Ryker says. "Even though our core is 18-34 women, we go after the teens as well, because when they're in the car with their parents, they control the radio. We just have to entertain the parents as well."

- **Ignore your rivals.** "Historically, the lead station usually isn't overtaken by its new rival," Peake says. "Often the station does something to beat itself that leads to its own demise. All we do is focus our energy on KRBE, make sure the music is right on target, our morning show is performing well, and that we're consistently entertaining."

STREET-WISE OR STREET-WORN?

Another question arising from direct format competition centers on the viability of on-air or street warfare. WNTQ's Mitchell contends that WWHT "has done a few things, such as chasing our vans around and talking about our DJs on the air and giving out our hotline number; but we choose not to respond to that."

WWHT's Rice responds, "There's warfare that works and warfare that doesn't. I respect the competition, but at the same time, we're going to protect our turf as the No. 1 hit music station in Syracuse. When there's a lot of signals in the market, we don't want anyone to forget that we're here."

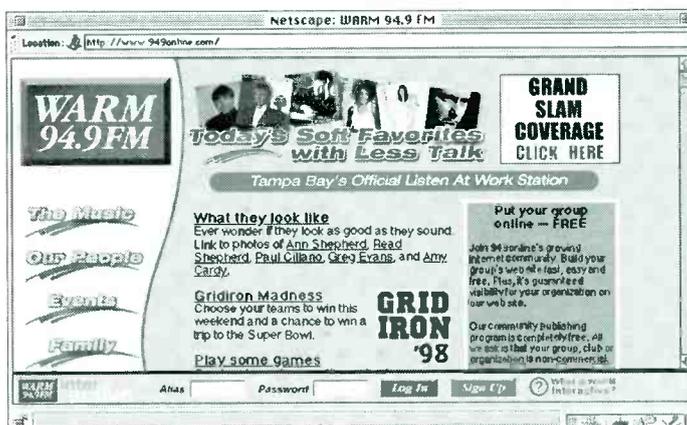
In Odessa, KBTE's Caro publicizes the fact that his former employer is operating without an air staff. "Our No. 1 priority is to take the streets and do whatever we can to claim the offices, too," he says. "We advertise that we play more requests, because we have the jocks to play them and they have a computer that can't. We let the people know what the truth is."

Until he staffs up, KCHX's Henslee emphasizes that "we're the heritage station until proven otherwise. We're still the No. 1 station in the market. We're going to use that fact to our advantage."

Sometimes, warfare isn't necessarily a bad thing, according to WWHT's Rice. "If it's not major warfare, it can create great radio," he says. "Most of the fireworks go off at neutral sites, such as a local festival and parade. We may be taking all of this too seriously, because the listeners don't care about it."

A majority of PDs refrain from on-air attacks simply because, as KQAR's Robinson notes, "I don't want to draw attention to the competition. We draw attention to ourselves by a very aggressive street presence, from tailgate parties to movie premieres and sales remotes."

KBTE's Caro states, "The listeners win when everybody is giving 100% on the street. On-air wars could create bad vibes in the market. We just make sure our street and competitive strategies illustrate how much we stand by our product. We're confident in our station, and we're confident that people will make the right choice."



Question: Dr. Wolfe, my puppy is stuffed up and sneezes often. Is there anything I can buy over the counter, or should I take him to the vet?

Answer: I strongly urge you to take your puppy to a vet soon.

No, this was not posted on the Humane Society's Q&A site, nor some Yahoo! bulletin board. Try 949online.com, courtesy of soft AC WARM (94.9 FM) Tampa Bay, Fla.

"It's an extension of the station," says WARM PD Paul Ciliano. "Anything we talk about on the air can now be viewed in greater detail on the Web."

From pet health and employment advice to chasing storms with the "Tornado Tracker" and a chance to win a trip to the Super Bowl, you would find it hard to believe that you're surfing a site with the slogan "Soft favorites with less talk."

Sure, on the air they play Billy, Whitney, Phil, and Rod, but now, thanks to 949online.com, WARM has taken its browsers in new and innovative directions.

"Our Community Pages offer non-commercial clubs, organizations, and affinity groups an easy way to share information by allowing them to publish and post their own Web pages [on our server], free of charge," says the site's community pages coordinator, Jim Gilbert.

With a little help from parent company Cox Interactive Media, listeners need only a computer and some creativity to become an integral part of the WARM 94.9 online community. "We've designed it to keep people coming back," Ciliano says. "We truly offer a lot of family-friendly materials."

With the constant headline-grabbing antics of lead singer Courtney Love, it is easy to forget that Hole has other members. "Courtney, for obvious reasons, gets the most attention, but Hole is very much about the four of us," says guitarist Eric Erlandson, referring to himself and bandmates Love, Melissa Auf Der Maur, and Patty Schemel. "It takes all of us to make a record. We were determined not to put out something that was beneath us, which is why we took our time. We weren't waiting around for Courtney or scared of the hype. People love to gossip, though."

The problem of maintaining an image and living in the public eye is dissected in the album's first single, "Celebrity Skin," No. 5 on this issue's Mod-

ern Rock Tracks. "Courtney writes what she feels, and this is obviously one of her observations of Hollywood," Erlandson says. "We used this great hollow city as inspiration for the album."



'We used this great hollow city as inspiration for the album' —Eric Erlandson, Hole

The City of Angels theme is evident on the second single, "Malibu," which is being readied for radio. "It is a better song [than "Skin"]. It sounds like top 40, but the lyrics push you to think. It's a

great driving song. In places where there are subways, people might not get it, but in places with ocean and cars it goes over well. It is a bit strange to have a song about beaches and sun coming out when it is getting cold and raining."

On the positive side, it won't have much competition from other lighthearted summer songs. As the lone guy in Hole, Erlandson is used to being the odd man out. "I can relate in ways that some men can't, but I can be very macho and have to fight those demons. Courtney surrounds herself with strong women and wants to start an amazon planet. She's smart enough to understand to get that she must have a viking planet as well. Since we got along since day one, I'm the viking."

Billboard®

NOVEMBER 28, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	9	—	2	★★★ No. 1 ★★★ TURN THE PAGE GARAGE INC.	METALLICA ELEKTRA/VEEG
2	1	1	20	FLY AWAY 5	LENNY KRAVITZ VIRGIN
3	12	—	2	KICKIN' MY HEART AROUND BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
4	3	4	7	PSYCHO MAN REUNION	BLACK SABBATH EPIC
5	2	2	24	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
6	5	7	10	SLIDE DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS.
7	6	5	12	CELEBRITY SKIN CELEBRITY SKIN	HOLE DGC/GEFFEN
8	7	6	15	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE GEFFEN
9	8	9	7	PRETTY FLY (FOR A WHITE GUY) AMERICANA	THE OFFSPRING COLUMBIA
10	4	3	13	PSYCHO CIRCUS PSYCHO-CIRCUS	KISS MERCURY
11	11	10	9	STILL RAININ' WANDER THIS WORLD	JONNY LANG A&M
12	10	8	18	INSIDE OUT EVE 6	EVE 6 RCA
13	13	11	12	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	THE FLYS DELICIOUS VINYL/TRAUMA
14	15	16	7	10,000 HORSES HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
15	14	12	14	THE DOPE SHOW MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE
16	18	15	15	GOT THE LIFE FOLLOW THE LEADER	KORN IMMORTAL/EPIC
17	16	14	26	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
18	19	17	11	SOFT SECOND COMING	SECOND COMING CAPITOL
19	17	13	27	SPACE LORD POWERTRIP	MONSTER MAGNET A&M
20	21	24	6	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
21	22	26	8	BITTERSWEET SUNBURN	FUEL 550 MUSIC
22	26	28	9	SUREFIRE (NEVER ENOUGH) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS
23	25	22	7	BITTER PILL MOTLEY CRUE'S GREATEST HITS	MOTLEY CRUE MOTLEY/BEYOND MUSIC
24	20	18	13	BOOGIE KING BIG WHEEL	THE SCREAMIN' WHEELIES CAPRICORN/MERCURY
25	38	—	2	EVERYTHING IS BROKEN TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
26	29	36	5	POWERTRIP POWERTRIP	MONSTER MAGNET A&M
27	37	—	2	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
28	24	21	11	YOUR LIFE IS NOW JOHN MELLENCAMP	JOHN MELLENCAMP COLUMBIA
29	23	20	12	SOMETIMES IT HURTS DARKEST DAYS	STABBING WESTWARD COLUMBIA
30	RE-ENTRY	13	ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN LIVE ON TWO LEGS	PEARL JAM EPIC	
31	35	37	4	HANDSLIDE PUSHMONKEY	PUSHMONKEY ARISTA
32	31	30	6	DAYSLEEPER UP	R.E.M. WARNER BROS.
33	32	31	10	QUICKSAND TIP	FINGER ELEVEN WIND-UP
34	27	33	4	THE SPIRIT OF RADIO DIFFERENT STAGES/LIVE	RUSH ANTHEM/ATLANTIC
35	NEW ▶	1	GIMME SHELTER NO SECURITY	THE ROLLING STONES VIRGIN	
36	34	23	20	SOMEHOW, SOMEWHERE, SOMEWAY TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
37	33	29	13	FIRE ESCAPE ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
38	36	32	6	SWEETEST THING THE BEST OF 1980-1990	U2 ISLAND
39	28	25	19	WHAT KIND OF LOVE ARE YOU ON ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
40	NEW ▶	1	FREE TRAIN	TRAIN AWARE/COLUMBIA	

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 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 28, 1998

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	2	13	★★★ No. 1 ★★★ FLY AWAY 5	LENNY KRAVITZ VIRGIN
2	2	3	10	NEVER THERE PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY
3	5	5	7	PRETTY FLY (FOR A WHITE GUY) AMERICANA	THE OFFSPRING COLUMBIA
4	3	1	11	SLIDE DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS.
5	4	4	13	CELEBRITY SKIN CELEBRITY SKIN	HOLE DGC/GEFFEN
6	8	12	8	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
7	6	8	15	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	THE FLYS DELICIOUS VINYL/TRAUMA
8	7	6	31	INSIDE OUT EVE 6	EVE 6 RCA
9	9	7	19	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
10	10	9	11	CIRCLES EL OSO	SOUL COUGHING SLASH/WARNER BROS.
11	13	14	7	SWEETEST THING THE BEST OF 1980-1990	U2 ISLAND
12	11	10	19	SAVE TONIGHT DESIRELESS	EAGLE-EYE CHERRY WORK
13	12	11	13	LULLABY SOUL'S CORE	SHAWN MULLINS SMG/COLUMBIA
14	14	13	19	JUMPER THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/VEEG
15	15	15	14	THE DOPE SHOW MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE
16	16	26	5	YOU GET WHAT YOU GIVE MAYBE YOU'VE BEEN BRAINWASHED TOO	NEW RADICALS MCA
17	20	19	15	GOT THE LIFE FOLLOW THE LEADER	KORN IMMORTAL/EPIC
18	21	27	5	★★★ AIRPOWER ★★★ SPECIAL VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
19	25	30	4	★★★ AIRPOWER ★★★ IT'S ALL BEEN DONE STUNT	BARENAKED LADIES REPRISE
20	22	22	9	★★★ AIRPOWER ★★★ BITTERSWEET SUNBURN	FUEL 550 MUSIC
21	23	23	6	TROPICALIA MUTATIONS	BECK DGC/GEFFEN
22	29	36	3	BODY MOVIN' HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
23	18	18	7	DAYSLEEPER UP	R.E.M. WARNER BROS.
24	24	29	5	ACQUIESCE THE MASTERPLAN	OASIS EPIC
25	19	17	25	INTERGALACTIC HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
26	30	33	5	PURE MORNING WITHOUT YOU I'M NOTHING	PLACEBO HUT/VIRGIN
27	17	16	8	THANK U SUSPECTED FORMER INFATUATION JUNKIE	ALANIS MORISSETTE MAVERICK/REPRISE
28	26	24	23	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
29	33	34	8	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE GEFFEN
30	34	35	5	CRUSH BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
31	28	21	23	PERFECT ADORE	THE SMASHING PUMPKINS VIRGIN
32	36	—	2	AT THE STARS HOW DOES YOUR GARDEN GROW?	BETTER THAN EZRA ELEKTRA/VEEG
33	31	25	20	I THINK I'M PARANOID VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
34	32	28	24	ONE WEEK STUNT	BARENAKED LADIES REPRISE
35	RE-ENTRY	10	ELDERLY WOMAN BEHIND THE COUNTER... VS.	PEARL JAM EPIC	
36	27	20	13	SINGING IN MY SLEEP FEELING STRANGELY FINE	SEMISONIC MCA
37	NEW ▶	1	PROPHECY VILLA ELAINE	REMY ZERO DGC/GEFFEN	
38	NEW ▶	1	GET BACK WASTE OF MIND	ZEBRAHEAD COLUMBIA	
39	NEW ▶	1	MY FAVOURITE GAME GRAN TURISMO	THE CARDIGANS STOCKHOLM/MERCURY	
40	40	40	3	LAST STOP: THIS TOWN ELECTRO-SHOCK BLUES	EELS DREAMWORKS/GEFFEN



