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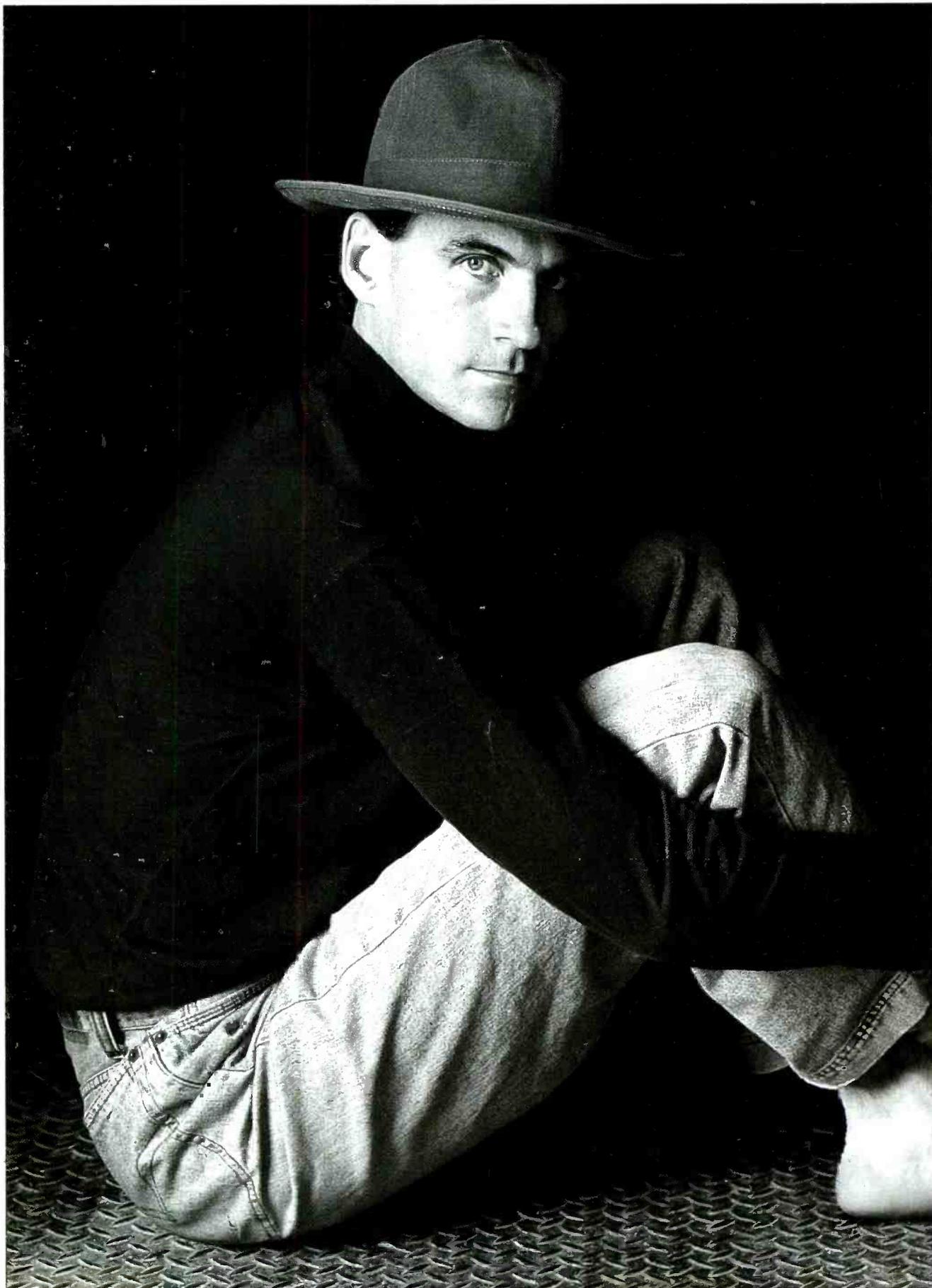


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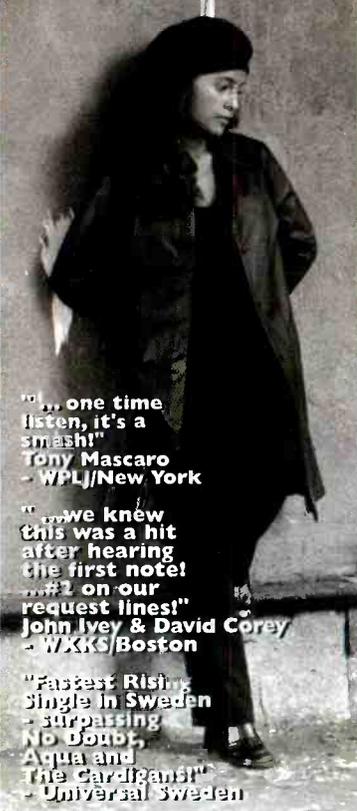
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • DECEMBER 5, 1998

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**IN STORES
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'Praise & Worship' Music Extending Its Retail, Radio Reach

BY DEBORAH EVANS PRICE
NASHVILLE—The people who embrace it say it's where the walls between those onstage and those in the audience come



down, and everyone present is united in a common emotional experience. It's praise & worship music, a sub-genre within the Christian music pantheon
(Continued on page 118)

Vid Stores Awash In Flood Of Rental Copies

BY EILEEN FITZPATRICK
LOS ANGELES—Home video retailers that eagerly devoured supplier copy-depth programs created a year ago to help satisfy demand for new-release rentals are beginning to choke on an excess of used product that has become as cold as leftover turkey.
"The extra product out there is not working well at all," says Kirk Kirkpatrick, VP of sales at Owensboro, Ky.-based distributor WaxWorks/Video Works. "It's taken down the return on investment to a point that's unbearable, and the extra units have created a greater problem than it's solved."
Now commonplace with nearly
(Continued on page 122)

Black Promoters' Suit Underscores Discontent

This story was prepared by Ray Waddell, reporter for Amusement Business, and Anita M. Samuels and Melinda Newman in Billboard's Los Angeles office.

ing shows by white headliners and top-selling black acts (Billboard-Bulletin, Nov. 23).

"Because of an all-white concert promotion fraternity, the black concert promoters are systematically excluded from the promotions of concerts given by white performers... [and] top-drawing black performers," alleges the suit. All of the booking agencies and promoters named in the action are controlled by whites, the suit said.



NEWS ANALYSIS

According to a number of black concert promoters, the filing of a \$700 million suit Nov. 19 in U.S. District Court in New York against 11 major booking agencies and 29 concert promoters is the culmination of decades of racism they have felt at the hands of the mainstream music industry.
The complaint alleges antitrust and civil rights claims, charging a longstanding conspiracy that has kept black promoters from promot-

ing shows by white headliners and top-selling black acts (Billboard-Bulletin, Nov. 23).
"Because of an all-white concert promotion fraternity, the black concert promoters are systematically excluded from the promotions of concerts given by white performers... [and] top-drawing black performers," alleges the suit. All of the booking agencies and promoters named in the action are controlled by whites, the suit said.
The suit adds that "the entrenched racism and exclusionary practices in the concert promotion industry which this lawsuit seeks to remedy
(Continued on page 122)

A New Hot 100 Reflects Changes In Music Business

BY GEOFF MAYFIELD and THEDA SANDIFORD-WALLER
LOS ANGELES—When the first Hot 100 Singles chart was unveiled 40 years ago—in the Aug. 4, 1958, Billboard—the top 10 was a little bit country (Kalin Twins, Duane Eddy) and a little bit rock'n'roll (Elvis Presley, Bobby Darin, and Jack Scott).
Peggy Lee's now classic "Fever" added a taste of jazz and blues, the Coasters and Johnny Otis placed R&B tunes. Perez Prado contributed a slice of Latin flavor, and the chart-topper was a heartfelt pop entry, Ricky Nelson's "Poor Little Fool."
That top 10's eclectic mix reflected the wide variety of singles that were available at
(Continued on page 129)

Music Tackles Politics

BY DOMINIC PRIDE
The '90s may lack a Paul Robeson, a John Lennon, or a Bob Dylan to articulate the views of its generation, but around the planet musicians are continuing to grind their political axes.
Environmental protection, racism, economic and sexual exploitation, religious fundamentalism, and suppression of dissent are themes that recur among politicized musicians throughout
(Continued on page 119)

the world.
Among those penning overtly political lyrics, national, regional, and local issues tend to dominate, rather than a desire to change the world order or communicate political ideology.
Censorship—imposed both by governments and by cautious artists themselves—looms large over the landscape of politically tinged music worldwide. This was
(Continued on page 119)



Gov't Support Seen For Labels' Parallels Stance

BY JEFF CLARK-MEADS
LONDON—Leaked details of a confidential government report indicate that the record industry is winning its battle to keep parallel imports out of the European Union.
The political sensitivity of the contents of the document meant that it has been a closely guarded secret within the European Commission. The final version of the report will have an impact on every European industry that relies on copyrights or
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BILLBOARD EXCLUSIVE

RAP & HIP-HOP
A BILLBOARD SPOTLIGHT: PAGE 25

BETWEEN THE BULLETS
Brooks Album Bows At No. 1 With Million-Plus Sales ... PG 128

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Associate Publisher/International: GENE SMITH

U.K./Europe: Christine Chinetti, Ian Remmer 44-171-323-6686

Asia-Pacific/Australia: Linda Match 612-9440-7777. Fax: 612-9440-7788

Japan: Aki Kaneko, 213-650-3171

Italy: Lidia Bongiardo, 031-570056. Fax: 031-570485

France: Francois Millet, 33-1-4549-2933

Latin America/Miami: Marcia Olival 305-864-7578. Fax: 305-864-3227

Mexico/West Coast Latin: Daisy Ducret 213-782-6250

Jamaica/Caribbean: Betty Ward Reid, Phone/Fax 954-929-5120

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PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055

Washington, D.C. 733 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833

Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454

London 3rd Floor 23 Ridgmount St. London WC1E 7AH 44-171-323-6686 fax 44-171-323-2314/2316

Tokyo 10th Floor No. 103 Sogo-Hirakawacho Bldg., 4-12 Hira-kawacho 1-chome, Chiyoda-ku, Tokyo 102 Japan 3-3262-7246 fax 3-3262-7247

Los Angeles 5055 Wilshire Blvd. Los Angeles, CA 90036 323-525-2300 fax 323-525-2394/2395

To Subscribe call USA: 800-745-8922, Europe: +44 (0) 1858435326 International: 614-382-3322

BILLBOARD ONLINE: <http://www.billboard.com> 212-536-1402, sbell@billboard.com

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Billboard Music Group

Tower Starts Euro Growth In U.K.

BY TOM FERGUSON

LONDON—Tower Records is embarking upon a five-year expansion program in Europe, focusing first on the U.K. market—where it has been operating for the past 13 years—then on the Continent. The plan includes the opening of large stores in major U.K. cities and the development of a “Tower Express” concept of smaller, satellite locations ringed those sites.

The merchant is armed with consumer research that encourages its expansion and, in addition, is actively proceeding with online retail activities, with plans to launch a European World Wide Web site in December.

Directing the expansion is London-based Andy Lown, newly promoted to senior VP/director of European operations. He has been in charge of the chain in Europe since June 1996, when he took over from managing director Ken Sockolov. The advance of British-born Lown, 34, also involves him at an executive level with Tower strategies globally.

“We’ve learned a great deal expanding

around the globe. Now’s the time to capitalize on our strengths and take the European operation forward,” says Lown. “It’s been an eventful journey for Tower in Europe so far, and we’re aiming to achieve significantly more in a much shorter period of time.”

With a new design company on board, Tower’s immediate expansion plans in the U.K. and Ireland find the chain rolling out a new look (already tried in one of its London locations) and aiming to add four large stores in the 30,000- to 50,000-square-foot range in major metropolitan areas and to launch a string of secondary stores in smaller markets. Currently, Tower has seven stores across the U.K. and Ireland; for the year that ended March 30, 1997, its U.K. sales totaled 40.6 million pounds (\$64.9 million), according to Media Research Publishing’s 1998 U.K. Record Industry Annual Survey.

Mike McMahon, U.K. director of sales at EMI, describes Lown as “the champion of the specialist retailer of music in this country.” He continues, “We have a terrific relationship with Tower; it’s a genuine specialist music retailer. The shops have a good feel. It’s a multiple which still retains the feel of a large specialist indie. Tower’s position in the marketplace is quite right, because [Lown] can afford for his stores to be more flexible and to carry as broad a range as possible. One of the other key strengths is that each shop is quite specific to the local market.”

Lown declines to specify any fiscal target for Tower’s five-year plan but says his plans mark the latest stage in the development of an operation that, since its August

1985 launch in the U.K., had often been seen by many insiders as over-reliant on its U.S. parent.

Tower’s growth in the U.K. and Ireland has been steady rather than spectacular; but Lown and his team—key members include finance manager Chris Franklin, marketing director Elspeth Thomson, commercial director Ian Whitfield, GM Steve Lyttelton, and product director Mal Magee—have now brought the operation to a position from which it can begin expanding on its own merits, helped by financing from its U.S. parent’s recent restructuring.

Lown explains, “We’re actively looking for large locations throughout the U.K. and Ireland. We’ve carried out a lot of external research, and at the same time we’ve refined our internal structure and day-to-day operation.

“We’ve concentrated on three key areas: design; looking at more challenging ways to communicate the Tower brand; training and focusing staff on all that’s brilliant about Tower, while at the same time facing the challenges of adapting to the harsh realities of competing within an ever-decreasing yet overexposed market. The battle of exploiting the potential of new product is now fought on many fronts, from bootleg stalls on a local market to garage forecourts, the Internet, and digital downloading. We have to be on our toes.”

So far, Lown acknowledges, Tower’s presence in the U.K. has been on a relatively small scale. However, he insists, the chain’s impact has been out of proportion to its physical position. “With our six stores in the

(Continued on page 116)

Investors Were Deceived, K-tel Suits Charge

BY DON JEFFREY

NEW YORK—At least eight class-action suits have been filed against K-tel International, charging that the company deceived investors by not informing them that Nasdaq had threatened to delist the company’s stock from the prestigious National Market system (*BillboardBulletin*, Nov. 24).

During the time in which K-tel knew of Nasdaq’s warning but did not tell its shareholders, the lawsuits maintain, K-tel executives “artificially inflated” the stock by announcing potentially lucrative Internet deals with Microsoft and Playboy Enterprises.

Company president Lawrence Kievies said at press time that he could not comment on the lawsuits because the company had not been officially notified of them.

According to a lawsuit filed Nov. 20 in U.S. District Court for the Central District of California, Nasdaq informed K-tel on Oct. 27 that its stock

(Continued on page 116)

PolyGram Pub’s Hockman To Exit

BY IRV LICHTMAN

NEW YORK—David Hockman, chief executive of PolyGram International Music Publishing, is expected to leave his post following the acquisition of PolyGram by Seagram (*BillboardBulletin*, Nov. 26).

In addition, it is expected that Nick Gatfield, president of PolyGram Music Publishing in the U.S. and Polydor Records, will not retain his music publishing role.

The departure of London-based Hockman would leave David Renzer, president of Seagram’s MCA Music Publishing, solely responsible for worldwide operations of both companies, which in merged form will clearly establish the world’s third-largest publishing setup (*Billboard*, June 13).

There had been speculation that Hock-

man might stay on as head of the international unit of a company whose headquarters is to be at MCA’s offices in Los Angeles. Calls to Hockman and Gatfield were not returned by press time.

While a spokesman for MCA Music had no comment, he did note that executive staffing in the new setup is likely to be announced in the second week of December, when the PolyGram acquisition is expected to be complete.

In 1985, Hockman was assigned the task of putting PolyGram back on the publishing map after parent Philips sold Chappell Music as a cash-raising measure. A former Chappell executive, Hockman quickly started making deals, including the purchase of the Dick James catalog, Nashville’s Cedarwood Music, and the Lawrence Welk music-publishing catalog.

EMI Presents Half-Year Results, Refutes Takeover Talks

BY JEFF CLARK-MEADS and TOM FERGUSON

LONDON—The lingering fog of speculation about the future of the EMI Group has been given a hard center with the publication of the company’s half-year results.

The figures show that group sales fell 3.4% in the six months to Sept. 30, “reflecting difficult markets and a [weaker] release schedule,” said the company.

However, suggestions that the company is about to be bought by either Bertelsmann or Rupert Murdoch’s News Corp. have, to date, had the same substance as all other speculation about potential buyers since the company’s demerger two years

ago—no offers, no talks, and no negotiations.

The figures, released Nov. 24, show a 19.9% decline in operating profit to 91.2 million pounds (\$155.5 million), a figure in line with the company’s profits warning in September (*Billboard*, Oct. 3). Revenue fell from 1.029 billion pounds (\$1.64 billion) in the same period last year to 994 million pounds (\$1.59 billion) this time (*BillboardBulletin*, Nov. 24).

In a statement accompanying the figures, chairman Sir Colin Southgate says the company is continuing to seek a chief executive. He states that EMI is looking for “the best individual to lead the business

into the next decade” to replace former president/CEO Jim Fifield, who departed earlier this year (*Billboard*, May 2).

Of the company’s latest performance, Southgate says in the statement, “In a challenging first half, the strongest features of our financial year were the good performance of our music publishing division and the continuing improvement of recorded music in the U.S. However, these were not enough to make up for the declines in other parts of our business.”

Southgate continues, “The deterioration of some major music markets together with a release schedule that was not as strong

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HOT SINGLES

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JAZZ ★ GERSHWIN'S WORLD • HERBIE HANCOCK • VERVE
JAZZ / CONTEMPORARY ★ KENNY G GREATEST HITS • KENNY G • ARISTA
NEW AGE ★ THE CHRISTMAS ANGEL MANNHEIM STEAMROLLER • AMERICAN GRAMMOPHONE
CHRISTMAS ★ THESE ARE SPECIAL TIMES • CELINE DION • 550 MUSIC

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10 Executive Turntable: Universal Records in New York promotes Michael Horton to senior VP of promotion, black music.

14 On their latest album, the Black Crowes reclaim their classic rock'n'roll sound.

14 The Beat: Hootie & the Blowfish will spend the holidays with U.S. troops in the Middle East and Eastern Europe.



HOOTIE & THE BLOWFISH: P. 14

22 Boxscore: Janet Jackson grosses more than \$875,000 in Woodlands, Texas.

22 Soundtracks and Film Score News: The Divx Soundtracks Festival lets composers air their feelings about soundtrack development trends.

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THE CENTURY AWARD



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What's behind the upcoming expansion of the R&B core panel.