HITS! IN TOKIO

Week of November 1, 1998

- ① Doo Wop (That Thing) / Lauryn Hill
- ② Gangster Tripping / Fatboy Slim
- ③ True Colors / Phil Collins
- ④ My Favorite Mistake / Sheryl Crow
- ⑤ My Favourite Game / The Cardigans
- ⑥ Time After Time / Inoj
- ⑦ Thank U / Alanis Morissette
- ⑧ Urgently In Love / Billy Crawford
- ⑨ The Way / Fastball
- ⑩ Lovin' Machine / Jon Spencer
- Blues Explosion
- ⑪ Save Tonight / Eagle-Eye Cherry
- ⑫ Radio Radio / Meja
- ⑬ Tsumetai Hana / The Brilliant Green
- ⑭ I'm Your Angel / Celine Dion And R. Kelly
- ⑮ Still Rainin' / Johnny Lang
- ⑯ Circle / Swan Dive
- ⑰ Lean On Me / Kirk Franklin Featuring Mary J. Blige, R. Kelly, Bono And Crystal Lewis
- ⑱ Boogie Mi Vista / Matt Bianco
- ⑲ Celebrity Skin / Hole
- ⑳ Iris / Goo Goo Dolls
- ㉑ Tropicalia / Beck
- ㉒ Be Mine / Charlotte
- ㉓ I Will Wait / Hootie And The Blowfish
- ㉔ Millennium / Robbie Williams
- ㉕ Crush / Jennie Paige
- ㉖ Outside / George Michael
- ㉗ Sweetest Thing / U2
- ㉘ Ruffneck / Freestylers
- ㉙ One Week / Barenaked Ladies
- ㉚ I Don't Want To Wait / Paula Cole
- ㉛ Music Sounds Better / Stardust
- ㉜ Sachi / Silva
- ㉝ I Know How 2 Love U / Nadirah
- ㉞ Inutotsuki / Bonnie Pink
- ㉟ To Zion / Lauryn Hill Featuring Carlos Santana
- ㊱ Bokutachinohibi / Shikao Suga
- ㊲ Another One Bites The Dust / Queen With Wyclef Jean Featuring Pras And Free
- ㊳ It's Your Life / Lenny Kravitz
- ㊴ Party Going On / MC Lyte Featuring Maya Day
- ㊵ Too Much, Too Little, Too Late / Silver Sun
- ㊶ Kind & Generous / Natalie Merchant
- ㊷ I Just Wanna Be Loved / Culture Club
- ㊸ No Fool No More / En Vogue
- ㊹ Day After Day / Julian Lennon
- ㊺ What Cha' Gonna Do For Me / Janet Kay
- ㊻ Touch Me / Solo
- ㊼ Weekend / Pizzicato Five
- ㊽ Strawberry / Nicole Renee
- ㊾ I Spy (Je Marche A L'envers) / Ophelie Winter
- ㊿ I Don't Want To Miss A Thing / Aerosmith

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>

Gloria Estefan's Format Crossover Has Lasted Longer Than A Red-Hot 'Moment'

WHEN GLORIA ESTEFAN sang about "Reach" a couple years back, she really wasn't kidding.

Here's an artist who started out singing solely in Spanish, translated herself into a pop mainstay, seduced and continues to hold the loyalty of the club crowd, while nurturing an adult audience via a string of sumptuous ballads.

It's closing in on 15 years since the Epic artist with **Miami Sound Machine** turned salsa into top 40 with "Conga," and look where she has gone since: The Cuban-born **Estefan**, with husband/producer **Emilio Estefan** always close by her side, has hit No. 1 on the Latin, AC, and Hot 100 charts a total of 16 times.

Along the way, she's picked up two Grammys, a couple of Billboard Music Awards, an MTV Video Music Award, a star on the Hollywood Walk of Fame, and two Cable Ace Awards.

More recently, she joined **Celine Dion** (a friend), **Aretha Franklin**, **Shania Twain**, and **Mariah Carey** in April on VH1's highest-rated special ever, "Divas Live," and, just last month, headlined her own live, two-hour concert special on A&E, "Live By Request." She will perform with **Stevie Wonder** at Super Bowl XXXIII in January.

"We have always been able to offer something a little different. I think that's what's given us the longevity," Estefan acknowledges. "I look at our audiences, and there are families there, from little kids to grandparents. The main thing an artist has to be cautious about is getting pigeonholed. I've fought that all the way."

Her latest single, "Don't Let This Moment End," written by Emilio and Gloria, **Lawrence Dermer**, and **Rubén Blades** and produced by Emilio, Dermer, and Estefan family favorite **Tony Moran**, is a perfect example of just how she continues to deliver to her wide demographic.

Wildly joyous with a series of immediate musical hooks perfectly suited for top 40, rhythmic top 40, and dance stations, the single has been remixed for clubs by the likes of **Paul Andrews**, **Hex Hector**, **Messy Boys**, **Mousse T**, and **Steven Nikolas**, while also being offered to radio in a ballad version for AC outlets.

Thematically, the track celebrates the perfect moment in time, "a passion that's so special you want it to keep going on forever," Estefan says. "It's like the euphoria of being in a club, of sex, love, being outdoors, and asking for those feelings to go on forever."

Two weeks out of the box, the track has already snagged major top 40s like dance-leaning **WHYI** (Y100) Miami and **WKTU** New York, as well as **AC WLIT** Chicago and **WTFM** Minneapolis. It debuted on the Hot 100 in the last issue at No. 78 and hit No. 4 on the Hot Dance Music/Maxi-Singles Sales chart.

"Gloria Estefan is one of those artists whose fans want to hear a record

as soon as it's out and start calling the radio station for it," says **WKTU** music director **Andy Shane**. "She's someone who is identifiable with our station and has had a lot of hits that have worked for us. She's also one of the true professionals that's still down to earth and



by Chuck Taylor

never got too big for her shoes."

"Gloria has been one of those artists who, from the beginning, has always been really popular with our core female audience," says **Mark Edwards**, PD at **WLIT**. "She's one of a very select group of long-term AC artists out there, with **Celine Dion**, **Elton John**, and **Whitney Houston**, who keeps coming out with great new product that people still enjoy."

"Her persona, her overall attitude with her fans, everything from the way she is on television and when she calls radio, is always so positive and inspiring," adds Epic VP of promotion **Dale Connone**. "Our goal with this release is to have a top five adult record and cross over to mainstream radio as well."

Interestingly, even though "Don't



ESTEFAN

Let This Moment End" is a dance song on Estefan's current album, "glorial," it was actually a ballad *first*. The reason it didn't make it on the album that way: As Estefan and company were defining the direction for the album, the original goal was to assemble a project of continuously playing dance remixes from throughout her career.

"But the more I thought about it, the more I liked the idea of doing all new songs with the same concept," she says. "The ultimate goal was to come up with a feel-good record. Music for me has always been a great escape, taking me out of whatever I was going through or allowing me a catharsis to get through feelings. We're closing in on 2000 and the biggest party we'll be sharing in our

lives. I wanted it to be celebratory, fun, like a driving or a workout record, very physical, carefree—like the 1970s were for me. It's a thread from the past to today."

Among the 16 tasty tracks on "gloria!" are her recent top 30 Hot 100 hit "Heaven's What I Feel" and the No. 1 Hot Dance Music/Club Play cut "Oye," as well as Spanish-language remixes of a number of album tracks—and even a cutting-edge contribution from **Wyclef Jean**.

Because of her diversity of styles and a loyal audience that respects her versatility, Estefan has been able to entertain her own ambitions, to take a chance here and there because it feels right, whether it's the all-olies "Hold Me, Thrill Me, Kiss Me" in 1994; her two recent Spanish albums, both of which were awarded Grammys (there were seven Spanish-language projects before Miami Sound Machine's 1985 breakthrough, "Primitive Love"); a Christmas album; the largely acoustic "Destiny" in 1996; or the current dance album.

"She's managed to keep the dance community happy, her adult fans happy, and always managed to have a broad appeal at pop radio and to reach the Latin community," Connone says. "And her music has always stayed current. There's something for every format."

Still, Estefan acknowledges, "radio is sometimes really tough. It took a year for 'Conga' to go top 10, and a lot of stations didn't play 'Oye' just because the title is in Spanish. Because of the clubs and reliable fans, we haven't had to depend on the radio.

"Any artist loves to try new things and expand, and you only hope your audience can accept you at it," she says. "But you've got to be true to yourself, what you feel, and what you express and never try to look at it in terms of sales or the charts. If you get in this for the fame and the money, you're in trouble. No one can stay on top of it all the time. Music has to stay the most important thing."

Estefan's latest excursion into the unknown is something that sidesteps all that has historically defined her. She's currently shooting a small part in the film "50 Violins," starring **Meryl Streep**.

"What better outing than working with her? I'm going to be spoiled rotten," Estefan says, letting out a laugh. "I'm enjoying doing something new and the process of exploring myself through this acting venue, because you find so much in you. It's exactly the kind of role I wanted—a wonderful movie, a small part, and a very nurturing environment."

It's part of the larger goal of keeping it fresh for Estefan, who over the years has managed to succeed with every turn. "I love what I do, and now I want to enjoy life, to take some vacations, write for other people," she says. "That keeps it creative, and that's what it's all about."

Preston Fine-Tunes KBKS As Alt-Pop-Slanted Top 40

THE PARTICULARS of the station's music have fluctuated a few times, but, says PD **Mike Preston**, the game plan for **KBKS** (Kiss 106.1) Seattle has been essentially the same since the station flipped from rhythmic AC to mainstream top 40 18 months ago. Kiss 106.1, he says, was designed to fill Seattle's modern adult niche without being locked into it, giving Preston flexibility to cover all the turf between adult top 40 **KPLZ** and R&B-leaning heritage top 40 **KUBE**.

KBKS, relaunched on Memorial Day weekend '97, quickly found itself locked in what seemed, for a while, like a modern AC war of attrition with **KPLZ**. But in recent months, **KPLZ** seems to have refocused on the '80s franchise, with **Kiss 106.1** moving slightly more rhythmic. In the just-released summer Arbitron

survey, **KBKS** had its best book to date, up 3.9-4.8 12-plus and tied for fifth in the market. (**KUBE** was up 6.2-6.6; **KPLZ** was flat at a 4.2.)

Preston, who programmed top 40s **KWSS** San Jose, Calif., and **KSDO-FM** San Diego during the '80s, returned to the West Coast last year after eight years as assistant PD/music director of **WPLJ** New York. **KBKS** had been intended as a low-maintenance flanker outlet by original owner **EZ Communications**. Subsequent owner **American Radio Systems** "wanted to see it competing on the level of all the stations in the market."

To that end, Preston knew that "the basis of the music could be similar to what people were starting to call modern AC at the time. But the goal was not to be all the way pigeonholed as that," he says. "We wanted to keep our feet a little more in the middle of things." Although there are times, particularly midday, when **KBKS'** music will be almost entirely pop/alternative, "we see ourselves as the mainstream top 40 in the market. We rotate our music like a top 40. And we think we have a texture that is harder than many of the modern ACs."

"The appetite in this marketplace for pop/alternative music is voracious," Preston adds. "We've seen that confirmed on a regular basis by the music we play from that genre reacting extremely quickly—and not just from the actives but all the way down to call-out."

The net effect is that **KBKS** looks like the inverse of most large-market top 40s, save **WXKS-FM**

Boston, one of the stations watched by Preston. Records that don't become big-city hits elsewhere until their call-out kicks in become **KBKS** hits almost immediately. Songs like **Natalie Imbruglia's** "Wishing I Was There" that don't come home nationally receive significant airplay well after other PDs have moved on. R&B product is added late, if at all. The rhythmic

records that do best for **KBKS**, according to Preston, are the pop/rhythmic titles that **KUBE** no longer plays: **All Saints**, **Backstreet Boys**, **Madonna**, **Robyn**, **'N Sync**, etc.

Those titles, which were usually on **KBKS** to some extent but that are more prominent now, are helping **KBKS** distinguish itself from **KPLZ**, which, Preston says, was initially "doing a good job of trying to block our entree into the market."

Now, Preston says, **KPLZ** has "done a better job of owning the '80s than almost any station I've ever seen." **KBKS** doesn't play any '80s titles, billing itself initially as "the '90s music mix." In October, Preston and creative director **Mike Hansen** changed the station's positioning to "Your music for the new millennium, today."