67 Dance Trax: Erin Hamilton's cover of "Dream Weaver" brings her success in the dance world.

69 Country: Ricky Skaggs launches Ceili Music, a blue-grass-oriented sister label to his Skaggs Family Records.

74 Latin Notas: WEA Latina announces plans for a regional Mexican label, WEA Mex.

78 Jazz/Blue Notes: Legacy releases "The Complete Bitches Brew Sessions" from Miles Davis.

78 In the Spirit: Kirk Franklin & the Nu Nation prepare a national tour with Trin-I-Tee 5:7 and CeCe Winans.

79 Higher Ground: Benson Records president Jeff Moseley resigns.

80 Classical/Keeping Score: EMI Classics chief producer John Fraser is a supreme diagnostician and diplomat.

81 Songwriters & Publishers: Boosey & Hawkes moves into visual media with the purchase of Big Picture Music.

82 Pro Audio: Panasonic's DA7 digital mixer emerges as one

of the industry's top choices.

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93 Europe's indie labels anticipate benefits from the new Assn. of Independent Music.

96 Hits of the World: U2 tops nine album charts from Germany to Australia.

97 Global Music Pulse: Alma Nieto may be Universal's answer to Marco Borsato.

98 Canada: SOCAN's awards show takes on a political edge.

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99 Child's Play: Rock'n'roll revival group Sugar Beats captures kids' attention with fun remakes of familiar hits.

100 Declarations of Independents: DNA signs an exclusive distribution pact with Ricky Skaggs.

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130 Chart Beat: "I'm Your Angel" tops the reconfigured Hot 100.

90 Classified

130 Market Watch

130 Homefront: Billboard Books publishes two in-depth looks at the rock'n'roll lifestyle.

SoundScan To Count Album Sales At Christian Shows

BY DEBORAH EVANS PRICE

NASHVILLE—In a move that will better reflect the amount of Christian product being sold to consumers, SoundScan will now count units sold by approved retailers at venues during Christian concerts. The change took effect the week of Nov. 23.

"It really comes about because the Christian labels asked us to," says SoundScan CEO Mike Fine. "We had been taking venue sales on the [general market] side for a while. I think this is good for the Christian music industry. Anything that reflects the sales that take place certainly is for the benefit of everyone."

Rick Bowles, marketing director of the Christian Music Trade Assn., says the time is right to include concert sales.

"There are more chain stores and more individual stores who are wanting to sponsor concerts," he says. "It makes sense for them, since they are sponsor-

ing these, to also sell product."

Bowles says that, among the guidelines SoundScan requested, one was that the only participants would be SoundScan-reporting stores. "Only retailers who report through [point-of-sale] systems to SoundScan right now will be allowed to count in concert sales," he says. "The record labels will be responsible for going to certain retail stores . . . to [arrange for them to] be the retailer that will scan the sales."

Several key Christian retailers have sponsored tours this year. Family Christian Stores (FCS) was the sole sponsor of Michael W. Smith's 43-city Live the Life tour, which concluded last month. FCS is also sponsoring Point Of Grace's Steady On tour this fall and next spring. LifeWay Christian Stores sponsored Steven Curtis Chapman's the Walk tour. The Parable Group sponsored the 4HIM/Jaci Velasquez outing.

Bowles says the FCS/Point Of Grace

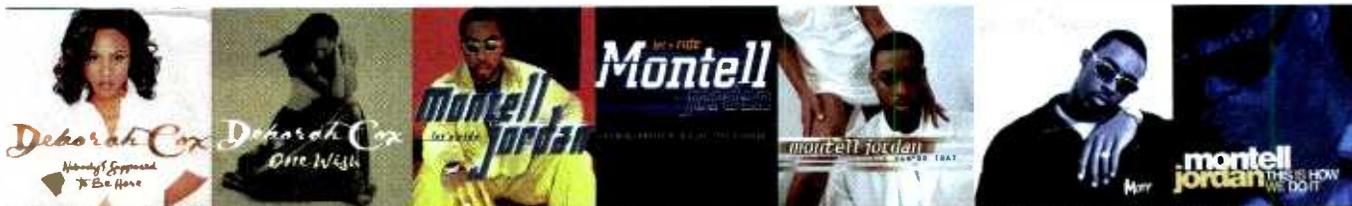
tour and the LifeWay/Chapman tour will likely be the first to benefit from the new sales-measurement development. Yet Bowles doesn't anticipate seeing a large impact immediately across the board.

"It's going to take time for the record labels to figure out which artists they want to allow these to count for," he says. "Some artists may not want [to participate], because in the Christian world the artist may sell the product themselves [instead of going through a retailer on-site] and get the revenue. It's going to be between the artist, management, and the record label as to which artists they want to sell product [in this fashion] . . . My feeling is that I see it kicking in and really being seen on the charts in the next couple of months."

Sparrow Label Group VP of marketing/artist development Hugh Robertson agrees.

"I don't think it will be a huge impact,"
(Continued on page 129)

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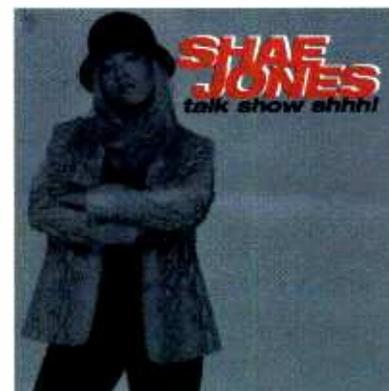
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Phillips Taking Reins At Warner Music U.K.

BY ADAM WHITE

LONDON—For only the second time in 15 years, a young executive who initially built his name and reputation in music publishing circles is taking command at Warner Music International's flagship U.K. record company. As in 1983, the newcomer will be subject to the most intense scrutiny by his peers and competitors at home and abroad.

Nick Phillips was confirmed Nov. 20 as chairman of Warner Music U.K., effective Jan. 1 (*Billboard Bulletin*, Nov. 23). He has spent the past five years as managing director of Universal Music U.K., following a 14-year stint in the publishing sector, at MCA Music and, before that, at EMI and ATV. Phillips left Universal in ambiguous circumstances in October (*Billboard Bulletin*, Oct. 15), when it was assumed that he was Warner-bound.

The man Phillips succeeds is Rob Dickins, a seasoned, savvy executive who has commanded Warner Music U.K. for the past 15 years but whose contract was apparently not renewed (*Billboard*, Sept. 26). Among the multi-platinum performers associated with Dickins are Enya and Simply Red; the latter's 1991 album, "Stars," is the British company's largest-selling release to date, at 8

million copies worldwide. More eclectically, he is identified with acts such as Madness, the Jesus & Mary Chain, and Echo & the Bunnymen.

Even now, Dickins' A&R touch is evident: He executive-produced the single currently at No. 1 on the U.K. charts, "Believe" by Cher.

"That was Rob Dickins' idea," the singer recently said of her new rhythm-conscious album (*Billboard*, Oct. 31). "We wound up with some great songs that I feel pretty strongly about."

Phillips will take over leadership of a company that averaged a 10.2% (Continued on page 122)



Sinatra Via Manilow. Barry Manilow recently joined with friends and Arista Records executives to celebrate the release of his latest album, "Manilow Sings Sinatra," at a launch party at New York's Supper Club. Manilow's debut performance of the album material, which included "Come Dance/Come Fly" and "Strangers In The Night," received a standing ovation from partygoers. Shown at the club, from left, are Phil Ramone, producer; Clive Davis, president of Arista; Manilow; and artist Liza Minnelli.

WB Continues To Trim Staff

NEW YORK—Warner Bros. Records Inc.'s layoff of some 45 U.S. employees on Nov. 20 (*Billboard Bulletin*, Nov. 23) marks the latest installment in what has been an ongoing series of staff cuts at the company over the past year and a half.

The cuts—which had been expected (*Billboard*, Nov. 28)—also are believed by some within the company to be the final round in the process, through which the company has trimmed its ranks considerably while fine-tuning its operations.

"Basically, they've been gradually trimming the fat and quietly re-vamping the departments," says a source at the label. "It's been tough, but I guess we should be grateful that we haven't experienced one big, dramatic bloodbath. In the end, this has been far more humane and conducive to keeping the company functional."

The cuts began in October 1997, when the label laid off between 16 and 18 staffers in its black music division, including two VPs. After that, the label cut roughly 100 employees in its New York and Nashville branches, mostly midlevel executives and support staff. Since then, there has been periodic fine-tuning of various departments, most notably cuts in the pop and AC promotion departments this past summer.

At the top of the latest round of layoffs, which affected most departments and eliminated approximately 10% of the company's staff, are executive VP of A&R Ted Temple-

(Continued on page 129)

Caribbean Nations Cite Pirate Woes

Claim Problem Can Be Traced To U.S. Operations; WTO Action Muled

BY JEFF CLARK-MEADS

LONDON—Caribbean nations are considering their options over how to stop what they claim is U.S.-generated piracy of their music. If other avenues fail, they may seek to oblige U.S. authorities to take action on the problem under the reciprocal-protection agreements built into World Trade Organization (WTO) treaties.

Labels, artists, and composers in the Caribbean states—led by Jamaica, Trinidad and Tobago, Barbados, and St. Lucia—say CD plants in the U.S. and Canada are the source of a worldwide network of illegal production of their music. They are unhappy, they say, that the American law-enforcement agencies have

so far shown no enthusiasm for tackling the issue.

Piracy problems for the Caribbean industry have arisen because there have been no CD production plants in the region. One modest facility is now being built but is not capable of handling the local labels' demand.

Record companies have been obliged to have their discs pressed elsewhere and have mainly used plants in Canada and in the northeastern and southeastern U.S.

However, the labels have concluded that these plants are the source of worldwide illegal pressing of their music. They feel that either their master discs are being duplicated and sold or additional CDs beyond their own pressing runs are being made for the pirate trade.

Funkazi Koroye-Crooks, a former legal adviser at the International Federation of the Phonographic Industry who is now an industry consultant advising the governments of the Caribbean nations, feels either of

those possibilities is feasible.

Koroye-Crooks first became aware of the problem when she visited the West Indies as a representative of the World Intellectual Property Organisation (WIPO) earlier this year. WIPO had asked her to go there as part of its longstanding initiative to rid the Caribbean of copyright infringement.

Koroye-Crooks says, "Record companies in the Caribbean are continuously finding unlawful copies of their records everywhere there is a Caribbean community—New York, London, Latin America, and many more places."

"Some of the discs have been pressed in North America, but we're finding that many more are being manufactured in many other places across the world," she adds. "The Caribbean labels are sure, though, that the source of all this is the North American plants they go to to have their CDs pressed."

(Continued on page 116)

Countersuit Filed Against God's Property Founder

BY LISA COLLINS

LOS ANGELES—The battle over control of gospel's hottest singing group shifted into high gear with the Nov. 16 counter-complaint filed against God's Property founder Linda Searight by B-Rite Music and Gospo Centric Records in U.S. District Court here.

The action comes as a response to an 11-count, \$75 million lawsuit brought Oct. 6 by Searight against B-Rite, Gospo Centric, and its principals—Claude and Vicki Mack Lataillade, Interscope Records, and members of God's Property. That suit alleged fraud, breach of contract, accounting and civil conspiracy, restraint of trade, breach of covenant of good faith and fair dealing, intentional interference with contractual relations, and defamation (*Billboard Bulletin*, Oct. 8).

In the countersuit, which seeks unspecified damages, Claude Lataillade, CEO of B-Rite Music, and Gospo Centric CEO Vicki Mack Lataillade are charging Searight with breach of contract. They are also asking the court to prohibit her from professional use of the name God's Property for the duration of the unexpired term of the seven-album/seven-year agreement, while granting them the services of God's Property directly.

B-Rite is also seeking reimbursement for damages alleged to have been sustained in the prevention of the timely release of God's Property albums (including damages of no less than \$1 million) and monies due the label from the sale of merchandise bearing the name "God's Property," to which the label says its has retained the exclusive rights and the license to manufacture and sell.

According to the countersuit,

core members of the Grammy-winning group—which registered sales of more than 2.7 million units on its record-setting debut album "God's Property"—have become estranged from Searight as a result of "misguided, dictatorial, secretive, unfair, and unreasonable conduct." (Seventeen core members were named in Searight's Oct. 6 complaint and have since retained legal representation.)

The suit charges that Searight failed to pass on consistent pay to the members while presenting them with unlawful and unfair contracts and demands, threatening members who resisted with summary expulsion, and defaming B-Rite as well as gospel mega-star Kirk Franklin, who produced—and was featured on—the group's platinum CD.

The action also maintains that the majority of individuals who currently perform live as "God's Property" under Searight's direction are not the prominent members of the group who appeared on the hit album and in videos.

This is claimed to be in direct violation of the terms of the initial agreement. B-Rite further claims that ticket buyers walked out on a recent God's Property concert appearance featuring replacement members and altered musical arrangements.

Court papers suggest that both parties attempted to resolve the dispute through Christian arbitration, but talks broke down earlier this year. At present, B-Rite is seeking to have the court "uphold the contract revisions and allow God's Property to proceed with B-Rite without further unreasonable, unjustified interference and disruption from Searight."

Neither party was available for comment by press time.

2 U.K. Radio Execs Arrested 'Suspicion Of Corruption' Cited By Police

This story was prepared by Mike McGeever, programming editor of *Music & Media*.

LONDON—A senior staff member of the U.K.'s commercial radio regulator, the Radio Authority (RA), and a chairman of an ethnic services radio company have been arrested by Scotland Yard's Fraud Squad on suspicion of corruption. Janet Lee, deputy head of programming and advertising, was arrested Nov. 5 at her London home, where, according to police, a number of documents were seized.

Avtar Lit, chairman of Sunrise Radio, which operates Asian stations in the London suburb of Southall and in the northern English city of Bradford, was arrested Nov. 11 at a London police station. Lit's office at Sunrise's Middlesex operations were also raided by the Fraud Squad, according to police. Both have been bailed to appear at a central London police station "at a date in late January, pending further inquiries," according to a police spokeswoman, who would not confirm their appearance dates and would not comment on the connection of the two arrests.

No formal charges have yet been filed.

Since her arrest, Lee has been suspended from her job at the RA. A statement from the regulator says, "The RA confirms that Janet Lee has been questioned by police in connection with [a] visit to India in 1996. Consequently, she has been suspended from duty."

The RA will not comment further on the Lee arrest until the outcome of Scotland Yard's investigation. Lit, who was out of the country at press time, was not available for comment, but a statement issued on behalf of Sunrise and its management said, "Sunrise Radio's management and Dr. Lit have cooperated fully with the police inquiry . . . and hope that the inquiry will be shortly concluded in order to put an end to the unfortunate rumor and speculation that has arisen in connection with the subject matter of the inquiry."

The RA is responsible for licensing and regulating the U.K.'s commercial radio industry in accordance with legislation. Lit is part of a consortium in the running for a north London license.

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Grammy Activities To Cover A Month

BY MELINDA NEWMAN

LOS ANGELES—There was a time when Grammy festivities lasted just the night of the awards show. Now, with the launch of L.A. Grammy Fest, they will span an entire month.

The National Academy of Recording Arts and Sciences (NARAS), which expanded Grammy activities to a week a few years ago, is now sponsoring a multi-week slate of more than 40 events revolving around the Feb. 24 awards show here.

"For a long time we've been talking about how important it is that we don't view this time of year just as a TV show," says NARAS president/CEO Michael Greene. "We've gone from doing 10 to 15 events to making a concerted effort to trot out all things cultural during the month of February to remind people of the diversity of music that the organization represents. It's not

just about pop stars and rock stars; it's about music in 95 categories."

The events include established activities like the annual Music-Cares person of the year dinner and Grammy in the Schools programs, as well as sponsorship and promotion of performances by dance companies, choirs, and symphonies.

In August, the Academy sent out a mailing to more than 500 music organizations in Southern California, ranging from the Los Angeles Philharmonic to smaller community-based groups.

The mailing asked the organizations if they wanted to affiliate their events with the Grammy Awards. If so, NARAS would send the event organizers a logo that they could use in their programs and advertising, and they would get mentioned in Grammy

(Continued on page 120)



Shining Bright. On Nov. 3, classical crossover artist Sarah Brightman received a plaque commemorating 500,000 U.S. sales for her album "Time To Say Goodbye." Bruce Lundvall, president of Capitol Jazz & Classics, and Gilbert Hetherwick, senior VP/GM of Angel Records, presented Brightman with the gold record. Shown at the presentation in Hamburg, from left, are Lundvall; Hetherwick; Brightman; Jürgen Otterstein, Brightman's manager; and producer Frank Peterson.

EMI's StarSong Shifts To Imprint Status

BY DEBORAH EVANS PRICE

NASHVILLE—EMI Christian Music Group (EMI CMG) has announced that StarSong Records will become an imprint dedicated to releasing concept albums and church resource product. StarSong's artist roster will be moved to EMI CMG's Sparrow label, and the StarSong staff will also be absorbed into Sparrow.

EMI CMG is the Christian music arm of EMI; it encompasses the Sparrow, StarSong, ForeFront, EMI Gospel, Worship Together, and re:think labels, as well as EMI Christian Music Publishing and Chordant Distribution Group. EMI's forays into the Christian music industry began with the purchase of Sparrow in 1992, followed by StarSong in 1994. (StarSong was founded in 1976 as a Christian rock label.) StarSong moved into shared offices with Sparrow in 1996 and became part of the Sparrow Label Group in 1997.

"We set out a couple years ago, when [EMI CMG CEO] Bill Hearn asked me to oversee the StarSong label, to set up a record company that had distinction from Sparrow," says Sparrow Label Group president Peter York. "Even though we were under the same roof, we wanted to shape something unique and different.

"The reality is, over a couple of years under the same roof with the same marketing team, the same promotional team, the same media team, it's very hard to give any distinction to that label," he continues. "It has a multi-genre-based artist roster with pop, rock, and all the styles represented there exactly like Sparrow. So at the end of the day, you have two companies going down parallel paths with very little distinction and very little ability to stand out."

York says the company is extremely pleased with the work that StarSong senior VP of A&R John Mays has been doing at the label and has asked him to continue with Sparrow. However, Mays' contract is up, and he was unavailable for comment at press time. He is expected to make his decision known soon, likely following the Thanksgiving holiday.

York says that he and Hearn looked at each label's individual strengths and decided to make changes that would help the labels better serve the marketplace.

"We wanted to grow the business differently," he says. "We feel like where we're moving with it is legitimately need-based in the market. We're focusing our artist-specific efforts to Sparrow, and we'll create product on StarSong that's more church-resource or concept in nature."

The StarSong roster includes Newsboys; Phillips, Craig & Dean; Kim Hill; Nichole Nordeman; Sierra; and Aaron Benward. (Benward and his father were the duo Aaron Jeof-

frey; Benward's father, Jeoffrey Benward, will be stepping away from the duo to spend more time at home.) These acts will join the Sparrow roster, home to Steven Curtis Chapman, Margaret Becker, Out Of The Grey, and Twila Paris, among others.

"We believe that this change is in Newsboys' best interest and feel great support from EMI in general," says First Company Management's Wes Campbell, who handles the Newsboys. "Bill and Peter have kept

(Continued on page 129)

WWF Video Is Riding High Sales Surge Keyed To Sport's New Popularity

BY SETH GOLDSTEIN

NEW YORK—Less than a year after the World Wrestling Federation created WWF Home Video in Stamford, Conn., it's riding the crest of a sales crusade that even enlisted a newly elected governor.

On Dec. 15, WWF Home Video releases a 45-minute cassette starring Minnesota Governor-elect Jesse "the Body" Ventura, who earned celebrity status as a World Wrestling Federation commentator following a brief career in the ring. The price will be right for fans of the sport and of Ventura's theatrics, lifted from World Wrestling's tape archives.

WWF Home Video director Robert Mayo says the cassette is pegged at \$14.95 list and should do well, based on the response of key retailers like the Musicland Group and Best Buy. They're eager accounts, Mayo adds: "Wrestling was big in the mid-'80s, but not as big as it is now."

Music companies also are keying in to the sport's surging popularity, with a number of albums themed around popular wrestling figures (Billboard, Nov. 14).

Mayo joined the World Wrestling Federation to manage the video operation after the company took back distribution from the now-defunct New York-based Coliseum Video. Coliseum had represented the line from the beginning, when Hulk Hogan ruled the sport.

Hogan left to join Turner Broadcasting's rival wrestling venture,

World Championship Wrestling (WCW). Warner Home Video handles the cassette releases.

The WCW label, however, has never reached the brand status of the World Wrestling Federation, which attracts huge TV audiences often exceeding Monday-night football broadcasts.

In fact, the company is spending \$1.5 million for a 30-second spot on the Super Bowl, to further promote the sport. Mayo hopes that WWF Home Video gets written into the script.

The TV and arena popularity of WWF stars like Stone Cold Steve Austin and the Undertaker have fueled his sales. Austin's latest tape has sold more than 100,000 units, bringing the wrestler's WWF home Video total to 250,000, a company record, according to Mayo.

WWF Home Video has boosted volume as well, by aggressively pricing many of its new releases. As many as a dozen annually go out under \$15 suggested list, in contrast to Coliseum's strategy of higher-priced titles aimed at the rental trade. "Coliseum never really exploited sell-through," he notes.

Mayo still has what he calls a "low-priced rental line" of \$29.95 and \$39.95 releases, but these are sell-through bound to \$19.95 once initial demand has been satisfied. The next stop for WWF Home Video is DVD, "probably in the first half of 1999," Mayo says. "We're figuring out the proper product for the market."

EXECUTIVE TURNTABLE

RECORD COMPANIES. Universal Records in New York names **Michael Horton** senior VP of promotion, black music. He was VP of promotion, black music.

Glynice Coleman is named president of Humility Records. She was VP of R&B promotion at EMI Records.

Adam Mirabella is promoted to senior national director of sales at Atlantic Records in New York. He was national director of sales.

TVT/Blunt Recordings in New York appoints **Camille Evans** marketing director. She was marketing director at MCA Records.

Dee Murphy is named special markets sales director and **Jim**



HORTON



COLEMAN



MIRABELLA



EVANS



MURPHY



OLESEN



MORRIS



MENZIE

Hughes is named product manager at Rhino Records in Los Angeles. They were, respectively, South/Southwest regional sales representative and product management coordinator.

Erik Olesen is named senior director of top 40 promotion, **Gary Triozzi** is appointed national director of pop promo-

tion, and **Jeff Bardin** is promoted to national director of top 40 promotion at Elektra Entertainment Group in New York. They were, respectively, national director of promotion; regional director of promotion, Midwest; and New York regional promotional manager.

Arista Records in Los Angeles appoints **Gillian Morris**

director of film/television music licensing and **Michelle Belcher** associate director of film/television licensing. They were, respectively, director of business affairs and manager of A&R, soundtracks.

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

RELATED FIELDS. Jason Padgitt is promoted to senior account executive at Rogers & Cowan in Los Angeles. He was account executive.

John Loscalzo is named VP of programming at SW Networks in New York. He was senior director of programming.

Holidays

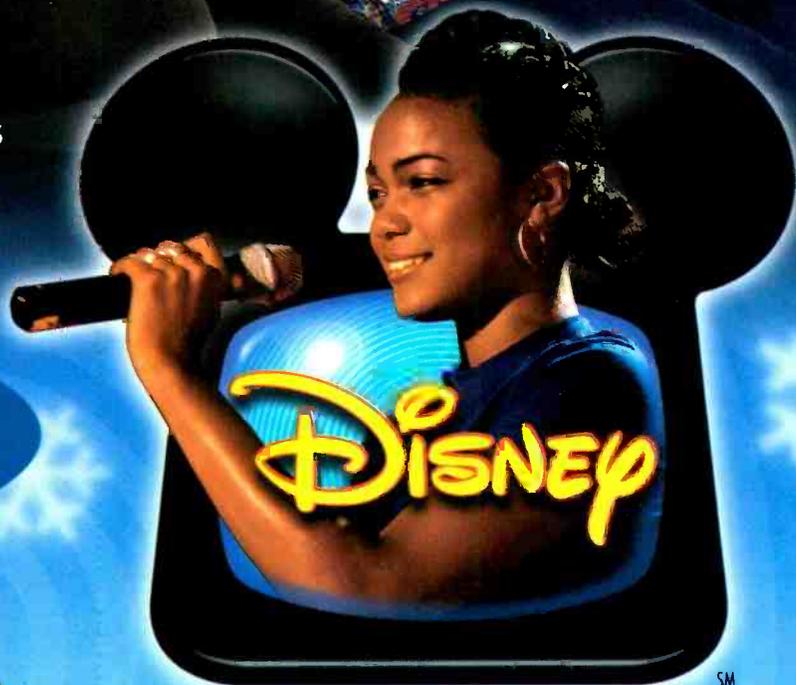
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ASCAP 85TH ANNIVERSARY - Issue Date: Feb. 13 • Ad Close: Jan. 19

BRITS-UK - Issue Date: Feb. 13 • Ad Close: Jan. 19

CHILDREN'S ENTERTAINMENT - Issue Date: Feb. 20 • Ad Close: Jan. 26

LATIN #1 PUERTO RICO - Issue Date: Feb. 20 • Ad Close: Jan. 26

SOUNDTRACKS - Issue Date: Feb. 27 • Ad Close: Feb. 2

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A Traveling Life Inspires Philo/Rounder's Wheeler

BY JIM BESSMAN

NEW YORK—"Sylvia Hotel," Cheryl Wheeler's sixth album, is named after one of the acclaimed Philo/Rounder singer/songwriter's favorite Vancouver hotels—a fitting tribute for the peripatetic artist.

"I'm on the road all the time, constantly driving around to shows," says Wheeler, who usually drives to her solo gigs and will have tallied more than 12,000 miles on her current jaunt from late September to mid-December.

Her touring has paid off in the eager anticipation for the Jan. 26 release. "She's been playing bits and pieces of it on the road, includ-



WHEELER

ing a great show at the Newport folk festival," says Lisa Goren, manager of HMV's Cambridge, Mass., outlet. Like most of Wheeler's ardent fan base, Goren cites Wheeler's uncanny mix of profound observation and keen sense of humor as key to her appeal.

"She's very funny, but what's funny is how she articulates absurdities of life in a way that you're laughing at yourself when you're laughing at her," says Goren.

Rounder's marketing director, Jeff Walker, adds that "Sylvia Hotel" particularly shows that the Morningstar Management client and ACF Music Group (ASCAP) writer is "both a poet and comedian."

Indeed, the album has funny songs like "Meow," honoring

(Continued on page 123)



Mapping The Mississippi's Music

PBS, Smithsonian, Others Create Ambitious Multi-Genre Documentary

BY CHRIS MORRIS

LOS ANGELES—The grand expanse of American music played on the banks of the nation's greatest river is the subject of "The Mississippi: River Of Song," a four-hour PBS documentary that will air on consecutive Wednesdays beginning Jan. 6.

On Tuesday (1), Smithsonian Folkways Recordings will issue a two-CD, 36-track companion album for the series, which carries a \$24.95 suggested list price. On Jan. 13, St. Martin's Press will publish "River Of Song: A Musical Journey Down The Mississippi," a book written by the series' producer/director John Junkerman and writer Elijah Ward. A seven-hour radio version of "River Of Song," featuring additional music recorded during the filming of the PBS shows, begins airing in January on Public Radio International affiliates.

The TV series is a co-production of

Smithsonian Productions, the Filmmakers Collaborative, and Kajima-Vision Productions. Major funding was provided by Hitachi, the Corporation for Public Broadcasting, PBS, and the National Endowment for the Arts.

Junkerman began the first work on "River Of Song" six years ago, short-

the expanse of America the way that the Mississippi does . . . Historically, there are so many different kinds of Americans settled along the Mississippi River, and for their own reasons and in their own little pockets of territory. By traveling through the course of that, you really touch base with almost every kind of music that's been played in America."

Following the Mississippi from its headwaters in upper Minnesota to Delacroix Island in the Gulf of Mexico, "River Of Song" stops in the major metropolises of Minneapolis, St. Louis, Memphis, and New Orleans, as well as in many smaller burgs along the way.

The series visits a number of well-known musicians in a host of genres—rock (Soul Asylum, Babes In Toyland, the Bottle Rockets), folk (John Hartford, Spider John Koerner), gospel (ex-soul singer Fontella

(Continued on page 123)



DIFRANCO



BARBERO



ly after the completion of his Emmy Award-winning PBS film "Dream Window: Reflections On A Japanese Garden," which was also co-produced by Smithsonian Productions.

The director saw the Mississippi as a natural metaphor for the diversity of American music: "There's probably no symbol that stands for

Brazil Sees Biggest Wave Of Children's Stars Since Late-'80s Boom

BY ENOR PAIANO

SÃO PAULO, Brazil—Brazil's children's record market—which in the late '80s was a thriving sector propelled by the likes of kiddie stars Xuxa, Angelica, Mara Maravilha, and Eliana—seems on the verge of a turn-of-the-century renaissance.

In the weeks leading up to Oct. 12—Children's Day in Brazil—there was a wave of new preteen-directed product from renowned stars and new acts that seemed to confirm renewed interest among record labels in wooing young music fans.

But unlike the '80s boom, which was led by immensely popular kiddie TV star Xuxa, the potential resur-

gence in the children's market is aimed at a wider demographic, from preschoolers to preteens.



MEL

For his part, PolyGram Brasil managing director Marcelo Castello Branco reckons that Brazilian youngsters today want to hear more grown-up sounds.

"The kids today are interested in *axé*, *pagode*, *sertaneja*, and the same acts as adults, so it is quite risky to invest in something that is going to be played only



SANDY & JUNIOR

in the children's bedroom," says Castello Branco.

Carlos Clemente, manager of the Belo Horizonte store Disc Music, agrees with Castello Branco's assessment. He adds, "A kid, 8 or 9

years old, watches the *telenovelas* [soap operas], reads magazines, and has basically the same interests as the adults. The fact is, children are becoming adults sooner and sooner, so after they reach 7 or 8 years old, they want to listen to what the adults are listening to."

And it is not only children's musical horizons that have widened—their spending power has, too. Merchants say this accounts for the sudden burst in product aimed at Brazil's pre-adolescent sector.

José Palma, manager of the Rio de Janeiro store Só Discos, says Brazil's preteen set is buying more music than ever.

Before the arrival of Xuxa, comments Palma, Brazilian youngsters didn't buy musical product until they reached their teens.

"Now," he says, "an 8-year-old child has his own CDs and CD player. But the kids are buying all kinds of music, not just children's music."

With some Brazilian preteens more interested in adult sounds, some of the indies that are most actively involved in the children's market are opting to target preschoolers.

"The traditional children's market, from 6 to 13 years old, is over, so we are investing in a younger audience,"

(Continued on page 123)

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Black Crowes Take Wing On New Label

Columbia Bow Finds Band Returning To Rock'n'Roll Roots

BY CHRIS MORRIS

LOS ANGELES—On "By Your Side," the Black Crowes' Columbia Records debut, arriving Jan. 12, the Atlanta-bred band reclaims its Stones/Faces roots after a protracted sortie into neo-psychedelia.

James Diener, senior director of A&R/marketing at Columbia, says, "This is, to a large extent, a return to the spirit of the first two records. That's going to be our marketing message this time. [U.K. music weekly] Melody Maker called the Crowes 'the most rock'n'roll rock 'n'roll band in the world.' That's exactly what I think and what most of the people who have heard this record have come back to us and said."

Paraphrasing bluesman Memphis Slim, Chris Robinson, the Crowes' lead vocalist, says with a cackle, "When the acid trip is over, you gotta go back to Mother Earth."

The refreshed rock'n'roll sound on "By Your Side" did not come without some pain on the part of the band: Before sessions for the album began, the Crowes fired longtime guitarist Marc Ford, and

founding bassist Johnny Colt quit soon thereafter.

"Marc and Johnny were in the band for a long time, and as much



BLACK CROWES

as I loved them, by the end they were distractions, for different reasons," Robinson says.

The Crowes quickly recruited Sven Pipien, who had played with drummer Steve Gorman in the Atlanta band Mary My Hope, to fill the bass chair. Following the completion of "By Your Side"—on which Robinson's brother Rich plays all the guitar parts—Audley Freed, formerly of the Raleigh, N.C., band Cry Of Love, joined as the Crowes' touring guitarist. (Keyboardist Eddie Harsch completes

the lineup.)

The album was recorded in New York with Kevin Shirley, who co-produced Aerosmith's 1997 album, "Nine Lives."

Chris Robinson says, "Kevin Shirley's the cat who came in and said, 'All right, I know who you are, I know what you can do. I've heard your records. Everybody knows you can play, now we're gonna have fun.' Oh, yeah, we'd forgot about that. We'd been taking everything so deathly serious."

(Continued on page 22)



Peachy Impulses. Impulse!/GRP newcomer Russell Malone was recently joined by George Benson and Diana Krall to celebrate the release of his latest disc, "Sweet Georgia Peach," at the Village Vanguard in New York. The jazz guitarist is preparing for U.S. gigs in support of the project. Pictured, from left, are Benson, Malone, Krall, and Ron Goldstein, president of GRP Recording Co.

Columbia Plugs Into Big Beat With U.K.'s Lo-Fidelity All-Stars

BY JIM BESSMAN

NEW YORK—Starting humbly with just a record collection and a 4-track recorder, Britain's Lo-Fidelity All-Stars have become an international sensation, taking the electronica-rooted big-beat club genre into a rock band format.

The sextet, whose Skint/Columbia debut, "How To Operate With A Blown Mind," is due Jan. 12, weaves sampling into a context rooted as



LO-FIDELITY ALL-STARS

much on live playing as turntables and tape machines.

"We've been called big-beat, trip-hop, skunk rock—everything under the sun," says DJ Phil Ward, co-founder of the Lo-Fi's, whose records and equipment helped launch the group. "But there's a lot more going on in the album than so-called big beat. There are soulful moments and slow moments and lyrics that make you think. We have a live drummer, bass, a couple of keyboards, and vocals—and I do scratching and dropping samples live. It's a big sound—a wall of noise and a lot of feedback from old Moog keyboards—so it's quite a rock'n'roll

show, even though it's dance music."

Indeed, Kevin Patrick, VP of A&R at Columbia—who brought the Lo-Fi's to the label by way of Sony SINE's deal with the U.K. independent Skint Records—notes that the band's exciting live shows look quite "traditional," with Ward and keyboardist/sampler Matt Harvey essentially functioning as guitarists.

"[Vocalist] Dave Randall defines the traditional pop star front man role with his combination of front man confidence, nonchalance, and arrogance," says Patrick. "As a whole, the group has the attitude and the look of a traditional live act—which is something that America understands. They bring a mix of chaotic, psychedelic ideas over hip-hop rhythms, with a punkish vocal delivery that adds up to something very unique that is both playable on record and powerful live."

When the Lo-Fi's formed in 1996, they were reacting against the prevailing dance music of the moment. "House music was going through a boring phase," says Ward. "We all had the same record collections: hip-hop, soul/funk, acid/house, reggae, dub, ska, rock bands like the Stooges and MC5, Marvin Gaye, and Curtis Mayfield. We banded together at the right time, since a lot of clubs now mix up styles, and we just put them together in a band."

Besides Ward, who also goes by "the Albino Priest," Harvey (aka Sheriff John Stone), and Randall

(Continued on page 20)

Hootie Plays For The Troops Overseas During Holidays; Twain Top AMA Nominee

UNCLE SAM WANTS HOOTIE: Hootie & the Blowfish are spending the holiday season with the troops via a USO tour of the Middle East and Eastern Europe. The tour starts Friday (4) in Bahrain, and includes stops in Dubai Saturday (5), Saudi Arabia (Dec. 6), Bosnia (Dec. 9), and Hungary (Dec. 10).

However, Hootie & the Blowfish will be doing much more than the five concerts. Their schedule is jammed with meet-and-greets at smaller bases that they'll be helicoptered to, and even a charity golf tournament.

"It's a grueling schedule," says Ellen Brody, executive director of USO celebrity entertainment. "The only thing they aren't doing is getting up at 6 a.m. and running 15 miles with the troops." As with other USO tours, the act donates its time. The USO pays expenses.

Of course, this tour of duty differs from many recent USO outings in that tempers flaring between Iraq and the United Nations, and the potential of military strikes, make the Middle East a hot spot. In fact, the Saudi Arabian date had been taken off the schedule because of escalating tensions, but it was added again. "The Department of Defense decides if it's safe for the entertainment to go in," says Brody. "They won't bring us into a region unless they know it's safe."

"I think there's definitely a concern [about the area], but that only adds to the excitement level," says band drummer Jim "Soni" Sonefeld. "You're doing it for the people who are laying their life on the line for democracy. There is some ship we're supposed to play on that [the military] can't even tell us where it is."

The band first played a USO date two years ago for troops stationed in Hungary that were waiting to go into Bosnia. "It left such an impression on us," says Sonefeld. "It was so fulfilling to do a show for people who don't see rock shows and for the people who are serving us. It's not about making money or selling records; it's about feeling good about giving something back to people who are halfway across the world without their families. We'd talk to people who would say, 'I haven't seen my family in months,' or 'My wife had a child while I've been gone,' and we're like, 'Damn, we'll play for three hours then. These people deserve everything we can give.'"

Through the years, entertainers' visits to the troops have proved invaluable morale boosters. "I have to tell you, when any band goes overseas in the middle of the desert and entertains a bunch of guys and women who really aren't doing anything in the Persian Gulf except waiting for something to happen, the troops are loving the fact that someone has come all the way from home to look after them," says Brody. "And when it's a band

[with] the stature of Hootie, it's terrific."

The band has already earned Brownie points for its Hungary visit, says Brody. "The public affairs office in Hungary came up to me and said that every time the Army goes into a new country, they try to get the [troops] involved with a local charity and that this year's charity is an orphanage. They were having a fund-raising effort on the base to buy every child in the orphanage a teddy bear. I told [band manager] Rusty Harmon about the charity, and he said, 'Your fund-raising has just ended. Hootie & the Blowfish is going to buy teddy bears for all the kids.' And I had the check on my desk [within] days."



by Melinda Newman

The next band slated for a USO tour is Blues Traveler, who will play the Persian Gulf Jan. 2-11.