Here's a recent midday sample of **KBKS**: **Fastball**, "Fire Escape"; **Toad The Wet Sprocket**, "All I Want"; **Goo Goo Dolls**, "Slide"; **Natalie Imbruglia**, "Wishing I Was There"; **Third Eye Blind**, "Jumper"; **Green Day**, "Time Of Your Life (Good Riddance)"; **Eagle-Eye Cherry**, "Save Tonight"; **Sheryl Crow**, "If It Makes You Happy"; **Alanis Morissette**, "Thank U"; and **Blues Traveler**, "Hook."

KBKS has already been through a second merger, as well as a GM change from **Fred Schumacher** to **CBS** cluster GM **Lisa Decker**. (There may be a separate GM named after Jan. 1.) The **American/CBS** merger, Preston says, "hasn't been a huge change."

Throughout **KBKS'** first 18 months, the usually very public Preston kept a low profile in the industry, to the bewilderment of some. "I thought it was just extremely important to be focused on my job as much as possible," he says. "I wanted to show people that I could make a change in what I was doing and make it work. I just felt like the most important thing was to focus on those two [tasks] and wait until we got things solidified before we jumped back out into the fray." SEAN ROSS



MIKE PRESTON
Program Director
KBKS Seattle

THE RADIO OF THE FUTURE: SIGNPOSTS POINT TO DIGITAL EVOLUTION

(Continued from page 1)

entrenched in digital technologies like CD, DVD, and, soon, high-definition TV.

"Like everything else in electronics, the radio of the future will be software-driven, with more programming choices available to the user. Every radio will come with its own microprocessor, just like a computer," says Tom McGinley, a keen industry observer, director of engineering for WPGC-AM-FM/WARW Washington, D.C., and a member of numerous committees for the National Assn. of Broadcasters.

"I think you're putting your head in the sand if you don't think radio is going digital," adds Mike Chrysochoos, an engineer with the advanced multimedia subsystems division of Visteon, which develops electronics (among other things) for Ford Motor Co. "Customer expectations are moving past CD-quality. Many people have home theaters and now understand the benefits of multi-channel audio."

But just how soon these or any number of other suggested upgrades are likely to become as commonplace as preset buttons is a question perhaps only the late Jeane Dixon could answer. Despite engineering enthusiasm for new bells and whistles, manufacturers seem to view current-day analog radios as a product that consumers are satisfied with. The future, they agree, will come when—or if—radio is able to jump into the digital age.

One thing is clear: Radio listening has maintained undaunted popularity in this country. According to Arbitron, between 95% and 98% of all Americans 12 and older listen to radio every week, while 75% listen daily. People listen most in their cars, 41% of the time; in the home, 37%; and at work, 22%, according to the Radio Advertising Bureau. No one believes radios are going away any time soon, although the forms that they may take as they evolve are still open to debate.

RESISTANT TO CHANGE

Evolution on both the analog and digital sides faces the challenge of winning over an industry that has proved itself resistant to change. The medium's biggest blow came in the late '80s when the introduction of AM stereo—an innovation that likely would have saved the band from being abandoned by music-driven formats—got caught up in factors including political wrangling at the Federal Communications Commission (FCC), manufacturer reluctance to back a consumer standard, and poor marketing. AM stereo never took off, in essence relegating the band to being an outlet for talk radio and such niche formats as religious and gospel.

Then there's the more recent development of Radio Broadcast Data Systems (RBDS or RDS), which offers text on radio LED screens, providing song titles and artists and a station's moniker. As simple and valuable as it seems, once again, most broadcasters and manufacturers failed to rally behind the

improvement. It still may be integrated into future applications, but on its own, the technology has ultimately failed to find acceptance.

"Part of the problem is that the infrastructure requires that radio stations have to have the RDS transmitter," says Milton Beach, media relations manager for General Motors' Delphi Delco Electronics Systems. "It's gotten off to a slow start, but we do expect it to come on board in the future."

THE DIGITAL DJ

There has also been less-than-stellar reaction to Digital DJ, a home and auto radio system developed in the early '90s that offers consumers an alarm clock, a monthly calendar, and text/graphic capabilities that include stock quotes, sports scores, traffic information, news, weather, and local city information.

While the \$200 radio seems to offer practical tools and has gained manufacturer support from the likes of Sony, Sanyo, and Sharp, like RBDS, it requires the participation of radio stations, which receive information from the company, then broadcast it with their audio programming. Few outlets were willing to participate. It also comes with a subscriber fee, which may have made it a tough sell to consumers. Despite its best efforts, the Digital DJ has never been instituted outside of the San Francisco market.

With such marketplace misses serving as case studies, and with bigger and brighter advances looming, manufacturers admit that they are hesitant to spend a lot of research and development dollars on improving current AM/FM radios. For one, even inexpensive units can offer pretty satisfying sound quality. As well, why tamper with a mature product that shows few signs of slowing down?

"We get a lot of E-mails and phone calls to our customer service lines, and it's extremely rare that anyone asks about improvements to radio. It's pretty much a non-issue," says Tom Graham, national director of marketing for Yamaha Corp. "I'm not sure that between CDs being so inexpensive and popular, that radio is even the format of choice for musical entertainment anymore, at least in the major markets."

"Unless radio responds with at least equivalent sound to CD, it's going to lose out," echoes Gary Shapiro, president of the Consumer Electronics Manufacturing Assn. (CEMA). "I think that the world is switching to digital, and radio is in danger of being left behind."

Still, while "it's probably true that analog radio has gone as far as it can, FM and AM are going to be around for a long time, no matter what happens," says John Whitecar, a digital signal processing specialist with Visteon. "Our goal is to improve the performance of AM/FM receivers and get them as close to CD-quality as possible."

The company, like some of its counterparts, is employing technologies developed for military receivers and cellular phones and applying it to automobile radios. "We're looking to develop an intelligent radio that will improve weaker

stations and make advances to reject all kinds of interference signals," Whitecar adds.

Certainly, the audio-quality improvements are justified, based on the continuing consumer interest in radios. According to CEMA, 2.5 million more home radios have been sold in 1998 than in 1995. Dollar sales of radios, the average unit price of which has remained fixed at \$17 for most of the decade, are estimated to reach \$335 million in 1998, up from \$284 million in 1995.

THE REAL FUTURE

Where new applications will really prosper is with radios that offer dig-



An artist's rendition of the XM Satellite Radio car unit shows off the advantage of digital technology, with a screen that displays song information. Also note the presence of a button for AM/FM and another—above it—for the "XM" satellite band.

ital interfacing. For one, the use of a digital signal would allow radio to utilize 5.1 (or five plus one) audio, which will allow car (and home) stereos to enjoy the advantages of multichannel sound, with three speakers in the front, two in the back, and a subwoofer—much like a home theater system. Current FM signals are incapable of holding the information needed to separate sound into such a configuration.

"People will already have these kinds of systems in their living rooms with DVD and DTV [digital TV]; the next thing we'll see in automobile entertainment will be multichannel," says Ralph Justus, director of engineering at CEMA. "I expect it will be huge."

The larger vision behind digital audio is that it will allow the introduction of digital audio broadcasting (DAB), which for the last decade has been regarded as the natural successor to today's analog radio and, to some, the savior for keeping traditional radio broadcasting relevant in a digital society.

Three companies are now developing a system that would offer FM service with "near-CD-quality" and AM service that rivals today's FM stereo. Technically speaking, with the systems now being designed, a DAB signal would be positioned over current AM and FM signals, on what is known as an in-band, on-channel (IBOC) system. This allows consumers to enjoy the same station programming at the same dial location, only with higher audio quality.

DAB: THE QUESTION OF WHEN

The question of when DAB will actually hit American airwaves, however, is significantly less than scientific. While USA Digital Radio (USADR) recently filed a 400-page petition asking the FCC to help evaluate proposals for an IBOC DAB

system, the company has two competitors, Digital Radio Express (DRE) and Lucent Digital Radio, that aren't as willing to let USADR lead the way without a challenge.

Each of the companies utilizes basically the same technology, but the battle to set a definitive standard between USADR, DRE, and Lucent could become politically entangled, time-consuming, and, ultimately, self-destructive for the technology and its potential implementation in the U.S. Most other nations are years ahead of America, utilizing the European-developed Eureka-147 system.

But, according to Robert Struble, president/CEO of USADR, it's all systems go. His company's technology is already in prototype form and is being tested in various regions of the U.S. Rollout of consumer receivers is expected in 2001, he says.

"The issue will be how quickly they're adopted. Realistically, I think we're looking at five to six years," says Struble. "It all boils down to how receiver manufacturers implement [DAB receivers]. The first guys to go with this are going to be the audiophiles, so the first receivers might be very expensive. But volume curves will bring that cost down."

Struble notes that the company is in discussions with "many if not all" major receiver manufacturers to develop DAB tuners: "We will end up licensing our technology to manufacturers so that the transition of technology goes forward in a seamless fashion."

USADR expects a 12-year transition period, during which radios would offer both DAB and the traditional AM/FM bands. At that point, broadcasters would stop broadcasting in AM and FM, and the nation's radio standard would become DAB-only.

THE BEST SYSTEM FOR CONSUMERS

Ford's Visteon has been involved on the development of a working DAB system from the start and cautiously embraces the potential of the technology. "We want the best system for our customers," says Chrysochoos. "If it provides a listenable difference over existing analog and can provide data and something that's interesting to the customer, it will really fly."

And what will a DAB radio look like? "Because of the digital opportunity, there's the potential for a number of advanced data services," Struble says. "At its simplest, the radio could offer song, artist, and title [on an LED screen], maybe stock quotes and sports scores—the things you see on a pager."

"Moving on to wilder stuff, we've talked with folks about a small video display, where you could see the CD cover," he says. "Obviously, this would provide tremendous opportunities for advertising: 'Here's Mariah's new CD on sale at Target,' things like that. It's up to the receiver manufacturers and broadcasters and, ultimately, consumers."

Closer on the horizon—and further along—is satellite-delivered digital radio technology, which most traditional broadcasters view as their first true competition since the dawn of radio some 80 years ago.

Two systems that won an FCC spectrum auction to launch such a service—CD Radio and XM Satellite Radio (formerly American Mobile Radio Corp.)—intend to establish the new technology in the U.S. by the end of 2000.

THE 'XM' BAND

The coast-to-coast, subscription-based technology will contain AM, FM, and a third band for the satellite service—XM Satellite Radio has already coined the term "XM" for its satellite band service.

Both systems intend to offer 100 channels of music, news, and entertainment to listeners in digital-quality



For approximately \$200, consumers of CD Radio's satellite service will be able to equip car tape decks with an adapter to receive its coast-to-coast music, talk, and entertainment programming.

ity audio—and many channels will have no commercials.

"I don't think we're looking at a great leap forward here in terms of digital technology on the hardware side," says David Margolis, chairman/CEO of CD Radio, which has received total outside investments of \$900 million. "I think the new technology is represented by the service itself, to have a great variety of sources with a high degree of fidelity. But on the receiver side of it, there's just an extra button."

XM Satellite has just signed agreements with Alpine, Pioneer, and Sharp to manufacture and distribute XM-capable radios and audio systems in the U.S. "Tuning in XM Satellite Radio became very real today," said Hugh Panero, president/CEO of the company, following the Nov. 18 announcement. "This is our most significant announcement to date."

While much conjecture and crystal-ball-gazing accompanies the forecast for the radio of the future, there are at least a couple of certainties. Foremost, if radio does not advance into a digital realm, there are successors waiting in the wings.

If it's not satellite radio, plenty of potential remains for Internet media services, which are expected to grow from a \$6.1 billion business to \$63.1 billion by 2007, according to Paul Kagan & Associates. Wireless services will more than triple, from \$33.4 billion to \$111.6 billion, while cable/satellite services will increase from \$33.8 billion to \$91.9 billion.

"The whole idea of mobile multimedia has a lot of potential," says Delphi's Beach. "We're probably looking at bringing computer communications into the car with a virtual radio where you have a flat panel display that looks like a radio, but is actually downloading music from the Internet. That's down the road a piece, but that's what's really futuristic."

MTV SHOWS FOCUS ON MUSIC, MUSICIANS

(Continued from page 1)

ingly have appeared out of nowhere to become overnight sensations.

According to Graden, "About half of the shows in development will make it on the air as regular MTV series. Some of the ones that don't end up as series might end up as part of our spring break or weekend special programming."

Graden gives credit to MTV senior VP of music development Lois Curren as being a key team member responsible for helping create MTV's new music programs.

The new slate of MTV shows in development is the first batch of programs to be proposed under the new regime at MTV's music department, headed by MTV senior VP of music Tom Calderone (Billboard, Aug. 29). Calderone joined MTV in October after a career in radio that included being a consultant at Jacobs Media and senior programming positions at modern rock stations WHFS Washington, D.C., and WDRE Long Island, N.Y.

Says Calderone, "We want to make the audience feel like they're a part of the channel, and we want the artists to feel like they're a bigger part of MTV than video rotation."