IN OTHER HOOTIE NEWS: The band's current single, "Only Lonely," has been pegged for use in "Message In A Bottle," a Kevin Costner/Paul Newman movie coming in February.

The song was originally written for "You've Got Mail," the new Tom Hanks/Meg Ryan film. However, director Nora Ephron ultimately decided not to use new music in that film, with the exception of one song.

Although the song was written expressly for a film, it was not penned specifically for "Message In A Bottle," therefore, it can't be nominated for a best song Oscar. "As part of the application process, you have to say the song was written for a certain movie," says Leslie Unger, publicity coordinator for the Academy of Motion Picture Arts and Sciences, which hands out the Oscars. "Since this is in a movie other than that for which it was written, it's not eligible."

AMERICAN MUSIC AWARDS: Shania Twain is the top nominee for the 26th American Music Awards, to air live Jan. 11 on ABC. She received five nominations, including favorite pop/rock female artist, favorite country female artist, and favorite album in both the pop/rock and country categories. Other multiple nominees are Will Smith (four) and Celine Dion (three).

STUFF: Paul Atkinson, once a member of the Zombies and a former MCA record exec, has joined Capitol Records as VP of catalog A&R... Chicago will appear on "General Hospital" Dec. 17 and 18. The group will play "Little Drummer Boy" and "Oh Come All Ye Faithful," both of which appear on the band's new Christmas album, "Chicago XXV"... Brian Wilson, Johnny Cash, and Jeff Barry will receive the 1998 National Academy of Songwriters' Lifetime Achievement Awards at a Los Angeles ceremony Dec. 2.

Billboard honors James Taylor with its highest accolade, the Century Award for distinguished creative achievement. The laurel was named for the 100th anniversary of the publication in 1994.

While Billboard traditionally has reported on the industry accomplishments and chart-oriented strides of generations of talented individuals, the sole aim of the Century Award is to acknowledge the uncommon excellence of one artist's still-unfolding body of work. Moreover, the award focuses on those singular musicians who have not heretofore been accorded the degree of serious homage their achievements deserve. It is a gesture unique in Billboard's history and one that is informed by the heritage of the publication itself.

"One of the most gifted and utterly natural musicians of his time, James Taylor is also an artist who represents a timeless link between Stephen Foster, Jimmie Rodgers, Hoagy Carmichael, Pete Seeger, Ewan MacColl, and other great troubadour/stylists of modern

song in the Western Hemisphere," says Billboard editor in chief Timothy White. "Another hundred years from now, James' music will still sound as ageless and intimate as it does today.

"Moreover," adds White, "with his gently penetrating singing, adroit

guitar chordings, and a conversational verse-writing technique that melds cultural insight and a social conscience with candid self-revelation, Taylor brought a seemingly effortless new eloquence to popular song in the second half of this century. Fellow musicians know how difficult it is to play James Tay-

lor's works as they're actually arranged and performed by the composer, and songwriters have long learned how hard it is to match the innate sense of rightness in his lyrical and structural dynamics.

"But more than anything else, generations of listeners know that the heart has no hiding place from the simple, hymn-like truth of Taylor's art. And that's why Billboard can think of no artist more deserving of the 1998 Century Award than the peerless James Taylor."

JAMES TAYLOR

1998 RECIPIENT OF THE

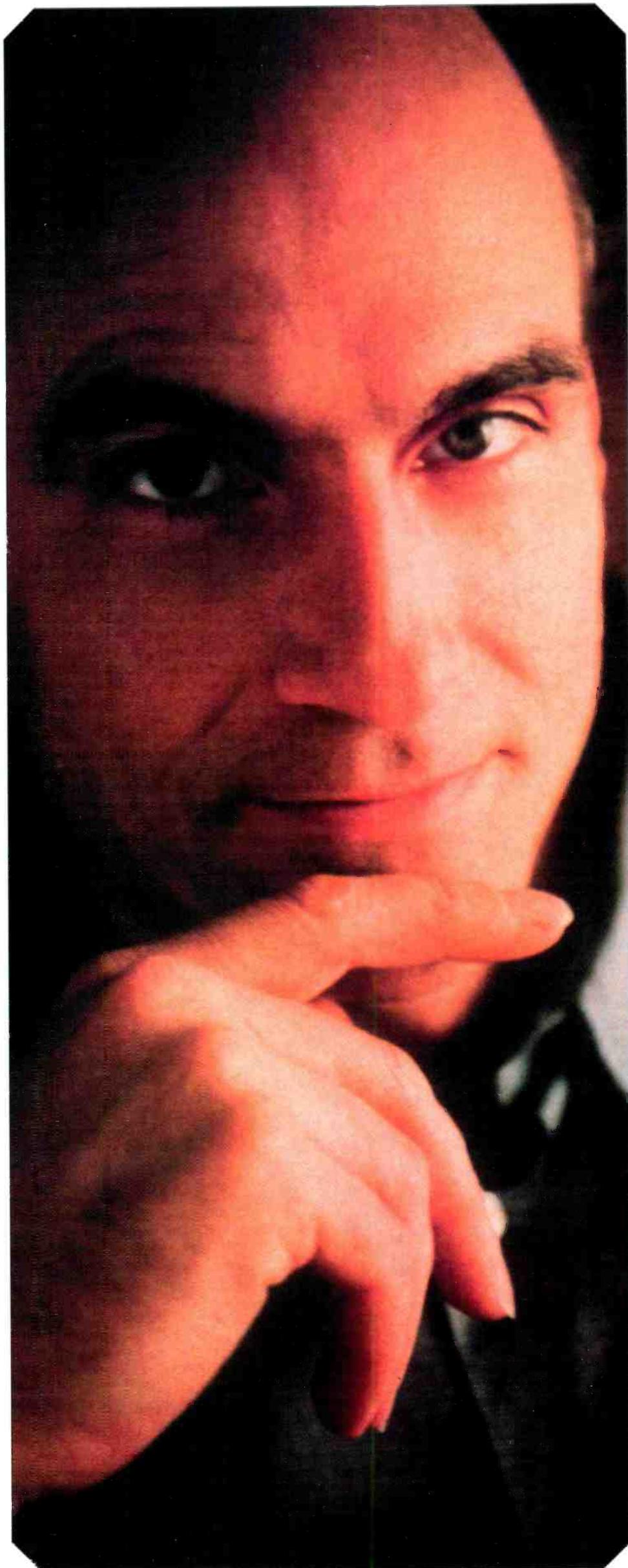
CENTURY AWARD

Designed by jeweler/sculptor Tina Marie Zippo-Evans, the Century Award is a unique work of art, as well as an emblem of artistic supereminence. Struck in bronze once a year, the handcrafted, 14-inch-high statue is a composite representation of the Greco-Roman Muses of music and the arts (among them Calliope, epic poetry; Euterpe, music; Terpsichore, dance; Erato, love song; and Polyhymnia, sacred hymns). The form is female, in keeping with an ancient definition of the arts: "Sacred music is a symbol of nature in her transitory and ever-changing aspect." The lyre held by the muse is a specially made adornment that changes every year in order to personalize the honor for each recipient. In homage to Taylor, this year's lyre was fashioned from a special alloy of fine copper and *kuromi-oo* silver in an ancient Japanese diffusion-welding layering process called *mokume gane* (i.e., wood grain metal). These alloys were chosen to form the lyre because of their earthy color characteristics, which become more prominent over time, the alloy resembling the floor of a forest in its leafy delicacy and yet demonstrating an enduring vividness symbolic of Taylor's deep environmental and conservationist concerns. Strength, subtlety, and an ever-evolving endurance are the hallmarks of nature at its most vital and of creativity at its very best. They likewise evince the power and passions of James Taylor himself.



Previous Century Award Honorees:

George Harrison - 1992
Buddy Guy - 1993
Billy Joel - 1994
Joni Mitchell - 1995
Carlos Santana - 1996
Chet Atkins - 1997



"Put your shoes on
Walk with me into this light . . .
I'm feeling whole again
It was a hell of a night.

Just to be with you by my side
Just to have you near in my sight
Just to walk a while in this light
Just to know that life goes on.

Another day
Another chance that we may
Finally find our way
The sun has begun
To melt all our fears away.
Another day."

"Another Day," James Taylor, 1997



The amber-hued, late-afternoon sun of a North Carolina day is streaming past the high foliage surrounding the governor's mansion. It forms a perfect copper path through the gates just as guest of honor James Vernon Taylor arrives by charter bus, the angled beams creating a corridor of light that the singer can follow up the front steps and into a reception sponsored by the liberal Democratic gubernatorial incumbent, James B. Hunt Jr.

It's Monday Nov. 9, roughly a half-hour before an impeccable afterglow falls like a crepe curtain around the populace of Raleigh, capital of the Tar Heel State, Northern Piedmont seat of its government, and site of the annual North Carolina Awards, in which Taylor and six other exemplars in public service and the arts and sciences will be recognized for their historic contributions to their home turf.

The other distinguished honorees—including Nobel Prize-winning scientist Martin Rodbell, novelist Kaye Gibbons, beloved folk craftsman Robert W. Gray, and respected local social activists Lunsford Richardson Preyer and wife Emily Harris Preyer—are busy greeting guests and fielding congratulations from dignitaries, but everyone immediately turns to look at the rather Lincoln-esque walking man who slips bashfully through the portico and into the parlor.

"There," says the aged but buoyant Preyer as she points with glee, "is the man we're all real-

homes, and restaurants in Martha's Vineyard, New York, Los Angeles, and North Carolina, illuminates Taylor's unique ties to the Southland that first inspired his songwriting.

A place of contrasts and paradoxes, North Carolina has long been a province of hard-working, small-acreage Scottish and Scots-Irish farmers rather than land-rich colonial aristocracy. It boasted the first state university in the nation, opened in 1795 (namely the University of North Carolina at Chapel Hill, where James' father, Isaac "Ike" Taylor, would later teach), had fewer slaves during the Civil War than any state in the



Confederacy, and can point to a proud legacy of an enlightened press, an excellent health care and hospital network, and progressive, pro-civil rights governors like Terry Sanford and Hunt. Yet as recently as the late 1970s, North Carolina remained a virulent bastion of the Ku Klux Klan, refused in both 1973 and '82 to ratify the Equal Rights Amendment, has stubbornly supported the careers of ultra-conservative Republicans like Jesse Helms and John East, and is enriched economically by the operations of the country's four leading cigarette manufacturers. Compelling and complex, absorbing and mystifying, uplifting in its essence and all too human in its frailties, the state, like the man, is a feast for the thoughtful inquisitor and the open-hearted devotee. And for North Carolina's people, as well as for its part-Yankee troubadour/poet, it's fervently believed down here that the best days are yet to come.

What's your earliest memory?

I think my earliest memory is trying to walk on the crust on top of the snow when I was really little, like 2 years old, and breaking in, falling through the snow up to my waist. I remember the delicacy of the snow and wondering when it would cave in.

I had some little woolen helmet on my head that itched like hell. And a flannelized puffy snowsuit with some rubber boots, and mittens safety-pinned to my sleeves. That's the way we were bundled up and thrown outside into the snow, looking like the Michelin Man, looking like you were packed to be shipped a long distance.

At the time, this was in Weston, Mass., not far

A PORTRAIT OF THE ARTIST

BY TIMOTHY WHITE

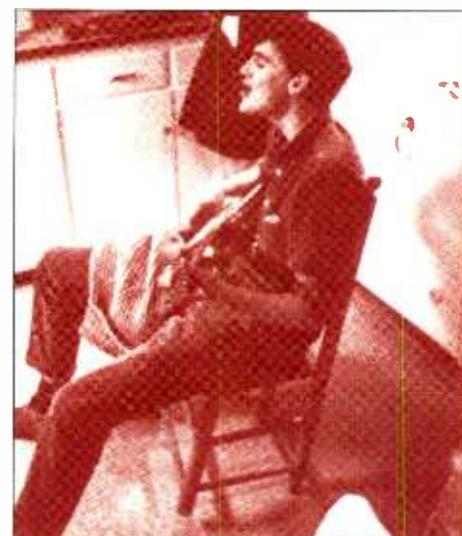
ly here to see—James Taylor!"

Indeed, while Taylor has been in line to receive a host of Grammys and other honors since his official designation as the 1998 recipient of Billboard's Century Award (which was disclosed to his mother on Thanksgiving Day 1997, but not publicly announced until May of this year, with the hand-struck bronze trophy to be presented at the Billboard Awards, Dec. 7 in Las Vegas), the citizens of the 12th state admitted to the Union prefer not to take a back seat to any flatterers in the mounting rush to lionize their favorite son.

As Taylor's mother, Trudy, later puts it, "North Carolina likes to call itself 'a vale of humility between two mountains of conceit,' meaning the boastful South Carolina and Virginia that sit on either side of the state, but the award ceremonies here indicate it still knows how to show its pride in itself."

At a banquet later in the evening, James is told that "Carolina In My Mind" is North Carolina's unofficial anthem, and friends and admirers from the Appalachian Mountains near Asheville to the coastal plains around New Bern cheer and/or wipe away tears as Taylor explains that, although he was born (on March 12, 1948) in Boston, he was mainly raised here and still fundamentally considers himself "a Carolinian."

The interview that follows, conducted over the course of the past 12 months in taxis, buses,



from where my brother Livingston lives today. I was born when my parents were living in Milton, Mass., but then they bought a house in Weston, a couple of towns over; it was a modestly sized contemporary house. I guess at that point my sister Kate was a year old, and my mom was pregnant with Liv.

But wait—I may have an earlier memory! It's from Randolph Street in Milton, where I was being scolded for eating peanut butter out of a bird feeder! And I also think I remember a Christmas tree at that Milton house.

What were the Taylor family's Christmas rituals like?

We opened all the presents on Christmas morning. Mostly, I remember the Christmases in North Carolina. We moved down there when I was about 3 years old. My father took a job down there. He was basically doing research at that point and was hired as an assistant professor in the department of internal medicine at the University of North Carolina Medical School. At that point, there was only a two-year medical school available there. He had already graduated from medical school and done his residency and internship in Boston. But he went down there for a while to teach physical diagnosis and do research.

I remember his office in his laboratory, and occasionally on a Sunday he would take us by the laboratory, where there were some radioactive isotopes and a freezer which held hamsters that were hibernating. He was involved in some kind of research project involving animal hiber-



The Chapel Hill cellist and clan: A photo gallery. This page, clockwise from top right: Gertrude Woodard, the future Mrs. Trudy Taylor, spring 1941, Newburyport High School; Jamie with banjo in a "kitchen concert" at the Morgan Creek Road house, early 1960s; Isaac Montrose Taylor, 1945; J.T., fifth-grader, at University of North Carolina-Chapel Hill recital; 14-year-old James at Milton Academy. Opposite page, center, from left: Alex, James, Kate, Liv, and Hugh Taylor, 1956, in their Chapel Hill backyard. (Photos courtesy of Trudy Taylor)



nation, metabolism, weight loss and gain. I remember him dissecting laboratory rats at one point. The dissection involved creating an artificial environment in which a heart could live for a period of time, as a part of a heart/lung project.

You initially lived in an old, rustic farmhouse, right?

That's right. We moved to a place out in the country, in Carrboro, to the west of Chapel Hill, beyond the reservoir, University Lake, and we stayed in a farmhouse out there rented by someone who lived close by, a Mr. Bassett.

My mother had moved down there with four kids because my father took a job there, and I think he took the job there because his family was from North Carolina and he thought it would be good to go back there. I think it was a questionable thing to have done. It was great for us to have grown up in North Carolina, but it was a little hard on my mother to be away from New England, where she'd grown up in Newburyport on the Merrimack River and gone to a finishing school in Boston.

Basically it was her homesickness that had her load us all into her two-tone white Pontiac station wagon late every June and drive up to Martha's Vineyard, off the coast of Massachusetts. We kept that up for a long time. My mom would drive us, or occasionally both [parents] would make the trip, and then he'd take the train back down to North Carolina. But he was on an academic schedule, so he usually could take two months off during the summer.

You've been a sailor all your life, and

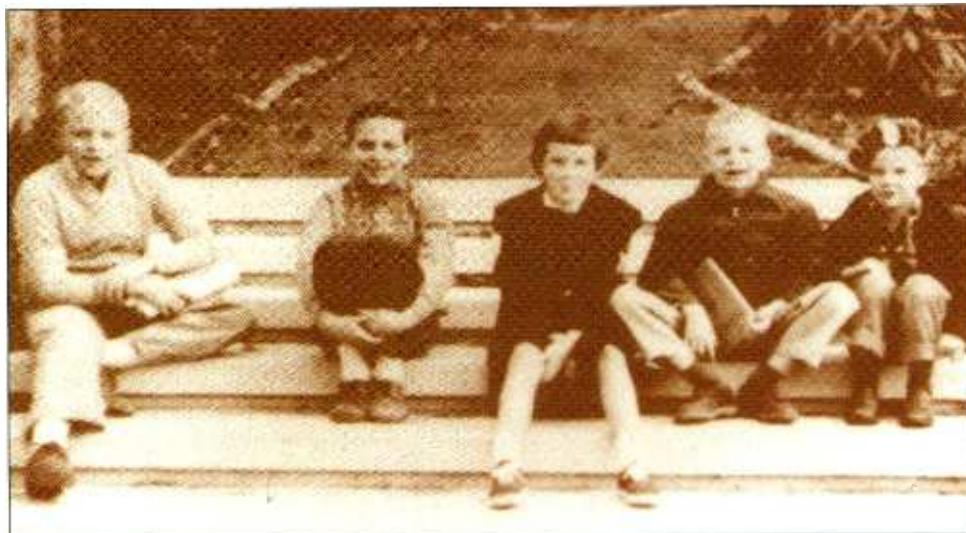


out cigarettes, so I went back home, got him a pack of Parliaments, and threw them from the boat to the sailboat, but they went into the drink. He was really pissed at me for that. But we laid them out at the deck [laughter], and they dried out enough so he could have a smoke.

But this was how we passed the summer, feeling very remote from things. The Vineyard was a long way to come from Chapel Hill; there weren't many ferryboats going there, and it wasn't much of a resort community. Things didn't open up till mid-June and closed right down at Labor Day. The up-island economy was as much about fishing and farming as tourism.

So it had similarities to North Carolina?

Well, it was a good seasonal compromise.



images of the sea fill your songs. What was your first exposure to sailing?

My first exposure to sailing was on Martha's Vineyard. The first time I sailed, my father had rented a sloop that was about 15 feet long, plywood with a canvas deck. I think it was called Carrier. A white wooden skiff. At the same time, I think, we also rented an Alcourt Sailfish—that was the company that made it before it was bought out by AMF.

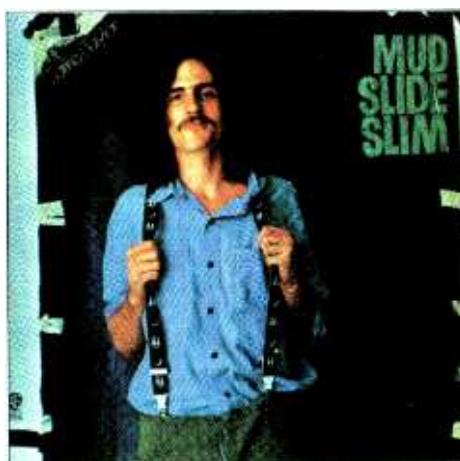
So how old were you when he taught you to tack?