RAP, ROCK ARE KEY

He singles out "Son Of Yo!" and "Rocks Off" as the two shows in development that "are really important to me. Rap and hard rock are the two music movements that our audience really seem to want, and MTV is going to support those genres in a big way in 1999."

Calderone credits MTV VP of

NRM

(Continued from page 3)

going to put our concentration into the wholesaler and eventually get out of the retail business."

The Tempo chain was begun 30 years ago by Steve Kall, who started the one-stop in 1984.

On the day the acquisition was announced, NRM's stock rose only 2.1%, or 12.5 cents, to \$6. The company had reported earlier that it planned to acquire up to 23 stores.

In addition, a few days before the purchase, NRM released financial results for the second fiscal quarter, which showed a net loss of \$1.1 million, or 22 cents a share, on sales of \$26.5 million, compared with a loss of \$800,000, or 25 cents a share, on sales of \$24.4 million during the corresponding period a year ago. Sales at stores open at least a year were up 2.3% in the quarter that ended Sept. 26.

In a statement, the company noted that "the second quarter has historically been our slowest period."

Earlier this year, NRM acquired several Record Den stores in Pennsylvania and Ohio.

The five stores NRM is opening in the next two weeks are in Pennsylvania, Kentucky, Florida, Virginia, and West Virginia.

MTV's 1999 Music Shows In Development

• **"Diary":** A program in which MTV will give a video camera to an artist to record his or her life over the course of several days.

• **"The List Show":** This program will take a look at milestone events in music history. According to MTV, an example of a "List Show" theme would be "nine days that rocked the '90s."

• **"Web Riot":** An interactive, music-based game show in which viewers can participate by logging on to MTV Online (www.mtv.com). The idea is that viewers can test their knowledge of their favorite bands and artists as they watch their latest videos.

• **"Uncensored":** The working title of a concert tour documentary series, aimed at offering an up-close look at life on the road with a band.

• **"Son Of Yo!":** A half-hour daily show (inspired by "Yo! MTV

Raps") featuring harder-edged and emerging rap artists.

• **"Rocks Off":** A show that MTV calls "the next generation of 'Headbangers Ball,'" the now-defunct hard rock/metal MTV series that ran from the late '80s to mid-'90s. MTV cites Korn and Rage Against The Machine as examples of acts whose videos and performances would be played on "Rocks Off."

• **"Dance Planet":** The show will spotlight dance clubs and dance music around the world. MTV is proposing that five dance clubs around the world will get the same feed from MTV's New York studio, and viewers will get to watch what happens in each club.

• **"411":** A programming feature in which the latest artist information—news updates, tour schedules, album releases, etc.—will be

scrolled onscreen with the artist's video.

• **"Cram":** This program will take a look at what happens when a group of strangers is forced to watch videos 24 hours a day in a small, confined space.

• **"Head Trip":** This show will explore the thoughts of artists, such as what they think of current events, their bandmates, or their videos.

• **"Video Clichés":** A program about past and current music video stereotypes.

• **"Parking Lot":** A video chronicle of a concert experience.

Also, an as-yet-untitled show styled after "Top Of The Pops," the long-running BBC series. "MTV is working with the BBC on this show," says MTV president Judy McGrath.

CARLA HAY

music and talent programming Michele Dix and MTV VP of music and artist development Lewis Largent as "instrumental in realizing the amount of great music coming out that we can highlight to our audience."

He notes that in addition to presenting established, well-known acts, MTV's goal is to include ongoing exposure to new artists. "We introduce new artists by mixing them in with videos from superstar acts. There's always that balancing act we have where we have to play videos from artists who are familiar to our viewers and videos from new artists our audience will like."

As for the ongoing complaint from some in the music industry that MTV doesn't show enough music, Calderone responds, "We're all about what our viewers want, and all of our research shows that our viewers like what MTV is doing. MTV doesn't get enough credit for our

new music-based ideas and music shows, like 'Say What?,' 'Total Request,' or 'Artist Cut.'"

He adds, "Videos are always going to be the backbone of this channel, but we always have to reinvent ourselves. What our viewers want isn't necessarily the same thing as what music industry people would like to see, and we base our success on giving our viewers what they want."

Graden says he is aware that MTV's marathons of non-music shows, such as "The Real World" and "Road Rules," are often criticized by people who believe MTV has strayed too far from music programming.

He concedes that this non-music programming becomes more prevalent "when there's a 'Real World' or 'Road Rules' season finale. But the number of [non-music show] marathons has been dramatically reduced from a year



CALDERONE



McGRATH



GRADEN

KENNY KIRKLAND DIES

(Continued from page 13)

Sting, in a band that also featured Branford Marsalis, bassist Daryl "Thump" Jones (who later joined the Rolling Stones' touring lineup), and drummer Omar Hakim (of Weather Report).

Through the '80s and '90s, Kirkland would prove to be one of the most genre-defying keyboardists of his generation. He appeared on producer Hal Willner's eclectic Thelonic Monk and Kurt Weill tributes; backed vocalists ranging from David Crosby to Dianne Reeves; played jazz dates with Michael Brecker, Stanley Jordan, Tom Scott, Kenny Garrett, Stanley Clarke, Mark Whitfield, and Carla Bley; and frequently recorded with Branford Marsalis, in straight-ahead sessions and with the sax man's funk unit, Buckshot

LeFonque. He also toured with Crosby, Stills & Nash.

From 1992-1995, Kirkland was active in Southern California, where he relocated to serve as a member of "The Tonight Show With Jay Leno" band, along with leader Branford Marsalis and such longtime colleagues as drummer Jeff "Tain" Watts and bassist Robert Hurst. Besides his TV work, he gigged frequently at clubs in the L.A. area. He returned to New York after Marsalis left the show.

Though Kirkland was a prolific session man, he made only one album of his own, a self-titled release issued by GRP in 1991.

Kirkland's funeral was held Nov. 18 at the J. Foster Phillips Funeral Home in Queens.

ago," he says. "Since this year, we've introduced about 10 new music shows and had about 20 different music-based weekend programming [specials]."

Graden notes that MTV's new music shows, such as "Total Request" and "Say What?," have helped MTV increase its recent ratings. "What surprised me the most was how available our audience was to the new programming. The ratings moved beyond my expectations."

He adds that the music industry's response to MTV's tightened playlist (Billboard, May 9) has been "positive. Before we tightened our playlist, there was a feeling [in the industry] that we were playing so many different videos that some of the impact might have been lost. We've upped the profile of videos that might have gotten ancillary exposure by emphasizing Buzzworthy and Breakthrough videos."

Another more recent criticism of MTV is that the network is showing too much R&B and rap music and not championing enough upcoming rock acts.

McGrath says, "The diversity in our playlist is something that we're proud of. Tom Calderone's experience in the alternative [rock] world is good for us, and with Tom in the house, we're trying to determine what the next music fringe is that we want to bring to our audience's attention."

Graden adds, "The truth is that hip-hop/R&B is now mainstream music. 'MTV Jams' is not a fringe show. It speaks to our core audience."

That core audience, says McGrath, is "a target demographic of 18- to 24-year-olds, but we literally program to 15- to 24-year-olds. The median age for our viewer is 20 years old."

There are indications that MTV might even expand its music programming to include some country music, which has long been excluded from MTV's playlist.

McGrath says that one proposed MTV programming idea is the concept the network tentatively calls "Cringe"—a play on the words "country" and "fringe"—which she describes as "new wave country" that would feature a wide variety of artists with ties to American roots music, ranging from BR5-49 to the Screamin' Cheetah Wheelies. Although "Cringe" is not in development, McGrath says, "We may see little pockets of 'Cringe' on MTV in specialty programming."

BUZZ BIN PLANS

MTV is also planning a Buzz Bin countdown, which will premiere Dec. 19. The countdown will take a look back at all the videos that were selected for MTV's Buzz Bin rotation. MTV has now renamed its Buzz Bin videos Buzzworthy videos.

Calderone explains MTV's criteria in choosing a Buzzworthy video: "The only requirements are that the artist has to be an artist whose video hasn't been played on MTV before. It has to be an artist that we're really excited about and who we consider the 'next big thing' at MTV."

Current MTV Buzzworthy artists include Everlast and New Radicals.

Music video networks often compete with each other in claiming that they were the first to "discover" or "support" an artist. Calderone says that the difference between MTV and its competitors in this regard is that "if MTV labels an artist as 'buzzworthy,' we don't just play the video. We point the audience over to that video and even put a message on the screen telling the viewers that this is an artist they should know about. We actually include detailed information and tell our viewers it's important to notice that artist."

Looking to the "big picture" future, McGrath adds, "Our job at MTV is to keep being creative. We're not a radio station, and we need to keep having a dialogue with the music industry on how music is presented on MTV."

OZ CHAIN

(Continued from page 6)

bly unrealistic for retailers to expect an increase in volume to cover this reduced [gross profit], particularly given that the most recent statistics show static growth results. It'll be up to the individual retailer to maintain the current margin, resulting in lost cash, or increase the percentage of the margin."

AMRA is about to conduct a study on the effect that the GST would have on the cost of doing business. Retailers would enjoy enhanced cash flow, as tax would be paid quarterly, and some administration and stamp duties would be reduced.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

NEW NO. 1: After two short weeks atop the Hot 100, Lauryn Hill's "Doo Wop (That Thing)" (Ruffhouse/Columbia) slips to make room for Divine's "Lately." Hill's stay at No. 1 was truncated by the limited availability of her single; only 500,000 units were manufactured, and nearly half of those have already been scanned.

Due to a 29% decline at retail, Hill falls 1-3 on the Hot 100 Singles Sales list, with 64,000 units. Hill's loss is Divine and Pendulum/Red Ant's gain. This the first No. 1 Hot 100 single for both the group and the label. Singles sales account for 74% of Divine's chart points. "Lately," which is sale-priced at select accounts, scanned 82,000 units, a 1% decline from last issue.

At radio, the song is beginning to cross from its rhythmic top 40 and R&B base to mainstream top 40 stations. "Lately" has 27 million audience impressions from airplay at 113 stations. The track jumps 37-32 on the Hot 100 Airplay list due to a 10% increase in audience.

ONE TO WATCH: There is a huge buzz humming among radio programmers about New Radicals' "You Get What You Give" (MCA). The song has all the right ingredients: a sing-along hook, big production elements, snide lyrical snipes at music icons Marilyn Manson and Courtney Love, and an uptempo beat that contrasts with so many songs at radio right now.

What's not to like? After less than three weeks at radio and two weeks on the chart, the song climbs to No. 46 on the Hot 100 Airplay list, with 21 million audience impressions. Among the early supporters is WDCG Raleigh, N.C., which has already spun the track 303 times and is one of the first stations to research the song with its core listeners. Kip Taylor, PD at WDCG, says, "The song is No. 11 out of 35 songs being tested among females 21-37. 'You Get What You Give' is one of the most universal pop-sounding records of the year. People who like dance music and people who like rock music both like it."

The song is airing simultaneously at top 40 mainstream, adult top 40, and modern rock stations, which is atypical for an unknown act.

HOT 100 HAPPENINGS: When Billboard ushers in the new and improved Hot 100 in the Dec. 5 issue, there will be a couple other changes in the magazine. Bubbling Under will no longer print but will appear exclusively on Billboard Online and the Billboard Information Network. A new top 40 airplay chart, Top 40 Tracks, combining Broadcast Data Systems-monitored airplay of mainstream top 40, rhythmic top 40, and adult top 40 stations, will debut in the Programming section. Unlike the other radio charts that appear in the Programming section, this chart will rank titles by audience impressions, not spins.

With the inclusion of airplay-only tracks, about half the titles on the new Hot 100 will have retail accompaniments. The titles that are commercially available will be designated by a black star printed to the right of the title. The first week that retail points kick in, the star will be red. In that way, chart watchers will know which songs have commercial singles and when a single first becomes available.

CREATIVE COALITION HONORS VH1'S SYKES FOR SAVE THE MUSIC

(Continued from page 1)

Atlantic Records' Jewel, who has just released her second album, "Spirit." Sykes' award will be presented by Don Henley, himself an activist for environmental protection and other causes.

Actor William Baldwin, who began a two-year term as president of the Creative Coalition in January, says, "Because of John's work in the area of arts advocacy with VH1 Save the Music, he is perfectly suited to be recognized by the Creative Coalition."

Sykes says he is honored to be receiving the award and especially happy to receive it from Henley.

"It's an honor to get the award from Don, because he is an artist who has given not only money but countless hours of his time to organizations and people he believes in," says Sykes. "He's a guy who's made millions and given back millions."

Sykes says the idea for Save the Music started when he visited a New York public school and saw enthusiasm for music among students but also disarray in the school's music department.

"I looked around, and instead of seeing despondent children and bad seeds, I saw motivated young kids who wanted to learn," recalls Sykes. "I also saw the fifth-grade orchestra play Beethoven and, unfortunately, the instruments were falling apart and the school was about to close the program down. It was a shame that at a time when research was coming to light that shows that music education actually helps wire a child's brain and helps kids score higher, these music programs were being cut back."

Creative Coalition executive director Robin Bronk shares Sykes' conviction that music and arts education are vital to a student curriculum.

"We need to bring art in every

shape or form—visual, creative, musical—back into public schools," she says. "Art is an absolutely necessary component of the curriculum that develops every skill a child has."

In addition to Sykes, other Spotlight Award recipients at the Nov. 30 event in New York will include Ted Danson for his work

that's not the case. All the credibility and respect for those professions are in the toilet. But celebrity, for some reason, is given a disproportionate amount of emphasis. It's a sad reality and a sad commentary on the times we live in. But let's acknowledge this, let's harness it, and let's turn it around and use it constructively."

Popular entertainment figures have been on the front line of the Creative Coalition since its inception nine years ago—past presidents include co-founder Alec Baldwin



SYKES

'There is a tremendous opportunity for celebrity advocacy. Let's harness it and use it'

with the American Oceans Campaign and Mary Steenburgen for her dedication to the Elizabeth Glaser Pediatric AIDS Foundation. Furthermore, the Creative Coalition will present its Christopher Reeve First Amendment Award to former National Endowment for the Arts chairwoman Jane Alexander.

Highlighted by Jewel's set, the star-studded event will be hosted by Nathan Lane and include presentations by Reeve, Robert Kennedy Jr., and Jonathan Demme.

Baldwin says the Creative Coalition's celebrity orientation is the key to its success on many fronts, ranging from First Amendment rights and arts advocacy to children's education and environmental issues. Recently, Kennedy praised the Coalition for its role in the passage of the New York Watershed Agreement, a clean-water act.

"There's a tremendous opportunity for celebrity advocacy," says Baldwin. "Doctors, lawyers, teachers, politicians, and artists all used to be held in equal high regard 50 years ago, and now

(William's older brother), Reeve, Blair Brown, and Ron Silver—yet the organization also includes behind-the-scenes professionals.

"We work both sides of the camera and both sides of the aisle," says Bronk.

Rap star Chuck D, who is on the advisory board of the Creative Coalition and recently participated in a Coalition-sponsored anti-gun-violence event, says, "Guys like the Baldwins come to the table to be active, and they can influence people at the highest bracket of society a little quicker than other organizations can. The Baldwins are something else. They actually roll up their sleeves."

On tap for the Coalition's 10th anniversary next year are a party at the Tony Awards in June and a star-studded concert in November. Then, in 2000, the Coalition will host televised forums and debates at the Democratic and Republican national conventions, as it did in 1992 and 1996.

Other issues on the Creative Coalition's agenda include campaign-finance reform. Bronk says, "We believe that money and the influence of money in our political system represents one of the biggest threats to the democratic process."

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	5	AS LONG AS I LIVE	DANESHA STARR FEAT. ROME (MCA/CONCORD JURY/INTERSCOPE)
2	—	1	FLY (THE ANGEL SONG)	THE WILKINSONS (GANT/NASHVILLE/REPRISE (NASHVILLE))
3	6	4	THE REAL ONE	THE 2 LIVE CREW FEAT. ICE-T (LIL' JOE)
4	13	4	TALK SHOW SHHH!	SHAE JONES (M3/UNIVERSAL)
5	1	9	I WILL STAND	KENNY CHESNEY (BNA/RLG)
6	—	1	RUFF RYDERS' ANTHEM	DMX (RUFF RYDERS/DEF JAM/MERCURY)
7	4	4	LOVE OF A LIFETIME	COLLAGE (METROPOLITAN)
8	7	3	HOLD ON TO ME	JOHN MICHAEL MONTGOMERY (ATLANTIC (NASHVILLE))
9	22	2	DO IT AGAIN	RAZOR N' GUIDO (GROOVICIOUS/STRICTLY RHYTHM)
10	8	6	THERE YOU HAVE IT	BLACKHAWK (ARISTA NASHVILLE)
11	—	2	UNCUT, PURE	BIG DADDY KANE (THE LABEL/BLACKHEART/MERCURY)
12	11	4	TOPS DROP	FAT PAT (WRECKSHOP)
13	14	2	TRAVELLIN' MAN	DJ HONDA FEAT. MOS DEF (RELATIVITY)

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

RIAA SAYS INDUSTRY WILL JOIN TO STOP INTERNET PIRACY

(Continued from page 6)

use, but she added that on the issue of security, the companies "must draw together much as the credit card companies have done" to share security technologies.

"The record industry is now starting to look at those models, she said, adding that she "expects to see announcements coming up soon, in two or three weeks."

She told Billboard that the industry decision is "past the dialogue stage and more at the action stage."

In her speech, Rosen said that the U.S. ratification of the digital-age World Intellectual Property Organisation copyright treaties will help stem some piracy but that other infringers, including those originating largely on U.S. college campuses, "are going to hinder the emergence of a legitimate retail music market

on the Internet."

In addition to notifying non-student-run sites about the illegality of unauthorized music use and, in some cases, filing copyright infringement lawsuits, Rosen said that "we've found that many times, students [mistakenly] believe music archive sites actually benefit their favorite recording artists." In response, she said, the RIAA has developed a "nonthreatening educational campaign" called Soundbyting that will be brought to college campuses.

Quoting reports that predict E-commerce between businesses and consumers growing to \$46 billion by 2001 and business-to-business commerce between \$200 billion and \$300 billion in that period, Rosen said that the industry "can't continue to foster legitimate commerce online

when there is such a pirate problem."

As an example, she said that she asked the RIAA's anti-piracy staff to conduct a quick search one afternoon for music archive sites. "In a single afternoon," she added, "using common search engines and visiting several relay chat rooms, we discovered 80 sites with some 20,000 illicit sound recordings."

Attendees at the conference included top European and American economists, criminal law specialists, and intellectual property officials, including Arthur Sackler, VP of law and public policy at Time Warner, and Bruce Lehman, assistant secretary of commerce and commissioner of patents and trademarks and the Clinton administration's top intellectual property policy guru.

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 28, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	—	2	ALANIS MORISSETTE MAVERICK/REPRISE 47094/WARNER BROS. (10.98/17.98) 2 weeks at No. 1	***No. 1*** SUPPOSED FORMER INFATUATION JUNKIE	1
2	NEW	1	1	R. KELLY JIVE 61625* (19.98/24.98)	***HOT SHOT DEBUT*** R.	2
3	4	—	2	CELINE DION 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	***GREATEST GAINER*** THESE ARE SPECIAL TIMES	3
4	3	1	7	JAY-Z ▲ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
5	2	—	2	U2 ISLAND 524612 (24.98 EQ CD)	THE BEST OF 1980-1990/THE B-SIDES	2
6	6	7	34	'N SYNC ▲ RCA 67613 (10.98/16.98)	'N SYNC	2
7	NEW	1	1	'N SYNC RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS	7
8	9	5	54	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
9	8	2	3	DRU HILL UNIVERSITY 524542/ISLAND (10.98 EQ/17.98)	ENTER THE DRU	2
10	11	10	66	BACKSTREET BOYS ▲ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
11	5	—	2	SOUNDTRACK DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	5
12	10	4	12	LAURYN HILL ▲ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
13	12	11	42	DIXIE CHICKS ▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	10
14	14	16	23	BRANDY ▲ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
15	15	13	19	BARENAKED LADIES ▲ REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
16	7	—	2	MIA X NO LIMIT 53502*/PRIORITY (10.98/16.98)	MAMA DRAMA	7
17	18	12	7	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
18	22	22	26	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
19	20	17	8	GOO GOO DOLLS WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
20	NEW	1	1	112 BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
21	19	9	9	SOUNDTRACK DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
22	17	15	7	SHERYL CROW ▲ A&M 540959 (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
23	21	14	26	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
24	NEW	1	1	GEORGE MICHAEL EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
25	13	—	2	BECK BONG LOAD/DGC 25309/GEFFEN (10.98/16.98)	MUTATIONS	13
26	29	26	33	SOUNDTRACK ▲ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
27	NEW	1	1	BRUCE SPRINGSTEEN COLUMBIA 69475 (54.98 EQ/69.98)	TRACKS	27
28	25	18	12	ROB ZOMBIE ▲ GEFFEN 25212* (10.98/16.98)	HELLBILLY DELUXE	5
29	23	21	3	VARIOUS ARTISTS POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	21
30	26	19	7	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
31	27	24	13	KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/16.98)	FOLLOW THE LEADER	1
32	35	38	51	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
33	16	3	3	R.E.M. WARNER BROS. 47112* (10.98/16.98)	UP	3
34	28	28	6	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/16.98)	...HITS	18
35	NEW	1	1	RUSH ANTHEM/ATLANTIC 83122/AG (24.98 CD)	DIFFERENT STAGES	35
36	37	30	21	SOUNDTRACK ▲ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
37	31	25	18	BEASTIE BOYS ▲ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
38	30	23	21	THE BRIAN SETZER ORCHESTRA INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
39	NEW	1	1	PETE ROCK LOUD 67616*/ARISTA (10.98/16.98)	SOUL SURVIVOR	39
40	24	6	3	FAITH EVANS BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
41	33	27	22	SOUNDTRACK ▲ BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
42	41	45	30	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
43	32	—	2	HANSON MERCURY 538240 (11.98 EQ/17.98)	LIVE FROM ALBERTANE	32
44	87	—	2	SOUNDTRACK INTERSCOPE 90181 (10.98/17.98)	***PACESetter*** THE RUGRATS MOVIE	44
45	42	35	89	MATCHBOX 20 ▲ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
46	54	79	7	EVERLAST TOMMY BOY 1236 (11.98/16.98) HS	WHITEY FORD SINGS THE BLUES	46
47	46	37	59	CREED ▲ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
48	40	44	33	ALL SAINTS ▲ LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	40
49	52	51	15	EAGLE-EYE CHERRY ▲ WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	45
50	47	39	37	MADONNA ▲ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
51	49	41	6	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY ▲ EPIC 69600 (11.98 EQ/17.98)	VH1 DIVAS LIVE	21
52	43	29	9	MARILYN MANSON NOTHING 90273/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
53	48	34	10	HOLE ▲ DGC 25164/GEFFEN (10.98/16.98)	CELEBRITY SKIN	9
54	59	60	9	SHAWN MULLINS SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	54
55	50	43	12	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMES VOL. 4	20
56	56	53	84	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
57	NEW	1	1	U2 ISLAND 524613 (11.98 EQ/17.98)	THE BEST OF 1980-1990	57
58	NEW	1	1	VARIOUS ARTISTS POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	58
59	NEW	1	1	GHETTO COMMISSION NO LIMIT 50011*/PRIORITY (10.98/16.98)	WISE GUYS	59
60	58	50	6	CAKE CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
61	45	31	3	NEIL DIAMOND COLUMBIA 69540 (15.98 EQ/24.98)	THE MOVIE ALBUM: AS TIME GOES BY	31
62	64	61	23	EVE 6 ▲ RCA 67617 (10.98/16.98) HS	EVE 6	33
63	63	48	50	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
64	44	59	13	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	44
65	61	42	4	JONNY LANG A&M 540984 (10.98 EQ/16.98)	WANDER THIS WORLD	28
66	68	62	52	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
67	39	—	2	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
68	57	68	4	VARIOUS ARTISTS SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	57
69	62	58	30	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
70	36	—	2	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	36
71	53	32	6	BIZZY BONE ▲ MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	3
72	79	76	7	DEBORAH COX ARISTA 19022 (10.98/16.98) HS	ONE WISH	72
73	74	72	27	LENNY KRAVITZ ▲ VIRGIN 45605 (10.98/16.98)	5	36
74	69	77	3	VARIOUS ARTISTS ARISTA 19026 (10.98/16.98)	ULTIMATE DANCE PARTY 1999	69
75	38	—	2	CRUCIAL CONFLICT PALLAS 53163/UNIVERSAL (10.98/16.98)	GOOD SIDE BAD SIDE	38
76	72	74	58	EVERCLEAR ▲ CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
77	82	70	18	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
78	67	47	14	KELLY PRICE ▲ T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	15
79	75	99	3	SOUNDTRACK GEFFEN 25220 (10.98/17.98)	SABRINA THE TEENAGE WITCH	75
80	86	88	3	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL	80
81	81	71	70	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
82	84	66	4	TOBY KEITH MERCURY (NASHVILLE) 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	61
83	60	40	8	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	6
84	73	67	12	ALABAMA ▲ RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
85	76	57	11	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
86	66	46	6	CYPRESS HILL ▲ RUFFHOUSE 69037*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
87	55	20	3	MOTLEY CRUE MOTLEY 78002/BEYOND (10.98/17.98)	GREATEST HITS	20
88	34	—	2	THE ROLLING STONES VIRGIN 46740 (12.98/17.98)	NO SECURITY	34
89	109	—	2	BEE GEES POLYDOR 559220/A&M (10.98 EQ/17.98)	ONE NIGHT ONLY	89
90	70	33	4	BLACK SABBATH EPIC 69115 (15.98 EQ/24.98)	REUNION	11
91	71	36	4	AEROSMITH GEFFEN 25221 (16.98/21.98)	A LITTLE SOUTH OF SANITY	12
92	89	100	3	98 DEGREES MOTOWN 530956 (10.98 EQ/16.98)	98 DEGREES AND RISING	89
93	93	94	54	SPICE GIRLS ▲ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
94	92	75	83	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
95	78	52	5	SOUNDTRACK WARNER SUNSET/REPRISE 47140/WARNER BROS. (10.98/17.98)	PRACTICAL MAGIC	36
96	88	69	12	SOUNDTRACK ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC	2
97	90	64	58	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
98	101	101	6	JOHN MELLENCAMP ▲ COLUMBIA 69602* (11.98 EQ/17.98)	JOHN MELLENCAMP	41
99	83	65	15	SNOOP DOGG ▲ NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
100	85	56	9	HOOTIE & THE BLOWFISH ▲ ATLANTIC 83136*/AG (10.98/16.98)	MUSICAL CHAIRS	4
101	96	102	93	SPICE GIRLS ▲ VIRGIN 42174* (10.98/16.98)	SPICE	1
102	98	93	49	SOUNDTRACK ▲ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
103	80	49	7	A TRIBE CALLED QUEST ▲ JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
104	95	83	29	DAVE MATTHEWS BAND ▲ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
105	133	—	2	SOUNDTRACK 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	105
106	65	8	3	PHISH ELEKTRA 62297*/EEG (10.98/16.98)	THE STORY OF THE GHOST	8