It was when I was 6, and then he was in the Antarctic in the Navy when I was 7 or 8, and then at 9 and 10 we picked sailing up again. We also used to rent a little 3-horsepower motorboat from Earl Vanderhoop in Menemsha [on Martha's Vineyard]. At one point, my father was out sailing with my sister in one of the Chilmark town races—they still race small boats on Menemsha Pond on Wednesdays and Saturdays in the summer. Some people would take it more seriously than they should, and my father would be one of those. He really loved that sailboat race.

So at one point I was tooling by on my way back from Menemsha and Stonewall Pond in this amazingly slow boat with a Johnson outboard on it, and as I went past I recognized the boat and went over to him. He was getting ready to sail in the race, and he said, "Jamie, go back and get me a pack of cigarettes and bring them back out to me here." He didn't want to sail with-

Back down in North Carolina, we lived on a rural route out in Carrboro. The house was surrounded by fields of hay, rye, silage crops. It was sharecropped by a man named John Hairston, who had a team of mules and a wagon and a sickle bar that he pulled behind him to mow. He hired a hay bailer to come by and bail up what he had mowed and windrowed. The fields were flat and muddy. In the woods beyond the fields, there was a temporary sawmill set up where people were pulling the hardwood out of the woods and sawing it up for lumber; it was a primitive operation.

Mr. Hairston's wife's name was Effie Hairston. At one point, my mother says, John Hairston



brought his hay wagon by with his mules hitched to it, and a woman was sitting on the tail of the wagon. After about an hour or so, my mom went out to this woman and said, "Would you like a drink of water?" Effie said, "No thanks." And then Trudy said, "Is there anything I could help you with?" And Effie said, "Well, actually I was wondering if there's anything I could do for you. I see you have a lot of children here, and I live just down the way." So Effie started working for my mom and stayed on for the next 20 years. It was a very low-key way to apply for a job, but things were very low-key there. It was the really rural South.

The people who lived next door were the Rays, but they were subsistence farmers, as were John and Effie. The Rays were white and owned their own place. John and Effie, who were black, owned their own place, too, but they didn't have enough land to farm, so he sharecropped other lands, although John Hairston kept hogs, and they did have a kitchen garden from which they occasionally sold produce.

At any rate, the Rays had an outhouse and a barn and a house and a washing machine with a gasoline engine on it outside the door. I don't think they had electricity when they lived there. I remember that Tom Ray had a parasite in his foot one time, a hookworm he'd picked up. That was an alarming thought. It was swollen with a large worm, and you could see it moving under the skin—an alarming thing for a child to see. I think my father may have been involved in the cure of that matter.

The Rays' daughter Nancy would look after us and we'd play with her, and we'd go to her farm, but we weren't allowed to go over there and use the privy barefooted. Trudy was afraid we'd pick that worm up.

But the Rays had two or three kids, and I remember meals occasionally at their house, with biscuits and butterbeans, wax beans, and chicken and pie; oilcloth on the table; laundry drying on the line. They had a lot of hogs and cattle and chickens, too. And they raised feed corn, and I remember the corncribs and the tobacco barns.

My brother Hugh was born in North Carolina in 1952 and came home to that house, so by then there were five of us kids out there: Alex, me, Kate, Liv, and Hugh.

When I entered the public school system, we had already moved to the new Chapel Hill house my mother and father built on Morgan Creek Road. I would have been about 6 then. That would be in 1954, so the new house must have been finished by 1953.

Your second house in North Carolina was in dramatic contrast to the first, wasn't it?

It was a modern house my mother oversaw, a lot of glass, concrete, and steel for the foundation, although not much of the steel was apparent in the finished form of it. It was interesting to see it go up. It was typical of houses being built in the '50s; it was informed by Frank Lloyd Wright and Walter Gropius and the like.

There wasn't much to do down there; it was very quiet. Our only neighbors in Chapel Hill were the Perlmuts, a family that lived close to us. They were from Savannah, Ga. Dr. Joseph and Helen Perlmutter. He taught at the medical school, and they had three kids, Louis, David, and Martin, who were roughly Kate's, Liv's, and Hugh's ages.

But our house was quite a wonderful space to be in, with a lot of sun, facing south to a gradual slope that fell off faster after 200 to 300 feet to a creek, Morgan Creek.

Obviously, the descriptions in "Copperline" of the world "half a mile down Morgan Creek" on the 1991 "New Moon Shine" album pertain to this childhood environment.

Yes, "Copperline" is about Morgan Creek, and I saw many snakes, particularly poisonous snakes, copperheads and hog-nosed snakes. And Morgan Creek fed the reservoir, and there were fish in it. We fished down there, camped down there a lot. There was an old shack in the woods that my father took on as a project, and I remember shingling that with him, putting the new windows. On weekends we'd go down there, start a fire, and sleep there in our sleeping bags. My father built a skiff—he actually

started it when we lived in Carrboro—and we put it in that creek.

What were the principal diversions in Chapel Hill for a young boy during the 1950s?

Not many. I have many memories, mostly of the landscape there on the Piedmont. It was a very slow and empty time. I went to school, came home in the school bus, walked down the country road to the house.

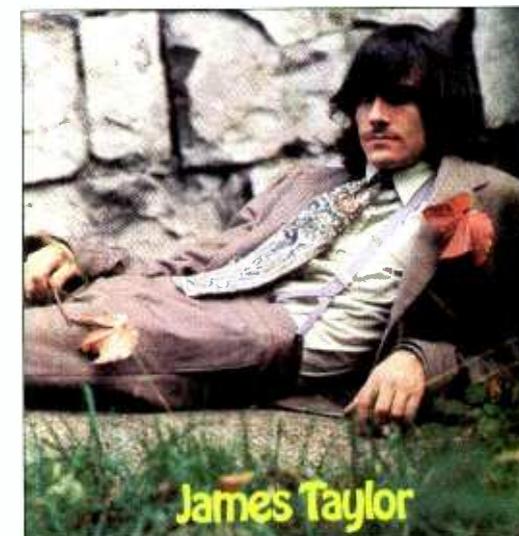
How did music arise to the extent that you later formed a band and recorded?

Alex discovered popular music first. He would tune in the radio, and I remember a lot of Hank Williams, Ernest Tubb, Loretta Lynn, and Patsy Cline, white gospel.

I played the cello my mother got me for the school orchestra. We got a banjo from some local college kids. So we sang and played to each other in the kitchen.

We got television in '56 or so. There was Oral Roberts, a couple of very primitive local ads, the "Gillette Fight Of The Week" that my father used to watch on Friday nights, and children's shows [like] "Captain Kangaroo" and cartoons on the weekends like "Crusader Rabbit" and "Tom Terrific," who had Manfred the Wonder Dog.

But there wasn't much else on—aside from Flatt & Scruggs' TV show, and of course Jesse Helms was always ranting on WRAL-TV [Raleigh]. He was the editorial voice of WRAL. I wish there were tapes of some of the things he used to say, they were so amazing. He used to say, and my friend Louis Perlmutter and I still quote it [thick, quavering drawl], "Them hippies up there



in Communist Hill"—that was what he always called Chapel Hill—"don't need to grow their hair long, go smoking marijuana, and engaging in illicit sex to make themselves out a fool, but it hee-elps."

He seemed like a televangelist. Also, in those days he was an active defender of segregation—enthusiastic, adamant, and indignant. But my mother was an adamant civil rights activist. She was a committed foot soldier, making it clear to all of us what her views were, and picketed the local businesses to get them integrated, like restaurants, local theaters, whatever. And she even occasionally pressed us into service, like getting my sister Kate to walk the picket lines together with her. She was a very aggressive person, generally speaking, as was my father; they both had that Northern bent.

You should explain the unique political climate of Chapel Hill.

Chapel Hill was a liberal oasis at that point in the South. Terry Sanford was the governor of North Carolina back then, and my mother and father would visit him at the governor's mansion in downtown Raleigh. Sanford and other people in the post-World War II era had really committed themselves to integration and to the Research Triangle and encouraging a lot of scientific and business research in the areas of Durham, Chapel Hill, and Raleigh, and they put a huge amount of state money into the University of North Carolina system, which was also a health-care system. And it's paid off in the last

couple of decades, with North Carolina having a really well-educated work force and a major technological center. That was all just beginning in the 1950s, and my father in a small way was part of that, building the medical school into a progressive four-year school and becoming its dean.

You've always had strong political feelings, and they've often surfaced on your records. "Let It All Fall Down" on the 1974 "Walking Man" album is an example.

[Nodding] I think it was around the time of Watergate, and the country was feeling how petty and small-minded the whole thing seemed and that the main job of power was to hold on to power through dirty tricks. I just remembered Nixon's foot-dragging on Vietnam, too, and being angry enough to want to write a song about it.

You've recorded more political songs than people might realize, material of an often-galvanizing nature, like "Stand And Fight" on the 1981 "Dad Loves His Work" album.

Well, "Stand And Fight" was a co-write with Jacob Brackman. He really wrote the lyrics of that. I can't claim too much of the message on that one. Although I was amazed to find, during the first time I went to Italy to play there, that the Italian Communist Party had used that song as their theme. In fact, when I played Pisa, the promotion of that concert was somehow connected with the local Communist Party machinery! Of course, communism in Italy is very different from elsewhere, but clearly it was a very kinetic song for them.

"Slap Leather" [on 1991's "New Moon Shine" and 1993's "(Live)"] is definitely political in its implications, and it had two or three messages. The first involved [President] Reagan. I was interested that he would leave office and that immediately Japanese businessmen bought him for \$2 million to come speak to them. I don't know who negotiated that, and I'd still be very interested to hear, but I just had the feeling they weren't looking for his wisdom and advice. They were just interested in buying the president of the United States.

It really rankled. So that's what that line 'sell the Ponderosa to the Japanese' meant, although it has a second suggested meaning, which was when [Laurence] Tisch sold Columbia Records [as part of CBS] to Sony. But I didn't have in mind a general xenophobic connotation; I meant to specifically refer to that trip that Reagan took upon leaving office. I thought that was inappropriate.

Another matter covered in the song was how narrow our view of the Gulf War was. For a lot of people listening to the radio or seeing it on TV, it was just like having a national sports team over there. We're counting the rockets, and it was just an amazing media event, like "a Big Mac falafel, with a side of fries." But the Iraqi people, who are not really an evil enemy and are more like political prisoners—they were doing most of the dying.

"Line 'Em Up" on 1997's Grammy-winning "Hourglass" revisits Nixon and some of the political ghosts that still haunt us.

If that song's about anything, it's about how things repeat themselves. Nixon didn't do us any favors; he was one of the main things that deflated the possibilities of the '60s. There's this guy who's really in a position of leadership for the entire world, and he's obsessed with the pettiest kind of vengeance on his supposed enemies. But the political system selects for that kind of pettiness. So I'm referring to Nixon, but I'm actually talking about his footsteps. I focused on the speech Nixon gave on the White House lawn when he resigned.

And then he had to put one foot in front of the other to get on the helicopter to leave, and the way he did it was by lining up his people and saying goodbye to each one. He's using this line of people to supposedly say this tearful goodbye, but what he's actually doing is trying desperately to get to the helicopter and get his ass out of there! [Laughter] I'm not sympathetic to

Nixon, because he debased the office. But on some level I am, in the same way you have to feel sympathy for every sentient soul on the planet.

Regrettably, Nixon proved to be yet another lousy father figure.

[Nodding] Yes, and we all react each time like a family. In another song on "Hourglass" called "Enough To Be On Your Own," I also refer to "family." And as you get older—and I'm 50—you begin to see the family of mankind, and you grasp that the loneliness of the human condition stems from a wholeness from which we feel separated. We were talking in a cab a while ago about the human condition and about consensus—how great it is to feel things with other people. But these days, family structure is breaking down. And the more unlikely it is that you will actually make it out from your family and into the world in any kind of survivable form, the more useful it is for others to see and understand the bridge anyone's had to build to do it successfully. These ways of leaving the family and establishing yourself are an ongoing prospect, especially if your job as a creative person is to illustrate that process, that transition, that escape. And you also offer ways of coping and of celebrating.

I miss my brother Alex, who died in the last year, and my father, who's also been gone just a short while [Isaac died Nov. 3, 1996], and his second wife went shortly before he died. I recently did a benefit for the family of my long-time drummer Carlos [Vega], who also died recently. And I miss my best friend, [keyboardist/producer] Don Grolnick so much, and so many other people do, too. So we carry these coals of Don Grolnick around, and occasionally we get together and start a fire. In my band, we talk in terms of what Don's take on things was, and we repeat anecdotes and things he used to say.

I get a lot of responses from people who say, "I was going through a hard time, and your music helped me through that." The idea, though, is to invite people to co-experience something and not set oneself up as the object. That's the entire worth of it in the world.

A moving moment in your concerts these days is the performance of "Shed A Little Light," an ode to Martin Luther King from "New Moon Shine" [1991] that seems to reassert the ideals of the bygone civil

rights movement. The song wouldn't sound out of place in any Southern church.

Yes. And the song "Migration" on "Walking Man" also came from a very spiritual place. In each case, it's an old theme of people having an idea of what they're doing, but actually it's an illusion, because something much larger and more profound is making them move.

A song like "Up From Your Life" on the current "Hourglass" album has the same gospel feeling, yet its lyric asserts that the spiritual reason for life—be it a supreme being or a certain creed—doesn't ever need to be named.

Well, as I said to you the other day when we were talking about a lot of material on this present album, there's always a motivation to write things spiritually, and I consider myself a spiritual person, but I just missed the boat with organized religion, I guess.

How about a song like "Shower The People"?

Well, there's a very simple message to that song. It's basically saying to go ahead and come out with it, meaning love. Don't wait!

Suffering is a human condition and it's always there, but I know that it's great for me when

somebody can give me instruction on how to get through it in a song.

Who does it for you?

People like Hoagy Carmichael, Cole Porter, Moss Hart. I met Yip Harburg once; he wrote my favorite line in a song.

Which was?

The lion's song about courage in "The Wizard Of Oz." He sings: "What makes the hotten-tot so hot?/What put the 'ape' in apricot?/What have they got that I ain't got?/ Courage!" I'd like to have said that. [Big laugh]

But you did all right yourself with the "Secret O' Life," which is almost a form of folk haiku.

Thanks! I very clearly remember writing that song—it came very fast. I guess I was lucky to be playing guitar at that time, and the thing came out and there it

was. The second verse might have come some time later, but basically the first verse and the chorus happened real quick. It was early June in Martha's Vineyard, and I was feeling great.

Sometimes, elemental things like sunshine seem especially spiritual in James Taylor songs. On "Summer's Here" from "Dad Loves His Work" [1981], you sang that summer was your "favorite time of the year."

Yes, but that was the song's character talking. I don't hate any time of the year, but I like the fall the best. October is my favorite month.

"Millworker" has an autumnal mood to it, a sense of resignation about life's seasons and the sweeping changes they can bring.

You know, I wrote that about six feet away from the place where I wrote "Secret O' Life," in the bedroom there in Massachusetts. I woke up about 1 a.m. I don't know if I had been dreaming it before I woke up and wrote it down, but it was a real channeling kind of experience. "Millworker" was done for "Working," the Studs Terkel/Stephen Schwartz musical based on Studs' book. The song had started out as a truck driver song, strangely enough, with the first verse talking about "me and my machine, for the rest of my life." It doesn't actually refer to a specific character in that Terkel book, but it was inspired by those interviews of people talking about their work and their life. Right up in Lowell [Mass.] is where the big textile mills were, on the Merrimack River, during the Industrial Revolution, and later they were also down in New Bedford, near the Vineyard.

In the finished song, you sing as a relatively young person, a mill woman like the 19th-century workers in Lowell who made the wrong choices, and she now admits she's been trapped into wasting her whole life. What's so affecting is that the song makes it seem as if it could happen to anyone.

Back when you had your own deep adolescent blues and the emotional crises they brought on, what was making you feel trapped or depressed?

There was nothing really making me unhappy until I left home in North Carolina for school up North. I was unhappy being that far away from home after the summer season in the Vineyard, and I didn't like the school I was in. But I thought it was a rare opportunity for me to go away to get an education, and I thought that it was what was expected of me, what the family wanted, but I was sad about going. I think that's where that particular sort of alienation started.

You know, in North Carolina, we just kept our own company, largely. But I think it was hard for my mother to be in North Carolina, and I think it was hard for her to be alone when my father went to the Antarctic for two

years in 1955; he was drafted into the Navy because he'd taken a raincheck on military service during [WWII], so they sent him to Bethesda Naval Hospital for service, but he was miserable there and volunteered to go to the South Pole, which seemed like an adventure for him. He'd felt himself to be in harness all his life, achieving, from the second grade. As for my parents' marriage, I don't think they really ever got it back together after the Antarctic thing. And I think my mother found the idea of being a faculty wife, with folks dropping by after church or hanging out at the country club, doing a lot of drinking, to be a real burden.

After my father came back, his drinking had stepped up a lot. But you stayed together for the kids in those days, and socially North Carolina was a very conservative place, so my parents didn't break up until years later, in 1972.

For me there was an element of having a parent who was away a lot and another who was upset a lot, and that's hard for kids. And there was also a lot of stress between my mother and my older brother, Alex. That particular dynamic, especially when my father was away, was hard. And Alex used to turn around and fight with the next [sibling] down the line, because he was frustrated. It's just typical sibling stuff.

I was disillusioned with the feeling of being far from home at Milton Academy, but I was a good kid, a good boy. Alex was a bad boy; he was probably wasn't allowed to be a good boy. I was, and I was allowed to find a way to accommodate my parents and do what I thought my parents wanted me to do.

So Alex was the most rebellious one?

Yes, he was.

He was the one testing the limits on the home front, so he took that part away from you before you ever got a chance to audition for it.

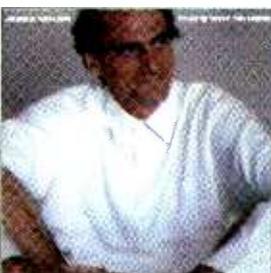
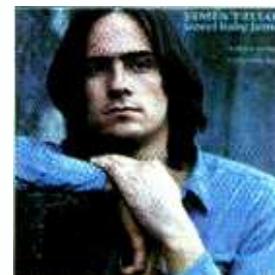
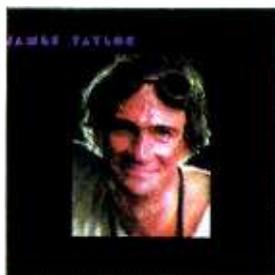
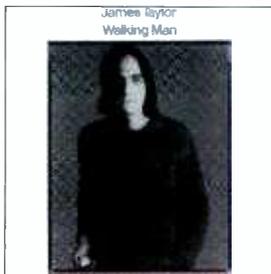
You know, it's a funny thing. The main thing about kids growing up, especially at that adolescent age, is that they be given the sense that there's something they can do well. A little success goes a long way at that age. Alex was just trying to cope with everyone around him telling him they were unhappy with him because he was fucking up. He was trying to cope with what was not a very good situation. And he started acting out, started going bad, staying out late, running with people my parents felt he shouldn't spend time with. He got into trouble in school and just wasn't doing well; he was a black sheep, and it was hard on him. So that was a source of friction. I came back from school in Milton, Mass., and I told my parents

I was unhappy and it wouldn't get any better for me there; I liked it less and less and was more alienated, so I did my junior year at Chapel Hill High. And during that time I played in the Fabulous Corsairs, Alex's band. The year before, I had played with Danny "Kootch" [Kortchmar] on the Vineyard and got into the blues. And now my brother Alex was exposing me to a lot of stuff like Ray Charles, Aretha Franklin, and we played in various high schools in the area, like Fuquay-Varina High School, or at sock hops, beer bash-es.

Then I dropped out of school. I had some emotional difficulties. It actually was probably typical adolescent stuff, but the people around me put me into a mental hospital called McLean for nine months. That was my exit from the family agenda, as I perceived it.

I did get a high school diploma, but it was from the school at McLean, the Arlington School. I never went to college; it's funny that my father was such an academician and none of his children—not one of us—went to college. When I split from McLean, I went to Boston and then to New York to hook up with Kootch, who was in a band called the King Bees. I lived on Columbus and 84th, and then my friend since my teens, the bassist Zack Wiesner, he and I lived in the Albert Hotel on University Place and 11th Street in Greenwich Village, on a floor that was burned out except for two rooms.

We lived at the Albert for three months,





rehearsed in the basement of the Albert, and we all became a house band at the Night Owl Cafe for eight to nine months as the Flying Machine. That was really the only job we had. We tried to get a manager for a while, but I don't think he was that interested in us; he just did it as a favor to the people who were producing our record.

What was the origin of the awful "James Taylor And The Original Flying Machine" LP that was released in 1971 after the success of "Sweet Baby James"?

It was the doing of Chip Taylor, a writer with April-Blackwood Music who had produced some records and written some great songs: "Angel Of The Morning" and "Wild Thing." He and a partner came down and heard us, and they signed us to a contract. My memory is pretty spotty about this stuff, because I was getting high a lot back then, but it seemed to me that the first stuff was made on VeeJay Records [*Editor's note: It was Jubilee Records' obscure Jay Gee subsidiary, the first single being "Night Owl"*]. They took us in the studio [Jubilee's Select Sound], where they cut rough tracks of "Night Owl," "Knocking Round The Zoo," "Rainy Day Man," "Brighten Your Night With My Day," and "Something's Wrong," but it was incomplete, and we never really got a finished record for release. Certainly an album was never formally finished.

The Flying Machine band broke up after two terrible gigs, a United Jewish Appeal fashion show and a gig at a club in Freeport, the Bahamas, called the Jokers Wild Club. After the breakup, I got heavily involved with opiates, and I fell in with two people who could really have done me harm if I'd stuck with them. A friend of mine who was an addict had said, "Two guys named Smack and Bobby need a place to hang out and hide out. Is it OK if they come up to your place?" We were all sitting around, getting high together, and I said, "Sure! Yeah!"

Soon afterward, I was addicted, and I called my dad up in Chapel Hill—I wasn't calling home very often—and he rented a station wagon in North Carolina, drove it up the coast, loaded everything in it, and drove me home.

Your dad, Ike, was finally there for you.

[*Softly*] Yes. It was a solid thing he did. And I stayed down there with my parents in Chapel Hill for six months. Then I went to London and did a little busking on the streets. While I was there, I called Kootch from there, who put me in touch with Peter Asher of Peter & Gordon—who the King Bees once toured with. Peter had just left his act with Gordon and become the A&R man at the Beatles' Apple label.

I brought him an acetate I'd cut in a little Soho studio for 8 pounds. After three years of falling into dry holes, Peter and the Beatles liked it and signed me. I put ads in the *New Musical Express* and *Melody Maker* and got some musicians, and Joel O'Brien from the Flying Machine came over and played drums. After a little rehearsal, we went into Trident Studios and sorta worked around the Beatles' studio time for the "White Album." And I would be at sessions of theirs, or they would be working on sessions of mine; I think Peter asked McCartney and Harrison to do that.

Years later, Paul and Linda McCartney sang backup on "Let It All Fall Down" and "Rock 'N' Roll Is Music Now" on "Walking Man," which was extremely enjoyable. But back then, the whole thing was like a swirl. I stayed at a lot of

different places, I lived with a number of different women, writing a lot of songs like "Carolina In My Mind," and "Taking It In," and forming and breaking off and exchanging volatile romantic attachments. [*Shy laughter*]

I remember writing "Carolina In My Mind" in three different places. I stayed with Peter and his first wife in their flat on Marylebone High Street. Then I went on vacation for five days to Formentera, an island next to Ibiza, just off the coast of Majorca in the Mediterranean. One night, a girl I met there named Karen and I took the boat over to Ibiza for the day. We missed the last boat and spent the night in a cafe that was closed down, and I wrote the rest of it on a piece of paper that was lying around there.

It was all a ball for this short period of time, like six to nine months in 1968, but Apple was hemorrhaging money, and ultimately [business manager] Allen Klein came into the situation and broke everything up. Then I went to Austen Riggs Hospital [in Stockbridge, Mass.] back in the States to kick opiates, and caught the Warner Bros. deal that led to "Sweet Baby James."

Those first two formal albums, "James Taylor" and "Sweet Baby James," have a surprising, enduring innocence to them. They're diaristic, but they lack the more reporterly, almost novelistic eye of your later, more mature work.

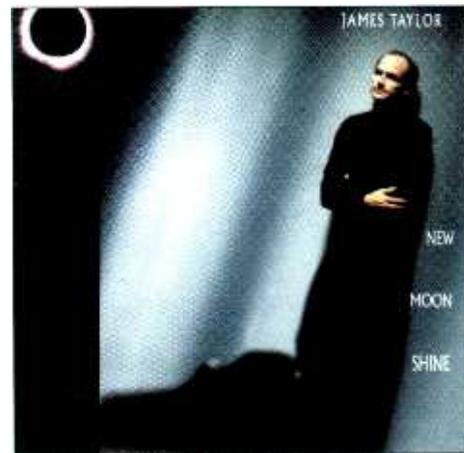
When I made my first and second albums it was basically unknown terrain, and I was still working, somehow, from a very pure place. After "Sweet Baby James," I knew what it felt like to work for a living and be this sort of hypothetical entrepreneur with a record company, agent, manager, whatever.

"Rainy Day Man" on the first album must be important to you, because you recorded it twice as a solo performer, redoing it for "Flag" [1979]. Who is that man?

Zack Wiesner and I wrote that song in '66 in a girlfriend's apartment in New York City down on Fourth Street. The idea of it for Zack and I, when we were talking the song over and coming up with the lyric, was just that people are often drawn toward a sadness.

You know that Stones tune "Paint It Black"? That was about needing the sort of solace or company of something that's very blue, very dark, or that you wanted to draw the shades and keep the light out because it goes with your mood.

I've heard people suggest that the Rainy Day Man is a heroin dealer, and that's a good call. That would be a reasonable interpretation of it, and certainly, at the time I was dabbling. But I didn't really have that in mind. The lyric is pretty much self-explanatory; it just says it will do you no good to try to cheer up someone in this state. What they need to do is go down, all the



way down, to the bottom.

In other words, telling people to cheer up is not always the best advice, because sadness or grieving is often a good, cathartic thing.

That's right. Now, telling someone to lighten up when they're in a terrible spot and just beating themselves can be of help. But generally when people say "Cheer up" to somebody who has a good reason to be miserable is like saying,

"I don't want to hear about your problems."

"One Man Dog" in 1972 had a very handsome but vaguely remote feel to it, from the compilation of suite-like miniatures and songlettes to the photos of you in a rowboat or holed up in your Vineyard hideaway.

We actually recorded "One Man Dog" in three different places—on the Vineyard, in New York City, and in Los Angeles. It was supposed to be called "One Man Parade." Before that, I'd briefly considered "Farewell To Showbiz" and "Throw Yourself Away." The record has 18 songs on it,



1970: From left, producer/manager Peter Asher, James Taylor, and guitarist/songwriter Danny "Kootch" Kortchmar. (Photo by David Gahr)

and some of them are little bitty things, but they hold up. "Don't Let Me Be Lonely Tonight" was the obvious high point.

"Walking Man," the next album, was the first I made without Peter Asher; David Spinozza, the New York guitarist and arranger, did the producing, and it was the first time I worked with Don Grolnick. The tone of it, generally speaking, was low, but "Slow Burning Love" was seduction-oriented. I've written relatively few songs that border on being rude, but that's one. So is one on "Never Die Young" [1988] called "First Of May," where the lyrics to the bridge talk about "A rite of spring/A horizontal dance/The sweetest sort of dance/Hidden in among the plants."

Yet overall, "Never Die Young" was an album that cast a bittersweet spell in the same way "Walking Man" did in 1974. It was also one of the best of your many collaborations with Don Grolnick [who passed away in 1996 from lymphoma]. Don played a key role in your sound throughout the '70s, '80s, and '90s, his arrangements on the keyboards-filled "Flag" being a good example.

Some "Never Die Young" material, like "T-Bone," which had been called "Santa Fe," goes back to 1983. But it was getting together with Don Grolnick in October 1986 to assess and sift through the material that made it come alive. I didn't trust the worth of what I had until Don had gone over it with me, and he'd been a big help that way for years, which is why it was natural for him to produce the "Never Die Young" album.

As for the song "Never Die Young," I'd thought about calling it "Rosy Children," but it went past that phrase to say a lot more about getting old and rising above that state of being.

Don did contribute a lot to "Flag," and that was a transitional time of stretching for myself as well. "Will Not Lie For You" was an instant song for that LP that I feel uncomfortable with now; the lyric seems petty and snotty. But it took only seven minutes to write the whole thing! I was being asked back then to do a lot of writing for films and Broadway, and "Flag" mostly showed the results of those sometimes-abortive moves. "Sleep Come Free Me" was originally commissioned for the [1980] Robert Redford prison movie, "Brubaker," but they wound up not using it.

These risky experiments continued even after "Flag" was done, when Robert Stigwood had me and Jacob Brackman writing songs like the previously mentioned "Stand And Fight" for the [1980] film "Times Square." The song was yanked from the picture, but I played it for Kootch and Don at the sound check for the 1979

MUSE/No Nukes concerts, and it wound up going over so well that Don and I did it on "Dad Loves His Work" two years later.

"Song For You Far Away," on the [1985 album] "That's Why I'm Here," that was written for [the 1982 movie] "E.T." But somewhere between [Steven] Spielberg and John Williams, who had other music in mind, it didn't get used.

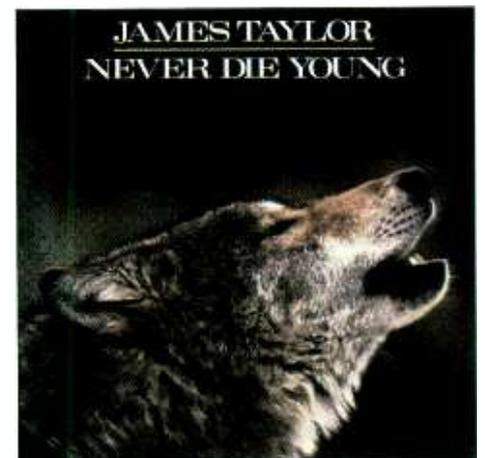
The very different-sounding but equally wistful "Long Ago And Far Away," from the 1971 "Mud Slide Slim And The Blue Horizon" album, how did that come about?

That's the type of song that comes straight out of the melody, but "Long Ago And Far Away" is not part of the lyrics. What I actually say is, "Long ago, a young man sits and plays his waiting game." It's a simple song about how things don't turn out the way you planned for them to, a melancholy song about the nature of people's dreams and the cold hard realities that have a habit of blowing in on them. I've recently come through a period of huge transitions, including a divorce [in 1996 from second wife Kathryn Walker], the death of a parent, the death of my eldest brother, the death of my best friend, the death of a member of my band who we all loved, and a change in my management situation with Peter Asher—although very amicable—after 27 years or so. So the most coherent part of that song for me is probably the second verse—"Love is just a word I've heard when things are being said . . ." It's a musing on the nature of expectations, and how they don't last.

However, having said that, I've been with someone for some time now that I really care about, Kim [Smedvig], and I'm building a new house on the Vineyard, and the public in America and Europe has been responding well to my latest music, so I'm very optimistic about the future.

Well, it's the full-fledged knowledge of how difficult life really is that makes so many of your secular hymns, like "I Will Follow" or "That Lonesome Road" from "Dad Loves His Work," such appropriate and superior successors to a "Mud Slide" song like "You Can Close Your Eyes."

[*Softly, reflectively*] I was arguing with a friend of mine recently, and she was saying that she thought our emotional responses to music were as learned as our emotional responses to language, but I don't—and I still disagree with her.



I think that one of the main motivations for writing music is to get out, to get off, and ultimately to get relief from separation. That's why music has lived forever in church in the South, and elsewhere, and it probably comes from that religious setting, from that need for connection.

I have that need, and that's why a lot of songs that I write can turn out to be this kind of religious music without having any obvious religion in them. I believe that the emotional response we have to music is so immediate it suggests an underlying or overlying reality and a huge emotional content for us, regardless of what the lyric is.

The things about songs, for me, is that I write songs that I want to hear. I write them because I need to hear them and I haven't heard them yet. [*Distant smile, his eyes shining*] Because I believe, most of all, that just by *being* music, it's religious. ■



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Artists & Music

LO-FIDELITY ALL-STARS

(Continued from page 14)

(Wrecked Train), the group—the members of which hail from London, Brighton, and Leeds, England—consists of bassist Andy Dickinson (A One-Man Crowd Called Gentilee), drummer Johnny Machin (the Slammer), and keyboardist/engineer Martin Whiteman (the Many Tentacles).

“Because of our nicknames and regional accents—and because there were six of us with a lot of our friends—the press had a misconception that we were big-beat hooligans,” says Ward. “But as soon as they saw the live show and bought the album, they realized what we’re about.”

The U.K. press has since had a field day with the Lo-Fi's. They're this year's best new band, according to *New Musical Express*, awarded on the strength of the singles “Kool Rok Bass” and “Disco Machine Gun.” Both appear on “Blown Mind,” which came out in May in the U.K. However, “Disco Machine Gun” is now titled “Blisters On My Brain,” after rerecording the track minus a contested sample from the Breeders’ “Cannonball.”

“We’ve sold a lot of imports already, so [the domestic version] will probably do very well here,” says Duane Harriott, manager of Other Music, an indie retail outlet in New York. “It’s a big-beat record, but there are a lot of different elements in it, so people who aren’t necessarily into that sort of heavy, beaty beat sound will like it. A lot of records on [Skint], like Fatboy Slim, are really heavy dance music, but the Lo-Fidelity All-Stars have a little bit more going on that people can grasp on to.”

The Lo-Fi's—who are managed by Sean Phillips and booked in the U.K. by Added Talent Agency and

whose songs are published by Warner/Chappell Music—remain on Skint worldwide outside the U.S. At Columbia, Patrick says, press will be a key means of exposure, especially because of the group's overseas success and the worldwide range of musical influences.

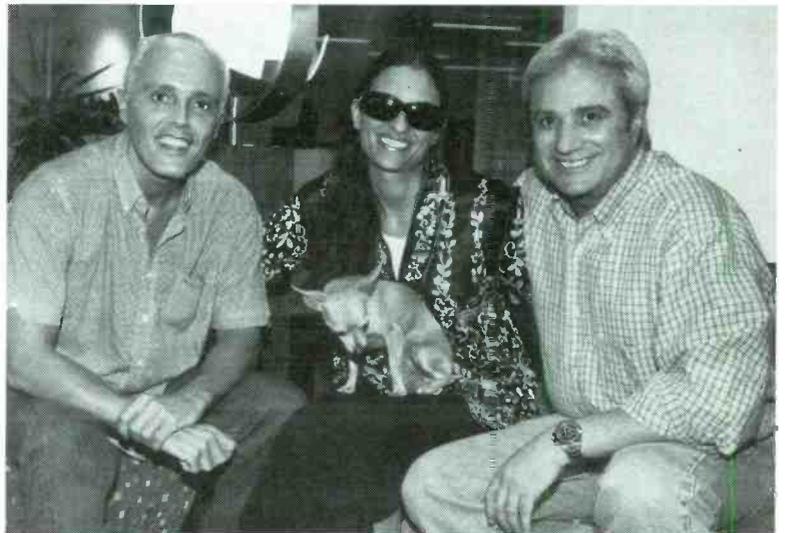
“Battleflag,” a recent U.K. and European single, will ship to modern rock radio here in early January. It's a remix of the Pigeonhed song, which the group's label, Sub Pop, originally commissioned and has received substantial airplay in Seattle; Pigeonhed is thus credited as featured artist on the Lo-Fi's version.

“We take our own musical path,” notes Ward, using the album track “Vision Incision” to further illustrate. “We took a really slow female vocal from the Three Degrees’ ‘A Woman Needs A Good Man’ and speeded it up and tweaked it to create a different mood from the original.”

That all this techno-modifying can be reproduced onstage in a rock band presentation is also a major selling point, notes Patrick, who says that the Lo-Fi's are looking forward to a two-month tour of the U.S. slated for early 1999.

“They're prepared to work beyond the six major cities that [other bands in the genre] do,” says Patrick. “They love America and want to go to every record shop across the country and live out music that influenced them.”

But the Lo-Fidelity All-Stars are equally keen on playing, agrees Ward. “We love making music,” he says. “We had to cobble together equipment for our first gig after Skint heard our demo tapes, and they signed us right after. It must have been total chaos, but that's what people like about us: It looks like it could collapse at any second!”



A New Alliance. Red Ant Entertainment recording artist Angelique has inked a management agreement with former Tears For Fears vocalist/bassist Curt Smith. Angelique recently released the acclaimed “Present,” an electro-rock opus that she produced with Dave Jerden and Rich Costey. Comments Smith on his new role as manager, “It may seem odd at first for an artist to be managing another artist. But her album blew me away, and her presence onstage is utterly captivating. As such, I felt compelled to use my 16 years of experience in the business to help her attain the success she deserves.” When he isn't overseeing Angelique's career, Smith is fronting his own new band, Mayfield. Pictured, from left, are Smith, Angelique, and Red Ant Entertainment president/CEO Randy Phillips.

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BLACK CROWES TAKE WING ON NEW LABEL

(Continued from page 14)

Work on "By Your Side" was in marked contrast to the claustrophobic sessions for the group's 1996 album, "Three Snakes And One Charm," which was cut at a jerry-rigged studio in a house in Atlanta.