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. † indicates past or present Heatseeker title. ‡ indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
107	91	63	4	DEANA CARTER CAPITOL (NASHVILLE) 21142/CAPITOL NASHVILLE (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	57
108	126	177	3	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA MCA NASHVILLE 70038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	108
109	NEW		1	SOUNDTRACK HOLLYWOOD 162157 (10.98 EQ/17.98)	THE WATERBOY	109
110	102	91	24	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
111	135	166	35	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	100
112	110	73	6	MACK 10 HOO BANGIN' 53512*/PRIORITY (10.98/16.98)	THE RECIPE	15
113	106	97	76	TIM MCGRAW ▲ CURB 77686 (10.98/16.98)	EVERYWHERE	2
114	107	96	61	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
115	51	—	2	OASIS EPIC 69647 (11.98 EQ/16.98)	THE MASTERPLAN	51
116	114	114	12	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	114
117	77	—	2	311 CAPRICORN 538263/MERCURY (10.98 EQ/16.98)	LIVE	77
118	113	98	20	MARK WILLS ● MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	74
119	94	78	8	KISS ● MERCURY 558992 (11.98 EQ/19.98)	PSYCHO-CIRCUS	3
120	130	183	3	MICHAEL W. SMITH REUNION 10015/JIVE (10.98/16.98)	CHRISTMASTIME	120
121	103	87	25	MASTER P ▲ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
122	NEW		1	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98) HS	THEY NEVER SAW ME COMING	122
123	108	92	23	RAMMSTEIN ● MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) HS	SEHNSUCHT	45
124	118	105	41	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
125	105	81	17	JERMAINE DUPRI ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	3
126	111	86	8	DC TALK FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
127	117	95	40	CHERRY POPPIN' DADDIES ▲ MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	17
128	129	125	27	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
129	97	55	3	PRAS RUFFHOUSE 69516*/COLUMBIA (10.98 EQ/16.98)	GHETTO SUPASTAR	55
130	125	113	51	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
131	112	108	9	BETTE MIDLER WARNER BROS. 47078 (10.98/17.98)	BATHHOUSE BETTY	32
132	116	119	17	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
133	NEW		1	BARRY MANILOW ARISTA 19033 (10.98/17.98)	MANILOW SINGS SINATRA	133
134	124	106	24	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
135	121	116	6	DEPECHE MODE MUTE/REPRISE 47110/WARNER BROS. (17.98/24.98)	THE SINGLES 86>98	38
136	123	132	33	EDWIN MCCAIN ● LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	73
137	115	80	6	KURUPT ANTRA 540963/A&M (10.98 EQ/17.98)	KURUPTION!	8
138	128	115	17	SOUNDTRACK ● MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
139	NEW		1	CHER WARNER BROS. 47121 (10.98/16.98)	BELIEVE	139
140	119	90	5	VARIOUS ARTISTS BAD BOY 73022*/ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	51
141	152	143	35	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
142	104	54	4	GAMBINO FAMILY NO LIMIT 50718*/PRIORITY (10.98/16.98)	GHETTO ORGANIZED	17
143	156	147	28	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
144	120	82	4	AARON HALL MCA 11778 (10.98/16.98)	INSIDE OF YOU	55
145	99	—	2	JOHN LENNON CAPITOL 30614 (72.98 CD)	JOHN LENNON ANTHOLOGY	99
146	139	121	36	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
147	127	136	3	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES	127
148	140	118	14	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
149	148	130	30	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
150	138	123	48	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	37
151	142	109	8	FLIPMODE SQUAD ● FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	15
152	131	89	4	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	71

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 20	Creed 47	FlipMode Squad 151	Juvenile 70
311 117	Sheryl Crow 22	The Flys 194	K-Ci & JoJo 165
98 Degrees 92	Crucial Conflict 75	Kirk Franklin 30	Toby Keith 82
Aerosmith 91	Cypress Hill 86	Gambino Family 142	R. Kelly 2
Alabama 84	dc Talk 126	Garbage 128	Kiss 119
All Saints 48	Depeche Mode 135	Ghetto Commission 59	Korn 31
Backstreet Boys 10	Diamond Rio 191	Vince Gill 148	Lenny Kravitz 73
Barenaked Ladies 15, 200	Neil Diamond 61	Vince Gill With Patrick Williams And His Orchestra 108	Kurupt 137
Beastie Boys 37	Celine Dion 3, 66	Goo Goo Dolls 19	Jonny Lang 65
Beck 25	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey 51	Green Day 197	Kenny Lattimore 152
Big Bad Voodoo Daddy 166	Dixie Chicks 13	Aaron Hall 144	John Lennon 145
Bizzy Bone 71	DMX 18	Hanson 43	Gerald Levert 132
Black Sabbath 90	Dru Hill 9	Jimmi Hendrix 172	Limp Bizkit 111
Andrea Bocelli 63, 193	Jermaine Dupri 125	Faith Hill 42	Mack 10 112
Brandy 14	Bob Dylan 185	Laurny Hill 12	Madonna 50
Brooks & Dunn 110	Bill Engvall 171	Hole 53	Barry Manilow 133
Garth Brooks 130, 143	Faith Evans 40	Hootie & The Blowfish 100	Mannheim Steamroller 80
Cake 60	Eye 6 62	Enrique Iglesias 198	Marilyn Manson 52
Deana Carter 107	Everclear 76	Natalie Imbruglia 146	Master P 121, 162
Cher 139	Everlast 46	Insane Clown Posse 174	Matchbox 20 45
Cherry Poppin' Daddies 127	Fastball 186	Chris Isaak 156	Dave Matthews Band 104
Eagle-Eye Cherry 49	Five 153	Alan Jackson 85	Martina McBride 168
Chicago 178	Fleetwood Mac 187	Janet 97	Edwin McCain 136
Phil Collins 34		Jay-Z 4	Reba McEntire 134
Deborah Cox 72			Tim McGraw 113
			Sarah McLachlan 81

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
153	166	155	14	FIVE ARISTA 19003 (10.98/16.98) HS	FIVE	112
154	144	122	22	MONSTER MAGNET A&M 540908 (10.98 EQ/16.98) HS	POWERTRIP	97
155	NEW		1	PORTISHEAD GO! BEAT 559424/LONDON (10.98 EQ/16.98)	PNYC: PORTISHEAD ROSELAND NYC LIVE	155
156	132	117	8	CHRIS ISAAK REPRISE 46849/WARNER BROS. (10.98/16.98)	SPEAK OF THE DEVIL	41
157	153	127	34	SEMISONIC ● MCA 11733 (10.98/16.98) HS	FEELING STRANGELY FINE	43
158	163	160	28	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
159	176	145	10	VARIOUS ARTISTS BEAST 5653/SIMITAR (10.98/16.98)	NEXT GENERATION SWING	105
160	RE-ENTRY		29	JOHN MELLENCAMP ▲ MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
161	136	85	7	VARIOUS ARTISTS ● NO LIMIT 53505*/PRIORITY (10.98/16.98)	MEAN GREEN — MAJOR PLAYERS COMPILATION	9
162	147	137	64	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
163	RE-ENTRY		21	SOUNDTRACK ▲ EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	2
164	134	104	7	SOUNDTRACK DREAMWORKS 50033/GEFFEN (17.98 CD)	A NIGHT AT THE ROXBURY	95
165	159	165	74	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
166	168	140	38	BIG BAD VOODOO DADDY ● COOLSVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VOODOO DADDY	47
167	175	141	15	POINT OF GRACE WORD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
168	NEW		1	MARTINA MCBRIDE RCA (NASHVILLE) 67654/RG (10.98/16.98)	WHITE CHRISTMAS	168
169	164	151	26	NATALIE MERCHANT ▲ ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
170	170	144	23	VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
171	167	150	5	BILL ENGVALL WARNER BROS. (NASHVILLE) 47090 (10.98/16.98)	DORKFISH	119
172	172	—	2	JIMI HENDRIX EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	172
173	177	174	52	METALLICA ▲ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
174	155	138	64	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
175	143	175	7	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?	131
176	145	124	19	NOREAGA ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	3
177	157	133	28	VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
178	NEW		1	CHICAGO CHICAGO 93449 (21.98 CD)	CHICAGO 25	178
179	122	84	3	VARIOUS ARTISTS POLYGRAM TV/DEF JAM 538176*/MERCURY (10.98 EQ/17.98)	DEF JAM SURVIVAL OF THE ILLEST: LIVE FROM 125—N.Y.C.	84
180	161	126	14	LUTHER VANDROSS VIRGIN 46089 (11.98/17.98)	I KNOW	26
181	158	135	39	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
182	162	139	27	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
183	160	128	18	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	33
184	150	112	6	TWISTA & THE SPEED KNOT MOBSTAZ CREATOR'S WAY/ATLANTIC 83142*/AG (10.98/16.98)	MOBSTABILITY	34
185	149	107	5	BOB DYLAN LEGACY 65759/COLUMBIA (29.98 EQ CD)	BOB DYLAN LIVE 1966: THE 'ROYAL ALBERT HALL' CONCERT	31
186	169	158	36	FASTBALL ▲ HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
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188	171	161	14	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98) HS	JENNIFER PAIGE	139
189	174	134	6	VARIOUS ARTISTS TOMMY BOY 1267 (11.98/16.98)	MTV PARTY TO GO PLATINUM MIX	100
190	165	—	2	RUSTED ROOT MERCURY 538283 (10.98 EQ/16.98)	RUSTED ROOT	165
191	192	184	16	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
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SANDOVAL GAINS U.S. CITIZENSHIP

(Continued from page 7)

and the White House as recently as this summer, according to Hilary Rosen, RIAA president/CEO.

Intercession efforts began last May, when former RIAA chairman/CEO Jay Berman and Rosen wrote to President Clinton to "express both our personal astonishment and that of the U.S. recording industry" that Sandoval's citizenship application had been denied by the Miami office of the INS. They asked the president to "do everything in your power to remedy this outrage."

The RIAA wrote a similar letter to the Justice Department's INS commissioner, Doris Meissner, and met with key legislators on Capitol Hill to rally support for the recording artist (Billboard, May 17, 1997).

Rosen, commenting on the success of Sandoval's appeal, says, "It's wonderful. Great news. He's a terrific guy."

INS' Komis declines to comment on whether White House interces-

sion influenced the decision. "I can't be any more specific, because Mr. Sandoval is covered under the privacy laws," she says.

A spokesman for the National Security Agency, which handles White House foreign affairs matters, says, "I wouldn't say there wasn't a phone call or two." He added that overall, the White House "of course was in touch with the details of the case, but it was handled by the appropriate agency, and we are pleased with the outcome."

"I want to thank everyone who helped," Sandoval says. "I'm so grateful for the solidarity. I didn't deserve the problems. All I've done since I came here is work hard."

After defecting, Sandoval took refuge in the U.S. embassy in Rome. He then called Gillespie, who contacted the White House. Former Vice President Dan Quayle helped facilitate the defection, and the U.S. soon granted Sandoval political asylum.

The Cuban jazz star, who plays all the major U.S. and international jazz festivals, is well-known in official Washington circles, having played at the White House, the Kennedy Center for the Performing Arts, and at a Democratic National Committee meeting here.

MCDONALD'S

(Continued from page 6)

year-old heartthrob son of superstar crooner Julio, will serve as spokesman for McDonald's HACER scholarship program, which provides college tuition for Hispanic students.

The 33-city Enrique Iglesias Cosas Del Amor McDonald's U.S. tour kicks off Jan. 16, 1999, in Orlando, Fla., and wraps up Aug. 13 in Anaheim, Calif. Stops on the trek include Milwaukee, Philadelphia, and Denver, as well as cities with established Latino populations, such as Houston, San Diego, and Miami, where Iglesias will perform on Valentine's Day.

Iglesias, who shared an order of french fries with a man dressed as McDonald's mascot Ronald McDonald, says the tour—his third in the U.S.—will be the most important of his career.

Moreover, the Spanish pop idol notes that he is playing more cities and larger venues than during his extravagantly produced Vivir tour, which took place in 1996-97.

Signed to Fonovisa since 1995, Iglesias has been one of the hottest artists in the domestic Latin market in the past three years. All three of his ballad-laden albums, including his latest, "Cosas Del Amor," have topped The Billboard Latin 50.

Further, Iglesias has scaled Hot Latin Tracks nine times, the second-highest tally of No. 1's on the chart, second only to the 12 chart-toppers notched by WEA Latina idol Luis Miguel.

Assistance in preparing this story was provided by John Lannert.

SFX, TICKETMASTER STRIKE LONG-TERM DEAL

(Continued from page 3)

SFX events account for about 30 million tickets a year, but "that third 10 million, the single tickets from outlets and phones, that was the real key" to the deal, Barnes says.

Ticketmaster will automate all of the SFX facilities with its ticketing system, Barnes says. "In our opinion, Ticketmaster is the best ticketing system in the world," he says.

Financially, the SFX/Ticketmaster deal is set up similarly to Ticketmaster's arrangements with other clients across the country.

"We charge a service charge, and they receive royalties," Barnes says. "The overall deal is with volume rebates."

As big as this deal may be, immediate impact on the industry would appear hard to detect, according to some observers.

"If anything, it shows that SFX probably isn't going to rule the world as some people have thought," says Peter Luukko, president of Comcast-Spectacor Facilities, which includes Philadelphia's First Union Center.

"I think the ticketing business isn't easy to get into; there is a lot of overhead and upfront costs," he adds. "SFX controls many venues, but it is a small percentage of the venues in the country. SFX paranoia has been a little overrated."

AMAZON.COM STARTS SELLING VHS, DVD TITLES ON INTERNET

(Continued from page 3)

says the DVD prices will remain standard. "It's not a [start-up] teaser," he says.

The pricing approach is consistent with the company's music and book businesses.

Amazon.com's video and DVD store will not offer adult titles, and all R-rated product will carry warning stickers. Fulfillment will be handled by Amazon.com's two in-house warehouses.

Amazon.com's entry into the video and DVD online market is reason for concern to some online retailers, who offer many of the same titles and pricing discounts.

"We're all concerned because Amazon is the largest," says DVD Empire president Jeff Rix. "They're going to take some of the market, but they're more focused on VHS and they don't carry adult DVD, so they won't affect us because of that."

Rix says that although only 25% of DVD Empire's unit shipments are adult, half of its profits come from adult titles.

Reel.com CEO Julie Wainwright says that Amazon.com's move into video comes as no surprise.

"The reality is we don't want them as a competitor, because in the short term they have 4.5 million customers," she says. "But in the long term, we have access to 26 million customers through Hollywood Video."

Hollywood Video, the second-largest video chain in the U.S., with more than 1,100 stores, acquired Reel.com in August (Billboard, Aug. 15).

Wainwright says Reel.com has a "long-term advantage" and will start an E-mail campaign, among other initiatives, in Hollywood's stores this fourth quarter in an effort to sign up more customers.

In addition to offering competitive pricing and wide selection, Amazon.com's video area features hundreds of sub-categories to easily pinpoint titles. Information on each title is compiled by the Internet Movie Database (IMDb), which

Amazon.com acquired in April. Considered one of the leading informational services on the World Wide Web, IMDb has a database of more than 160,000 movies.

"Since acquiring IMDb, we've been working to bring as much expertise to our site as possible," says Payne. "We want our customers to know this is the best site to find and buy videos, and launching in the fourth quarter is the perfect time."

In addition to adding video, Amazon.com has opened a gift section offering everything from Barbie dolls to high-tech gadgets such as a global positioning system.

The gift items will also be stocked in Amazon.com's two fulfillment warehouses to combine multiple-item orders across the book, video, and music categories.

In the wake of the news about these business initiatives, Amazon.com's Nasdaq-traded stock jumped \$22.25 to close at \$148.50 Nov. 17.

BETWEEN THE BULLETS™



by Geoff Mayfield

SUPER TUESDAY: From NBC's "Today," NPR, MTV, and USA Today to your local newspaper and nightly newscast, the word went out that Nov. 17 was a "Super Tuesday" at music stores. Expected to emerge as the "Superman" of the day's thick release schedule is **Garth Brooks**, with **Pat Quigley**, president of Capitol's Nashville division, saying that first-day numbers bolster confidence that the country phenomenon will end up "plus or minus 10% of our goal." That goal, says Quigley, was 1 million units for the first week, not the first day. If you carefully read the story this magazine recently ran about the live Brooks album, you'll see the much-trumpeted claim of a million in one day was attributed to Wal-Mart, not Brooks or Quigley (Billboard, Oct. 24).

Brooks played "The Tonight Show With Jay Leno" Nov. 16, did a chain-wide closed-circuit show for Wal-Mart on the release date, and turned in three one-hour shows for NBC during prime time Nov. 18.

Sources say that first-day numbers from five national music retail chains put Brooks in the neighborhood of 52,000 units, but he is expected to fetch a bulk of his sales from mass merchants, where, aside from 26,000 units attributed to Target Stores, opening-day data were sketchy at press time. While Brooks will easily carry racked stores, look for **Wu-Tang Clan's Method Man** to be the top gun among music retailers. At a sample of six chains (including Target), the rapper wrapped up opening-day sales exceeding 120,000 copies, which could put him in the range of 500,000 for the week.

The folksy **Jewel** and rockers **the Offspring** are in line for the third- and fourth-highest debuts, respectively. Combined first-day sales from Best Buy, Blockbuster, Camelot Music, the Musicland Group, Target, and Trans World Entertainment were about 50,200 for the former and more than 33,000 for the latter, suggesting that Jewel could start at 250,000 or more for the week, with the Offspring looking at possibly 200,000 or more.

In the battle of the divas, opening-day sales put **Mariah Carey's** hits collection above the new **Whitney Houston** album. At the above-mentioned chains, Carey had first-day sales of around 25,000, with Houston fetching about 16,000. Both figure to debut with totals in excess of 120,000 units.

Each of these six albums figures to debut in the top 10, which would tie the all-time Billboard 200 record set in this year's Oct. 17 issue.

TIMES TWO: A second-week decline of 43% still leaves **Alanis Morissette** with a handsome sum of 268,000 units, more than enough to retain the top slot on The Billboard 200. Entering at No. 2, trailing Morissette by a little more than 50,000 units, is **R. Kelly** (216,000 units).

If you are a person who says the glass is half-empty, you'll chime in that Kelly's first-day numbers suggested a bigger opening-week total. If you say the glass is half-full, you'll point out this is the second consecutive Kelly set to start in the 200,000-plus club, as his last one debuted at No. 1 in 1995 with 248,000 pieces. I just wonder how much larger this one might have started if it had been a single-disc album rather than a higher-priced double set. Of course, the same question could be asked about the **George Michael** hits set, which opens at No. 24 with 50,000 units.

Starting at No. 27 is **Bruce Springsteen's** box (46,500 units), far from the fanfare that accompanied his 1986 live box but still earning the distinction of being just the third boxed set to reach the top 30 in the SoundScan era. **Metallica** placed a pricey audio-and-video combo at No. 26 in the Dec. 11, 1993, issue (52,000 units). Since the May 1991 switch to SoundScan data, the granddaddy of all boxes comes from the man who figures to dominate next issue's chart, **Garth Brooks**. In this year's May 23 issue, his "Limited Series" sold more than 372,000 units in week one, joining 1986's "Bruce Springsteen & The E Street Band Live/1975-85" as the only boxed sets in Billboard 200 history to bow at No. 1.

EARLY ORNAMENTS: At a time when most consumers haven't even purchased their Thanksgiving turkeys, we find two Christmas albums in The Billboard 200's top 10. **Celine Dion's** seasonal offering, which bowed last issue, wins this issue's Greatest Gainer as it jumps 4-3 (163,000 units, 29% more than the prior issue), while **'N Sync** starts at No. 7 (117,500 units), just shy of its debut album's rank (129,000, a 22% gain).

By comparison, there were no Christmas albums in the top 10 during the comparable weeks of 1997 and '96. **Mannheim Steamroller's** "Christmas Live" held the highest placement among holiday albums, at No. 56 in the Nov. 29, 1997, Billboard, while **Michael Bolton's** "This Is The Time—The Christmas Album" had a seasonal peak at No. 38 on the Nov. 30 1996, chart. In the Dec. 2, 1995, Billboard, Mannheim's "Christmas In The Aire" jumped 15-10, making it the lone holiday title in that issue's top 10.

While we're trimming the tree here, please note that this issue marks the return of the Top Christmas Albums chart (see story, page 6).

RETAILERS HAVE A MIXED REPORT CARD ON 'SUPER TUESDAY'

(Continued from page 1)

A few merchants admit that they were disappointed with the results because all the Super Tuesday hoopla had led them to expect 20%-30% sales increases over last year.

Some retailers were estimating that first-week sales of Brooks' two-CD live set, "Garth Brooks: Double Live" (Capitol Nashville), could reach 1.2 million units in the U.S., which would be a record for a debut week. At the mass merchandisers like Kmart and Wal-Mart, Brooks' title clearly was the winner.

But many specialty retailers report that rapper Method Man's "Tical 2000: Judgement Day" (Def Jam) far outsold the other new releases.

Although SoundScan figures for the week's sales will not be available until Wednesday (25), many retailers gave estimates of first-week unit numbers. Their projections were as follows: Method Man, 500,000-700,000; Brooks, 850,000-1.2 million; Jewel's "Spirit" (Atlantic), 300,000; Mariah Carey's "#1's" (Columbia), 150,000-200,000; Houston's "My Love Is Your Love" (Arista), 100,000-200,000.

Some surprises on Tuesday, according to retailers, were the new titles by Seal, "Human Being" (Warner Bros.), and the Offspring, "Americana" (Columbia). Retailers estimated first-week sales of 250,000-300,000 for the Offspring release.

A few merchants say that the range of new albums from hot acts across various genres bodes well for a healthy holiday season.

Marcia Appel, senior VP of corporate advertising and communications for the Musicland Group, the largest

specialty music retailer in the U.S., with more than 1,000 stores selling music, says, "So many of these titles are appropriate throughout the holidays. It's going to be a long Tuesday."

Retailers reported no shortages of product on so-called Super Tuesday, a tribute to improved inventory management systems and buying practices at most chains.

Jim Litwak, executive VP of merchandising and marketing for Trans World Entertainment, says, "It was delightful to see that our inventory was absolutely terrific. We weren't on the phone Wednesday morning calling for product."

And, except for the Brooks title, there were no reports of low-ball pricing. Most new albums were offered at a sale price of \$13.99 for a \$16.98 list. But some merchants were selling the Brooks set for less than \$14, even though its list price was about \$26.

Some chains say they did not sell as much of Brooks' set as they could have because they were unwilling to match the mass merchants' price, which was just cents above the wholesale cost.

Len Cosimano, VP of merchandising at the 249-unit Borders Books & Music, says, "We took a price stand and sold it at \$17.99." "Double Live" was No. 3 at Borders.

Cliff Gerken, music buyer for the Nashville-based Ernest Tubbs Record Shops, says, "We're an exclusively country chain, so of course the Garth was our No. 1 for [Tuesday]." The retailer priced it at \$24.98. "We're more of a tourist-oriented company, and all our stores are in country music meccas, so we're not in a position to give it away."

GARGANTUAN GARTH

As expected, Brooks' album cleaned up at Wal-Mart, sparked by a Nov. 17 concert beamed live by satellite to the chain's stores around the country.

"We're right on track for a million records the first week," says Pat Quigley, president of Capitol's Nashville division. "But a lot of things still have to go our way for that to happen." The figure would establish a new first-week sales record for the SoundScan era, surpassing Pearl Jam's "Vs.," which moved 950,000 units during its first week in stores in 1993.

Quigley adds that he's "not at all disappointed" that Wal-Mart did not sell 1 million records the first day, an aim the mass merchant reportedly cited (Billboard, Oct. 24). "Wal-Mart never intended to sell that many the first day," says Quigley, "but they were right in tune with our goals."