Robinson says, "We look back now and go, 'Goddamn, man, we were locked in that house for four months with all the fuckin' drugs anyone could want, just getting weird and isolated in the dead of winter in Atlanta' . . . This record is springtime in New York City. We worked from 1 in the afternoon till 8 at night every day, Monday through Friday, took our weekends off. It was like, 'Wow, we're adults!'"

The return to the Crowes' original hard rock sound was not only a natural move, but a timely one as well, according to Robinson.

"We looked around at what's hap-

pening," he says. "Besides the fact that there's no sincere music, there's just no vibe, there's no soul, there's no funk, there's no swagger. I think that's what we are [about]."

"It's so funny, talking about [going] full circle," he adds. "When [the Crowes' 1990 debut] 'Shake Your Money Maker' came out, it was almost the same sort of place where we are now. There was really no rock'n'roll. There was a lot of hair and pop music. Now there's less hair but just as much pop. I honestly think that people want music that deals on more levels than just that."

Promotion of "By Your Side" began in earnest this past spring. "Columbia, in conjunction with [manager] Pete Angelus and the band, has been working on this plan pretty much since May of this year," Diener says.

The group's Sho' Nuff tour of

small venues started the campaign.

"They literally went up and down the country, beginning in May, extending through August in the States," Diener says. "At the same time, we rereleased the four catalog albums, which we acquired via our relationship with American Recordings, completely remastered with some bonus tracks and multimedia content."

"Then, in August, we put out the 'Sho' Nuff' boxed set. That was for the fans. It was a deluxe catalog package, the Crowes to date, plus it contained a bonus live EP that was recorded at gigs at the Beacon Theatre in New York a couple of years ago. The release of the product was a signal to consumers and also to retailers and also to the press."

Following the completion of the U.S. dates, the Crowes took their show to Europe for promo dates in September and October.

Diener says, "As we were doing this whole awareness campaign in the States, we had to do it overseas, because the band of course has had a very strong career overseas. So we did the same thing abroad. The band went over and did promotion and then did a series of club shows—again, thousand-seaters, really hot, sweaty clubs."

The push at radio started in early November, when "Kickin' My Heart Around" (written by Chris and Rich Robinson and published by Warner/Chappell) was serviced to album rock stations. The song was part of a promo CD that included six popular Crowes tracks from earlier albums.

The new song quickly entered heavy rotation at such mainstream rock stations as WMMR Philadelphia, WZTA Miami, and KSHE St. Louis.

WMMR music director Ken Zipeto says, "They finally went back to where they started, the Stony rock'n'roll sounds, and I think that's what the fans wanted . . . They've got their groove back. If they keep in the same vein as 'Kickin' My Heart Around,' I think [the album will] do really well."

The album's title cut will be serviced to multiple formats in January and will be accompanied by a video.

Forthcoming TV appearances will include an episode of VH1's "Hard Rock Live" airing in December and January and a "Late Show With David Letterman" shot in January.

Sho' Nuff tour dates continue through mid-December, climaxing with two nights at the Roxy Theatre in L.A. Then, in February, the group, which is booked by Troy Blakely at the Agency for the Performing Arts, will begin its proper world tour.

Robinson says, "Hopefully we'll go back and forth to Europe, hit Japan, Australia, New Zealand, South America, get Europe in a few times. Do the States, hopefully . . . I don't really see taking a long break until next Christmas. I really want to get out and work."

SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFIELD OLSON

SEEN AND HEARD at the Divx Soundtracks Festival: The industry panels portion of the recent inaugural Sound of Film festival at the Knitting Factory in New York brought to the fore a variety of trends and issues in the composer and music supervisor communities. Composer **Michael Kamen** dug through his war chest of personal anecdotes, and studio and label executives discussed the latest trends in soundtrack development and marketing.

Composers **Carter Burwell**, **John Ottman**, and **Stephen Endelman** bemoaned the current state of film music, given the rampant use of temp scores, unrealistic deadlines, and unknowledgeable editors. Temp scores—which film companies either piece together from existing scores or commission outright and test with audiences before they discuss the real thing with a composer—are gaining in popularity.

"A composer never has a chance to do what we can really do on our own, because we have to rip off the temp score if it tested well," said Ottman, who scored "The Usual Suspects," among others. His answer? "Write the temp score yourself, and then at least you are ripping off yourself."

Endelman, whose credits include "Flirting With Disaster," offered another way around getting bogged down in a temp score.

"The film company can send me a temp score if they choose, but I just try not to listen to them," he said.

With so many cooks—music supervisor, director, producer, and film studio executives, to name a few—in the kitchen, all panelists agreed that the politics of collaboration can get muddled. Major studios have been known to have five executives at the soundtrack screening; smaller independent films tend to rely more heavily on the director's vision.

"If it is a big-budget picture, I have an obligation to listen to what the producer and studio have to say," said Burwell, who has scored most of **Joel and Ethan Coen's** films. "But I generally want to deal with one person."

Members of the music-supervisor panel spent a lot of time debating the merits of "most favored nation" status, which effectively caps the fee paid to any party for rights to a song in a given film. **Coati Mundi** and **Susan Jacobs** said the policy was a tremendous help for "54," which relied heavily on period music from the '70s.

However, **Tracy McKnight**, who primarily is a music supervisor for small indie films like "High Art" and "Desert Blue," said the policy can sometimes backfire when the budget really is a shoestring. She said she has been able to convince artists and labels to donate songs or give them for a nominal fee where she might otherwise have had to pay more.

Alex Steyermark, who has music-supervised most of **Spike Lee's** films, noted the importance of working with directors who have at least a cursory knowledge of music and are involved in its selection.

"If I don't get to talk to the director by at least the second meeting, then there's something wrong there," he said.

Barry Cole, president of the Shooting Gallery, voiced what he sees as a disturbing trend of label marketing departments conspiring against the release of film score albums because they can confuse customers and cannibalize sales of compilation albums. **Mark Kaufman**, VP of music/business affairs at New Line Cinema, suggested that using different artwork and educating retailers about the existence of two albums can help avoid confusion.

The trend toward 50/50 partnerships between studios and record labels on soundtracks is continuing to gain momentum. Miramax is working on two soundtracks for which it has invested more than \$2 million, according to **Randy Spendlove**, president of music at the studio. Spendlove also offered this advice to novice composers trying to break into the film industry: Get an agent, and put your work on CD.

PRODUCTION NOTES: They might already be gone by the time you read this, but as of Nov. 10 music supervisor **Bonnie Greenberg** was still looking to fill six key music cues in **Ron Howard's** upcoming life-impersonating-TV-impersonating-life feature, "Ed TV."

Capitol Records' soundtrack to the Miramax musical comedy "Little Voice" is a chorus of voices from the past. The film, an adaptation of a U.K. stage production, features toe-tapping little numbers from the likes of **Judy Garland**, **Billie Holiday**, **Ethel Merman**, and **Shirley Bassey**. Film star **Jane Horrocks** contributes two covers—"I Wanna Be Loved By You" and "Get Happy"—both of which succeed in taking listeners back to a time gone by. The album is in stores Tuesday (1).

TVT Records/Tee Vee Toons is back in the science-fiction groove with four new albums under its deal with the Sci-Fi Channel. The albums—"Final Frontiers," "The Dark Side," "The Uninvited," and "Defenders Of Justice"—are being released separately on Tuesday (1) and contain more than 200 classic and current sci-fi film and TV themes.

amusement		business		BOXSCORE	
		TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JANET JACKSON	Cynthia Woods Mitchell Pavilion Woodlands, Texas	Oct. 30-31	\$876,464 \$100.25/\$25.25	23,528 25,981, two shows	PACE Entertainment Magicworks Entertainment Inc.
SHANIA TWAIN	Birmingham-Jefferson Convention Complex Birmingham, Ala.	Nov. 16	\$418,771 \$35/\$28/\$18.50	13,500 16,000	New Era Promotions
DAVE MATTHEWS BAND BELA FLECK	Rupp Arena Lexington, Ky.	Nov. 20	\$418,609 \$27.75	15,085 sellout	Sunshine Promotions
BOSTON POPS ORCHESTRA WITH NATALIE COLE	Paul E. Tsongas Arena, University of Massachusetts Lowell, Mass.	Nov. 14	\$374,344 \$500/\$65	3,289 4,944	Lahey Clinic Fund-raiser
DEPECHE MODE STABBING WESTWARD	Palace of Auburn Hills Auburn Hills, Mich.	Nov. 9	\$365,793 \$45/\$32.50	10,344 14,600	Cellar Door Belkin Prods.
JANET JACKSON 'N SYNC	Pyramid Memphis	Oct. 27	\$364,160 \$65/\$25	8,757 9,779	PACE Entertainment
PHISH	McNichols Sports Arena Denver	Nov. 4	\$327,916 \$23.50	13,826 sellout	Bill Graham Presents Chuck Morris Presents
AEROSMITH SEVEN MARY THREE	Roberts Stadium Evansville, Ind.	Nov. 21	\$323,730 \$35/\$25	11,240 sellout	Sunshine Promotions
WIDESPREAD PANIC MICHAEL RAY & THE COSMIC KREWIE DIRTY DOZEN BRASS BAND	Kiefer UNO Lakefront Arena, University of New Orleans New Orleans	Oct. 30-31	\$303,551 \$24/\$19	16,115 16,294, two shows	Cellar Door
BOB DYLAN/JONI MITCHELL	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 28	\$291,290 \$45/\$35/\$25	6,868 15,064	Cellar Door

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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	3	19	FIVE ARISTA 19003 (10.98/16.98)	NO. 1 FIVE
2	1	2	TQ CLOCKWORK 69431*EPIC (11.98 EQ/16.98)	THEY NEVER SAW ME COMING
3	7	5	NEW RADICALS MCA 11858 (8.98/12.98)	MAYBE YOU'VE BEEN BRAINWASHED TOO.
4	4	9	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
5	2	4	DIVINE PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
6	6	13	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
7	5	15	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
8	9	21	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
9	44	2	LA THE DARKMAN WU-TANG 3007*/SUPREME TEAM (11.98/16.98)	HEIST OF THE CENTURY
10	15	15	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
11	12	19	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
12	17	20	EVERYTHING BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL
13	18	9	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
14	10	8	TYRESE RCA 66901* (9.98/13.98)	TYRESE
15	8	4	OLGA TANON WEA LATINA 25098 (9.98/15.98)	TE ACORDARAS DE MI
16	16	5	REBECCA ST. JAMES FOREFRONT 25189 (10.98/15.98)	PRAY
17	45	3	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL 6622 (11.98/14.98)	TWENTY TWO: P.A. WORLD WIDE
18	14	2	TD. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC (10.98 EQ/16.98)	LIVE FROM THE POTTER'S HOUSE
19	20	13	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
20	11	5	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98)	YOU'VE COME A LONG WAY, BABY
21	26	47	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
22	13	40	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
23	33	3	BILL GAITHER & THE GAITHER VOCAL BAND SPRING HILL 25458 (10.98/15.98)	STILL THE GREATEST STORY EVER TOLD
24	28	21	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WORD 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD
25	21	8	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT

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

26	23	4	RAY BOLTZ WORD 69543/EPIC (10.98 EQ/16.98)	HONOR AND GLORY
27	25	9	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM
28	29	5	BURLAP TO CASHMERE SQUINT 541013/A&M (8.98 EQ/12.98)	ANYBODY OUT THERE?
29	31	32	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
30	30	6	KATHY TROCCOLI REUNION 10007/JIVE (10.98/16.98)	CORNER OF EDEN
31	22	5	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98)	ON DA GRIND
32	35	5	GODSMACK REPUBLIC 53190/UNIVERSAL (8.98/12.98)	GODSMACK
33	47	46	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
34	34	13	KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
35	36	18	LINK RELATIVITY 1645 (10.98/15.98)	SEX DOWN
36	19	3	BOUNTY KILLER BLUNT 6370*/TVT (10.98/16.98)	NEXT MILLENNIUM
37	NEW		FFH ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
38	37	11	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
39	41	4	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
40	NEW		MICHAEL CARD MYRRH/WORD 69652/EPIC (10.98 EQ/16.98)	STARKINDLER: A CELTIC CONVERSATION ACROSS TIME
41	46	9	ORGY ELEMENTREE/REPRISE 46923/WARNER BROS. (7.98/11.98)	CANDYASS
42	27	3	FIVE IRON FRENZY 5 MINUTE WALK 25216/FOREFRONT	QUANTITY IS JOB 1 (EP)
43	RE-ENTRY		CHRIS RICE ROCKETOWN/WORD 69613/EPIC (10.98 EQ/16.98)	PAST THE EDGES
44	42	3	CHAYANNE SONY DISCOS 82869 (8.98 EQ/13.98)	ATADO A TU AMOR
45	24	4	ROBERT EARL KEEN ARISTA 18876/ARISTA NASHVILLE (10.98/16.98)	WALKING DISTANCE
46	RE-ENTRY		ROY D. MERCER CAPITOL 94301 (7.98/11.98)	HOW BIG A BOY ARE YA? VOLUME 4
47	48	3	PLACEBO HUT 46531/VIRGIN (11.98/16.98)	WITHOUT YOU I'M NOTHING
48	50	17	THE W'S 5 MINUTE WALK 25204/SARBELLUM (10.98/16.98)	FOURTH FROM THE LAST
49	40	21	BLACK EYED PEAS INTERSCOPE 90152* (10.98/16.98)	BEHIND THE FRONT
50	RE-ENTRY		MICHAEL ENGLISH CURB 77939 (10.98/15.98)	GOSPEL

POPULAR UPRIISINGS

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

WORLD TAKEOVER: Universal is making a bid toward extending the popularity of "Big, Big World," the debut single from 20-year-old Swedish pop vocalist **Emilia**, to the U.S.



Total Package. Bad Boy/Arista vocal trio Total's second album, "Kima, Keisha & Pam," was executive-produced by Sean "Puffy" Combs and features production and songwriting contributions from such artists as Heavy D, R. Kelly, and Diane Warren. The act, which will tour Europe with labelmates 112 later this year, has taped segments for the TV programs "MTV Jams," "BET Soundstage," and "The Ricki Lake Show."

The song, which is also the title of the artist's album, due Tuesday (1), is the fastest-growing single in Swedish chart history and has gone

platinum or multi-platinum in a number of Scandinavian countries, according to Universal.

The song, which has already had airplay at top 40 stations—including KIIS Los Angeles, KRBE Houston, WXKS Boston, and KDWB Minneapolis, among others—is also being played with a clip on MTV's "120 Minutes" and VH1.

The artist comes to the U.S. in January to promote the English-sung track to radio.

JOINT EFFORT: Even before the release of their Aware/Red Ink debut EP, "Level," this summer, Chicago-based rock act **Dovetail Joint** was taking flight locally with the support of local modern rock outlet WKQX (Q-101) Chicago.

The band's single, "Level On The Inside," was picked up after being included on "Local Q101," a station-issued compilation featuring area bands.

In August and September the song, fueled by strong requests, was in top five rotation.



Dig Up The Foundation. Provocative, politically minded electronica/rap/rock group the Asian Dub Foundation's new London Records album is "Rafi's Revenge." The act's first single, "Buzzin'," is getting test spins at such stations as WBCN Boston, WXDX Pittsburgh, and KROQ Los Angeles.

WXDG in Detroit and WPGU in Champaign, Ill., followed suit. Meanwhile, the band had already been sniffed out by Columbia.

During the recording of "Level," the band also recorded its debut full-length for Aware/Columbia, "001," with producer **John Fields** and **Jack Joseph Puig** at the mixing helm. "001" bows Jan. 26.

according to representatives from MCA.

In related news, Luaka Bop/Warner Bros. Columbian rock act **Bloque's** self-titled debut continues to gen-



Thanksgiving Leftovers.

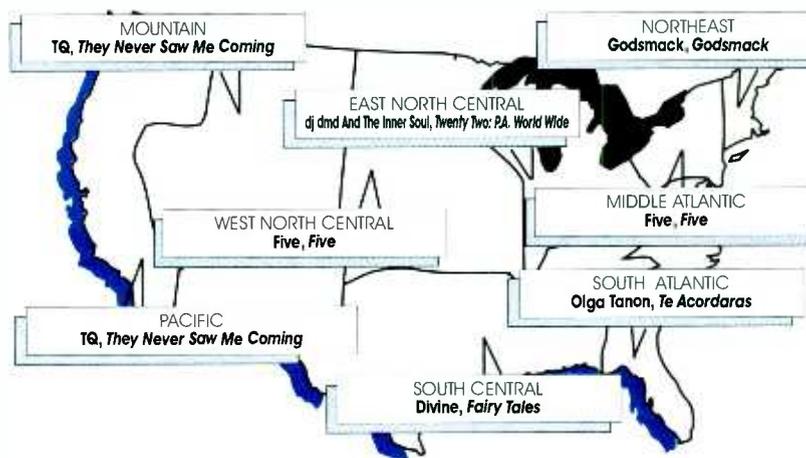
Doolittle Records will begin servicing triple-A and folk stations with "Leftovers," a new EP from Festus, Mo.-based act the Bottle Rockets, in January to coincide with the release of the Smithsonian Institution-produced TV and radio documentary "The Mississippi: River Of Song" (see story, page 13). Two cuts from the EP, which consists of unreleased material from the band's "24 Hours A Day" sessions, will be featured in the program. "Leftovers" bowed Nov. 24.

DOUBLE PLAY: TVT released KMFDM's best-of album, "Retro," and a collection of the band's out-of-print and never-before-released material, "A Go Go," on Nov. 17.

NEWS EN ESPAÑOL: Puya, the Spanish-speaking answer to **Korn**, is gearing up for the January release of its U.S. debut, "Fundamental," which follows a 10,000-unit-selling indie release in Puerto Rico. In anticipation of the album, MCA is seeding the market with a self-titled five-song CD. First-week sales of the disc reached 190 units, with concentrated support in New York, Miami, Puerto Rico, and Los Angeles,

erate rave reviews and top 10 rankings in several major-market newspapers. The band, which recently finished an opening stint for **Cake**, returns for more U.S. dates in February.