A representative from Anderson Merchandisers, which racks about two-thirds of Wal-Mart's 2,400 stores, declined to give sales figures, but a Wal-Mart spokesman said the Brooks title set the mark for "the largest single-day music sales in the history of our company."

Peter Cline, president of Handleman Entertainment Resources, which racks more than 4,400 stores in the U.S., including Wal-Mart and Kmart, says, "Clearly Garth had a great day. We had our people in 96% of our stores [Tuesday] to make sure the new releases were out there."

Dennis Wigent, director of inter-

nal communications at Kmart, says, "Garth met expectations, but barely. Our thinking is that a wider group of retailers got involved in this album and spread more of the sales out."

Some retailers point out that Brooks' sales would likely get a boost over the weekend after his prime-time TV special Nov. 18.

John Grandoni, VP of purchasing for the 169-store National Record Mart, says overall sales met expectations on Tuesday, ahead of the previous year's by "low double digits."

But, Grandoni adds, "in all honesty, we were expecting more." He says sales were not as high as some retailers anticipated because many of the new releases were "adult records" that do not necessarily sell in big numbers on the first day.

At National Record Mart, for example, the top-selling album was by Method Man. Grandoni says the rapper's sales outpaced Brooks' by a 2-to-1 margin.

Eric Keil, VP of purchasing for the 10-store, South Plainfield, N.J.-based Compact Disc World, says, "Out of the box, Method Man ruled. This is what we've been seeing with the hot rap acts. They come out of the box really heavy. We were taken by surprise by the demand. We had to react quickly. PolyGram had the stock, we got it quickly, and the stores are ready to go. We didn't run out."

JEWEL SHINES

Jewel was the top seller at a number of chains on Tuesday, including Borders, but Cosimano was not surprised. "We were one of the retailers who broke her first record. Jewel's been someone special for us."

Chris Wester, head buyer of the four-store, Minneapolis-based Down in the Valley, also says that Jewel was the best seller on Tuesday. "As

RIGHTEOUS BABE'S DIFRANCO MOVES 'UP'

(Continued from page 13)

more" isn't standard fare. "I don't think KROQ [Los Angeles] would touch this song that opens with banjo and discusses my family turmoil and learning to love."

To help spread the word, retail will be supplied with flats and posters, while college radio will receive a vinyl EP of "Little Plastic Castle" remixes. DiFranco's 50,000-person mailing list will be updated via a new catalog containing tour dates, album information, and the latest wearable merchandise. Additionally, a periodic E-mail newsletter is sent out to update fans on her activities. Righteous Babe also plans to unleash an official World Wide Web site within the next year.

Having already appeared on the soundtracks to "My Best Friend's Wedding," "The Jackal," and "All Over Me," DiFranco is taking her love affair for film a step further in "Steal This Movie (Abbie!)," an independent biopic about Abbie Hoffman. Director Robert Greenwald commissioned DiFranco to write an underscore, record some '60s covers, and perhaps write an original song or two.

"My daughters think [DiFranco] walks on water and convinced me to listen," Greenwald says. "She's perfect for this film, as she is the heir to the

chain, we kind of underestimated it. I didn't think with this release that it would carry the weight that the new Alanis did."

"Jewel did great, right behind Garth," Keil adds. "We were ready for that. The demand had been shaping up for a long time."

At Trans World, which operates more than 600 music stores, Method Man was the top seller, followed by Jewel and Brooks.

Commenting on Houston's album, Trans World's Litwak says, "Whitney was a little soft, but it still could be a No. 1 album for Christmas. Arista's a very strong machine in terms of marketing its product. It's an album that's going to have a lot of legs."

At Trans World, the biggest surprises were the Seal and Offspring titles. At Borders, the No. 2 title on Nov. 17 was by Seal. "I think we'll be talking about Jewel and Seal next year," says Cosimano.

Keil adds, "Seal was ahead of Whitney. In fact, he was in the top 10 for us. We've always done well with Seal, and we were very pleased. We were disappointed with the Whitney. We'll have to see what happens for the week on that."

OFFSPRING SURPRISES

Musicland says that the top sellers on Tuesday (though declining to say in what order) were Jewel, Method Man, Brooks, Offspring, and Ice Cube. "The Offspring and Ice Cube didn't get a lot of coverage in the media, and people forgot about them, but they performed well," says Musicland's Appel.

Keil says, "We're more of a rock-based account, so the Offspring came out really strong. I've got to hand it to the label and distributor for their setup."

Bob Say, VP at the six-store, Los

likes of Woody Guthrie or Phil Ochs."

DiFranco's voice will also be heard in "The Mississippi River: River Of Song," a seven-part series of one-hour programs on Public Radio International and a four-part PBS TV documentary that she hosted.

Per usual, the Fleming/Tamulevich & Associates-booked DiFranco plans to be her own best promotional weapon by touring. She'll play in Australia in January, in Europe in February, and in the U.S. in March and next summer. Luckily for the newly hitched DiFranco, her husband, "Up" engineer Andrew Gilchrist, is part of her road crew.

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Billboard Gearing Up For Latin Music Conference

With Latin music growing twice as fast as the overall music industry, the size and importance of the Billboard International Latin Music Conference has been growing too! Plans for the 1999 conference are well under way, and it promises to be the biggest and best yet.

Now in its 10th year, the conference will be held April 20-22 at the Fontainebleau Hilton in Miami Beach. The event brings together over 400 prominent Latin music industry professionals, including record label executives, publishers, producers, distributors, retailers, artists, agents, and managers.

This year the conference will be enhanced by an expanded slate of panels and a non-stop schedule of showcases throughout Miami Beach, with new talent performing each evening. An invaluable part of Billboard's Latin Music Conference is the visibility it provides for per-

forming acts. Artists benefit from the international press coverage as well as the conference's reputation for launching careers!

Capping the event will be Billboard's sixth annual Latin Music Awards honoring the year's top Latin acts. The Awards show annually attracts an audience of close to 1,000 people and receives broad international press coverage. Top-name performers and award recipients have always made the show a memorable event; previous winners and performers include Gloria & Emilio Estefan, Jon Secada, José Feliciano, Marc Anthony, Selena, Herb Alpert, Tito Puente, Celia Cruz, and Cachao. Plans to televise this year's event are underway.

Early-bird registrations are available at a significant discount from the regular conference rate. For more information, call Michele Jacangelo Quigley at 212-536-5002.

forming acts. Artists benefit from the international press coverage as well as the conference's reputation for launching careers!

Madonna To Bring Up Curtain At Billboard Music Awards

Madonna has joined the roster of superstar performers scheduled for the 1998 Billboard Music Awards.

Aired live Dec. 7 from the MGM Grand Hotel in Las Vegas, the show will open with Madonna singing "The Power of Goodbye" from her triple-platinum album "Ray of Light."

Other scheduled performers

include Bette Midler, who will appear with the Royal Crown Revue from the Hard Rock Hotel, Hole, Natalie Imbruglia, Lauryn Hill, Shania Twain, and the Backstreet Boys. And if that isn't enough, Billboard and Fox plan to announce additional new performers in the coming days.

The two-hour special will air at 8 p.m. ET on Fox.

PERSONNEL DIRECTIONS

Jason Zasky has been named the managing editor of Musician. Zasky's career in the music industry dates back to 1995 when he held an editorial/print licensing position with Cherry Lane Music's magazine division. Since then, he has written for seven



national and international music publications, as well as a number of sports and general interest magazines.

Zasky holds a B.A. in philosophy and psychology from Emory University, and a one-year certificate from Musician's Institute.

Billboard Music Awards

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For more information, contact Sylvia Sirin at 212-536-5173

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Pendulum Takes A Divine Swing To Top

WHEN THE MEMBERS of Divine acknowledged they liked being compared to the most successful girl group of the rock era, the Supremes (AirWaves, Billboard, Oct. 17), they weren't far off the mark. Like that legendary Motown trio often did, the three teens in Divine find themselves on top of the Hot 100, as "Lately" moves 2-1, deposing Lauryn Hill's "Doo Wop (That Thing)" (Ruffhouse/Columbia) after two weeks.

"Lately," the 14th chart-topper in a year of rapid turnover, is not only the first No. 1 single for the group, but the first for the Pendulum and Red Ant labels, as well as producers John Howcott and Donald Parks and songwriters Will Baker and Chris Kelly. And of the 14 No. 1 singles this year, "Lately" is the ninth by an act having its first chart-topping hit. But of the nine, Divine is the only act reaching the pinnacle with its very first chart entry. ("Doo Wop" marks Hill's first solo appearance, but she had previously charted as part of the Fugees.)

"Lately" is the first No. 1 by a girl group since Spice Girls' "Wannabe" hit pole position in February 1997, and Divine is the sixth girl group to top the Hot 100 in the '90s, following Sweet Sensation, Wilson Phillips, SWV, TLC, and Spice Girls.

START OF SOMETHING 'BIG': After seven weeks at No. 1, Emilia's "Big Big World" (Rodeo/Universal) yields the top of the Swedish singles chart to E-Type's "Here I Go Again" (Stockholm). But Emilia should be consoled by making her U.S. debut at No. 92 on the Hot 100. The pan-Scandinavian hit also moves to No. 1 in Norway and holds at No. 2 in Denmark.

GLADLY 'MADLY': In its 52nd chart week, "Truly Madly Deeply" by Savage Garden (Columbia) falls to No. 27, its lowest position on the Hot 100 so far. That's because the single debuted the week of Dec. 6, 1997, at No. 26. As Michael Loibner of Graz, Austria, points out, "Truly" is the only one-sided single in the history of the Hot 100 to spend one year in the top 30. The only other single to do so was Jewel's "You Were Meant For Me"/"Foolish Games."



by Fred Bronson

'ANGEL' FLIGHT: For the second time this year, the same Celine Dion track appears on two of the top three albums on The Billboard 200. "I'm Your Angel" by R. Kelly and Dion is on Kelly's "R." album (Jive), which debuts at No. 2, and Dion's "These Are Special Times" (550 Music), which bullets 4-3. Earlier, "My Heart Will Go On" appeared on both the "Titanic" soundtrack and Dion's "Let's Talk About Love."

DO IT WITH VERVE: For the first time in its long history, the legendary Verve label tops Top Jazz Albums and Top Contemporary Jazz Albums simultaneously. Herbie Hancock's "Gershwin's World" is No. 1 on the jazz chart for a fourth week, while Will Downing & Gerald Albright's "Pleasures Of The Night" rules the contemporary list for a seventh week.

SHE'S A BELIEVE-R: Cher extends her album chart span to 33 years and three months, with the debut of "Believe" (Warner Bros.) at No. 139 on The Billboard 200. "Look At Us" by Sonny & Cher debuted the week of Aug. 21, 1965. The "Believe" single is No. 1 in the U.K. for a fourth week.

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	630,367,000	657,461,000 (UP 4.3%)	CD	391,034,000 448,769,000 (UP 14.8%)
ALBUMS	512,010,000	558,051,000 (UP 8.9%)	CASSETTE	119,760,000 107,844,000 (DN 9.9%)
SINGLES	118,357,000	99,410,000 (DN 16%)	OTHER	1,216,000 1,433,000 (UP 18.3%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
15,088,000	13,589,000	1,439,000
LAST WEEK	LAST WEEK	LAST WEEK
15,026,000	13,447,000	1,579,000
CHANGE	CHANGE	CHANGE
UP 0.4%	UP 1.1%	DOWN 5.1%
THIS WEEK 1997	THIS WEEK 1997	THIS WEEK 1997
14,498,000	12,336,000	2,162,000
CHANGE	CHANGE	CHANGE
UP 4.1%	UP 10.2%	DOWN 30.7%

	ALBUM SALES BY FORMAT			THIS WEEK 1997	CHANGE
	THIS WEEK	LAST WEEK	CHANGE		
CD	11,218,000	11,048,000	UP 1.5%	9,632,000	UP 16.5%
CASSETTE	2,327,000	2,360,000	DN 1.4%	2,677,000	DN 13.1%
OTHER	44,000	39,000	UP 12.8%	27,000	UP 63%

ROUNDED FIGURES *OR WEEK ENDING 11/16/98

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Platinum

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Norway, Portugal, Switzerland, Thailand

Gold

Germany, Japan, Mexico, Greece,
Central America, Finland, Czechoslovakia

- Three international smash singles:
I Want You, Truly Madly Deeply
and To The Moon And Back
- 2 #1 singles in the U.S.
I Want You and Truly Madly Deeply
- Truly Madly Deeply
Biggest Top 40 Mainstream hit
of the past 5 years
- Album certified 5 times Platinum
in the U.S.
- Sold Out World Tour

Originally recorded for JWM Productions.
Original Publisher Rough Cut Music Pty Ltd. Produced by Charles Fisher.
Mixed by Chris Lord-Alge and Mike Pata.
Management: Rebecca Mostow for Third Rail.
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