REGIONAL HEATSEEKERS NO. 1s



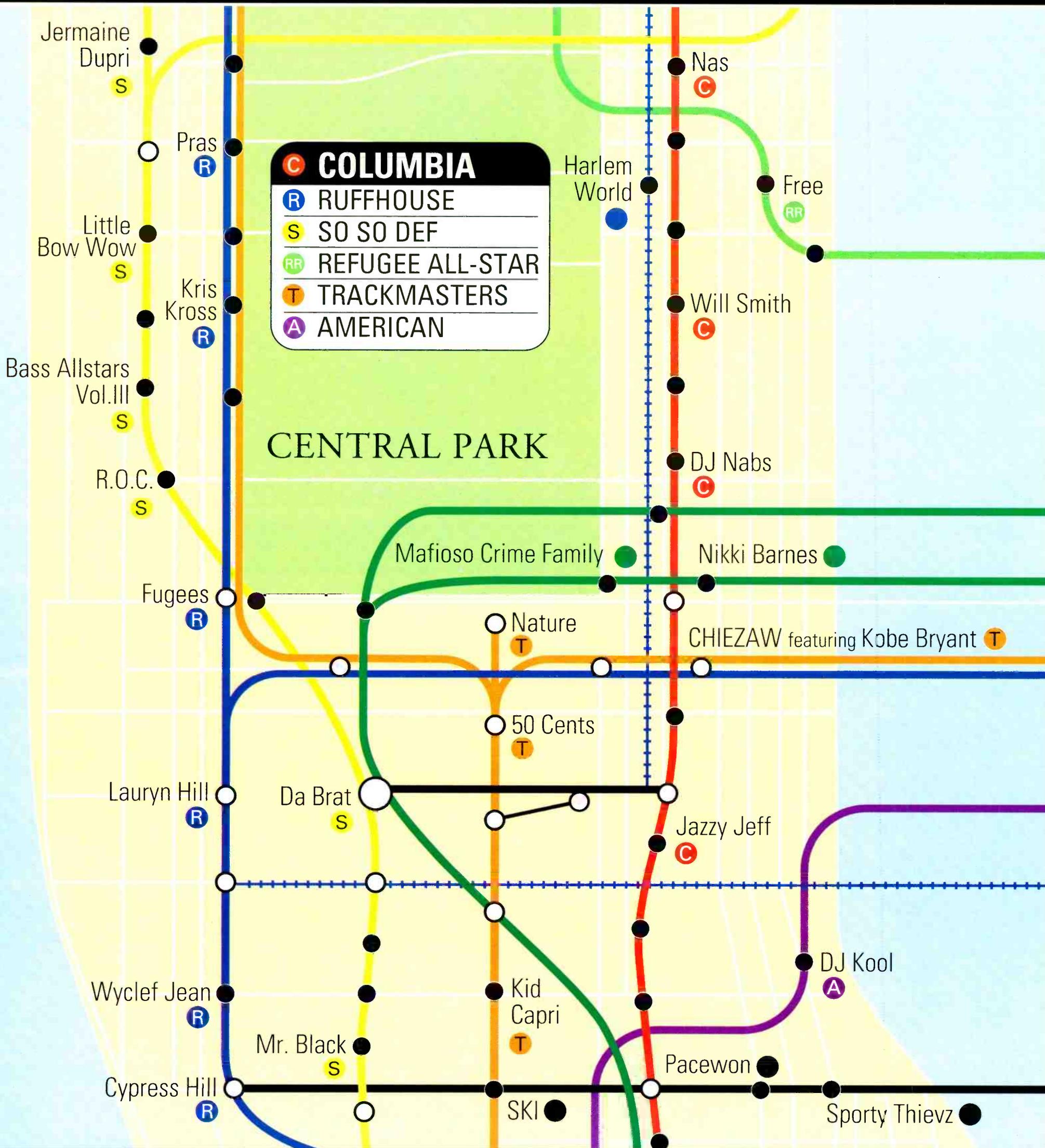
THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
1. dj dmd And The Inner Soul Clique *Twenty Two: P.A. World Wide*
 2. Five *Five*
 3. TQ *They Never Saw Me Coming*
 4. Divine *Fairy Tales*
 5. New Radicals *Maybe You've Been Brainwashed Too.*
 6. Sevendust *Sevendust*
 7. Everything *Super Natural*
 8. Cleopatra *Comin' Atcha!*
 9. The Flys *Holiday Man*
 10. Trin-i-tee 5:7 *Trin-i-tee 5:7*

- SOUTH ATLANTIC**
1. Olga Tanon *Te Acordaras De Mi*
 2. Shakira *Donde Estan Los Ladrones?*
 3. Trick Daddy *www.thug.com*
 4. Five *Five*
 5. Divine *Fairy Tales*
 6. Elvis Crespo *Suavemente*
 7. New Radicals *Maybe You've Been Brainwashed Too.*
 8. Chayanne *Atado A Tu Amor*
 9. Ghetto Mafia *On Da Grind*
 10. The Flys *Holiday Man*

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RAP & HIP-HOP

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ARTISTS' LABELS • WHAT'S COMING UP?

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1999

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CAPONE-N-NOREAGA ★ **LORD FINESSE**

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SKULL DUGGERY

No Limit Soldier

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The Jump Off

WHAT! YA HEARD!!!



RAP & HIP-HOP

The biggest stride for hip-hop this year has to be the genre's increasing and steady presence on The Billboard 200 chart.

Despite the doubts of many in the industry—behind closed doors, various critics have tried to make it as insignificant and fly-by-night as they could—hip-hop has become one of the most popular genres of the day. And its consistently high positions on a chart that is normally dominated by the likes of Celine

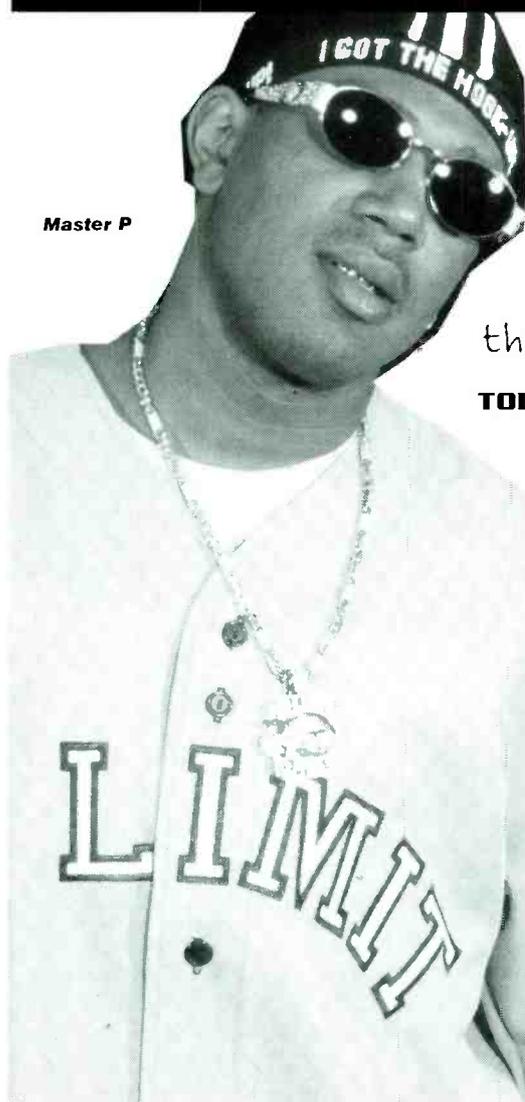


Lauren Hill

rap the rips UP the charts

The Billboard 200 Is Home To Top Hip-Hop Acts, As Rappers Dive Into Mainstream Pop Culture

by shownee smith



Master P

Dion, Garth Brooks, Madonna and Shania Twain is forcing the world to not only take notice, but to finally accept the changing of the times and the changing of the musical guard, as well.

TOLD YOU SO

Within the confines of the hip-hop community, though, it's been most gratifying to see that the artists with the highest debuts are the ones we play on our CD players at homes, on our boom boxes, in our cars and in our clubs.

"I was glad to see the pendulum swinging away from the happy-dappy hip-hop to a more severe hip-hop that's closer to the original mandate of Def Jam," says Lyor Cohen, CEO of Def Jam, about this year's successful hip-hop projects. A label known for its street-credible artists, Def Jam scored the biggest chart upset when the debut album from its new-comer artist, DMX, knocked Garth Brooks off the top of the Billboard 200 the week of June 6, its first week of release. Phones rang off the hook that week, as reporters from across the

country were frantic to know "Who is DMX?"

Def Jam continues to be on the upswing, as its co-venture label, Roc-A-Fella Records, held the No. 1 position on The Billboard 200 for a rap-record-breaking five weeks with the September 29 release of Jay-Z's "Vol. II... Hard Knock Life." And sharing in the light of Def Jam's glory that first week were LaFace and Jive Records, whose albums from OutKast ("Aquemini") and A Tribe Called Quest ("The Love Movement") respectively checked in at the No. 2 and 3 positions.

Before 1998, the hip-hop industry was just glad the genre was getting mainstream recognition through the likes of Sean "Puff Daddy" Combs' ingenious infusion of hip-hop with old R&B hits like Diana Ross' "I'm Coming Out." But industry execs, artists and fans continued to grumble about when the day of reckoning for "real hip-hop"—which more closely mimicked the sometimes hardened feelings in their hearts and minds—would come.

MAN OF THE YEAR

That's when Master P stepped to the plate. He has successfully replaced Puffy, who reigned supreme in 1997 in terms of publicity and mainstream exposure, as the hip-hop man of the year in 1998. His No Limit franchise, which includes No Limit Records and No Limit Films, has been so lucrative that Master P made *Forbes* magazine's top-10 list of entertainers. He ranked No. 10 among the likes of such household names as Jerry Seinfeld, Oprah Winfrey, James Cameron and Tim Allen.

Six of his artists, including C-Murder, Young Bleed, Silk The Shocker and Fiend, secured spots on The Billboard 200 this year with titles like "All I Have In This World Are My Balls And My Word."

Continued on page 28

RAP ❸

REPRESENT

RAP RIPS UP THE CHARTS

Continued from page 27

And while Master P hasn't graced as many magazine covers as Puffy, the No Limit brand name is enough to propel an album to the top of the charts. In one issue of *Vibe* magazine, for instance, the editors quipped whether fans actually liked the release from No Limit artists Kane And Abel, or if they only bought it because Master P said so.

But the No Limit pull seems to be the gift of simplicity. Where East Coast artists pride themselves on their ability to effectively use metaphors, the New Orleans-bred Master P and his crew just state the obvious with a Southern drawl. No Limit is also respected because it doesn't go for the glitz, not until more recently, anyway. The artists just expect us to accept them as they are, no matter how ghetto, country or vulgar they may be.

While Master P put it down for the South and Midwest, Big Pun represented Latino hip-hop well with 1.1 million unit sales of his debut album, "Capital Punishment." The sales were triggered by the first single, "I'm Not A Player," a song discussing matters of an explicitly sexual nature, and its remix, "Still Not A Player."

Pun says the lyrics to the original track were "a little flyer and more X-rated," but the remix got "better [exposure], because it had [R&B singer] Joe in there and the beat was hotter." The remix featured the music and chorus from Joe's 1997 hit "Don't Wanna Be A Player."

Regardless of what factors figured into the album's high sales, "Capital Punishment" still marked the first time a Latino rapper went platinum, and it opened the pathways for Fat Joe. Pun's hip-hop progenitor and close friend, to enter The Billboard 200 at No. 7 the week of Sept. 19 and sell 300,000 units. Fat Joe's previous two albums, 1995's "Jealous One's Envy" and 1993's "Represent," sold only 160,000 and 81,000, respectively, according to SoundScan.

MENTAL WARFARE

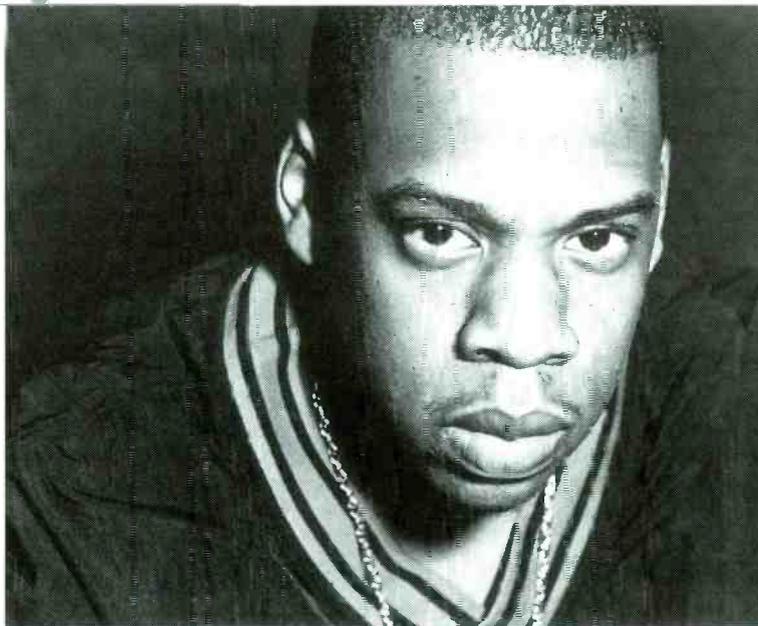
At the same time hardcore hip-hop gained a foothold in the mainstream, we saw the return of what can be deemed "consciousness music" in hip-hop.

A solo album from Fugee member Lauryn Hill had been at the top of hip-hop's wish list since the group first debuted in 1995. And while folks expected the album to be dope lyrically, not many could have predicted the extent to which she would explore the complexities of male/female relationships on "The Mis-education Of Lauryn Hill."

The album debuted on The Billboard 200 and Top R&B Albums charts Sept. 12 and still remains on both charts. The album is unlike a lot of the hip-hop music we've been accustomed to nodding our heads to, and Hill hit a morality peak with tracks like "Doo Wop (That Thing)," which helped educate that lost generation of young girls and boys whose only model of life, morality and self-respect is what they can surmise from videos, Ricki Lake and Jerry Springer.



Gang Starr



Jay-Z

It's an album of life education for those who choose to listen and musical adventure for those who choose to dance to it.

Nipping Hill's heels would have to be the bold projects of A Tribe Called Quest, Goodie M.O.B., OutKast and Canibus.

We've always expected life lessons from the three groups, but Canibus' fame came from his ability to lyrically rip his opponents to shreds on mix tapes, in battles and when contributing a verse to various tracks.

His debut, "Can-I-Bus," however, was something no one expected, and it



Canibus

may take a few years for people to understand. Instead of just getting at folks with his verbal banter, he chose to concoct a few messages in his lyrics on tracks like "Niggonometry" and "What's Going On."

Because of the unexpected switch, the album hasn't lived up to its hype, but he gets an honorable mention for making music according to his own standards.

The last milestones of the year would have to be Jermaine Dupri finally hitting the mic full-time on "Life In 1472," Pras completing the trilogy of Fugee solo projects with the release of "Ghetto Supastar," and Noo Trybe/Virgin Records making good on its promise to take the highly respected underground act Gang Starr to gold certification with its fifth album, "Moment Of Truth." ■

Before 1998, the hip-hop industry was just glad the genre was getting mainstream recognition through the likes of Sean "Puff Daddy" Combs' ingenious infusion of hip-hop with old R&B hits like Diana Ross' "I'm Coming Out." But industry execs, artists and fans continued to grumble about when the day of reckoning for "real hip-hop"—which more closely mimicked the sometimes hardened feelings in their hearts and minds—would come.



'THE BIG DOGS OF THE UNDERGROUND'

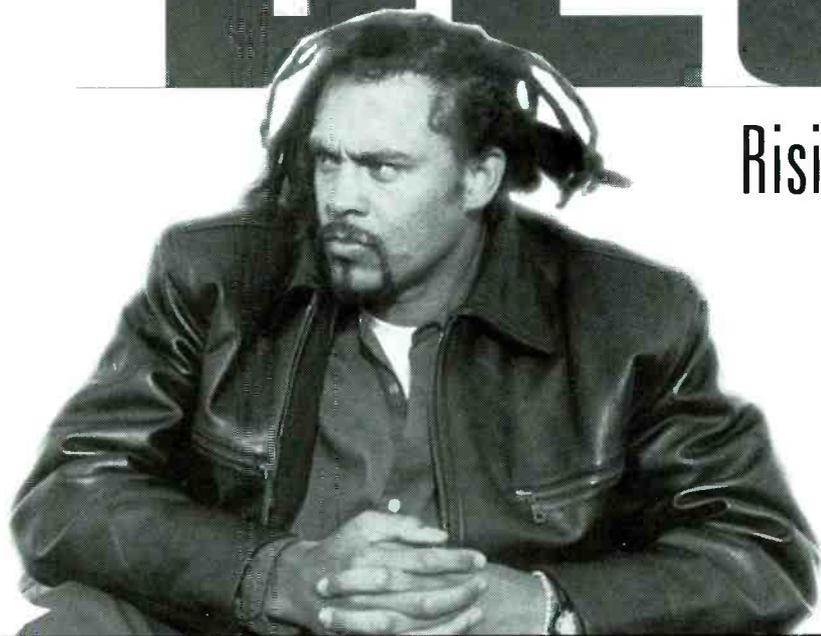
CURIOSLY STRONG MUSIC

**DEFARI, NATURAL ELEMENTS, JIGMASTAS,
DV ALIAS KRIST, COVER, BIGFOOT, APHILLYATION,
DA MATRIX, STRICK & DEADLY SNAKES**



Red Hot & Rhapsody
 AIDS - Hip-Hop

It's Better To Give



Rising Above A Bad Rap, The Hip-Hop Community
 Fights For Community Causes

To Give

Spearhead's Michael Franti

BY ELENA DUMANO

A lot of people don't want to know that there's a lot of love in hip-hop. The media spotlights sensational beefs and deaths, but the facts suggest hip-hop's fighting spirit is often channeled into aggressive community work. No other genre of music gives as much back. "Hip-hop is always being criticized for being sexist, homophobic and violent—which it can be," says Spearhead's Michael Franti. "But, within hip-hop, there's so much activism, from the Stop The Violence movement to songs becoming themes for people who go out into the streets and do something."

Franti performed at this year's "Red Hot & Rhapsody" AIDS benefit concert in NYC, representing hip-hop along with Morcheeba and the Roots, who've participated in the Red Hot AIDS benefits since 1994. Canibus also works for AIDS awareness; in the venerable hip-hop tradition of donating mic talent to fund-raiser discs, he recorded a single for the Levi's AIDS charity. He's also setting up a foundation for computer literacy, "donating software and hardware to schools, especially to third-world countries," he says, "especially Jamaica, where I'm from."

LOCK UP

Franti also participated at a September concert/conference organized in Berkeley, Calif., by author/activist Angela Davis and focusing awareness on America's prisons. "In the past eight years in California, 15 prisons were built and only five high schools were built," says Franti. "We raised money for three prison-activist groups." A host of MCs, producers and spoken-word griots are featured on the Enhanced CD "Unbound," also aimed at exposing inequities in America's criminal-justice system and raising funds for the legal defense of political activist/author/death row inmate Mumia Abu-Jamal and various human-rights organizations. The set, to be released in March '99 through distributors Nu Gruv Alliance, includes Organized Konfusion's Pharaoh Monch, "Slam" star/spoken-word artist Saul Williams, Aceyalone and others. Working Class Productions, the set's label, is also sponsoring a

nationalwide amateur art contest for the album cover.

The October 22 Coalition called for all American citizens to wear black on Oct. 22 and attend demonstrations in more than 50 U.S. cities in memory of victims of police brutality. (Only NYC refused them a permit to march.) "Stolen Lives" public-service announcements ran on BET, MTV and VH1, featuring Wyclef Jean, the Goodie M.O.b. and Reg. E. Gaines.

In September, Arcos Communications launched "CONCEPT: An Urban Experience," a series of NYC dance/hip-hop events. A percentage of profits go to its Creative Ammo Fund, an anti-violence youth initiative that supports youth in advertising and fashion-industry careers, and provides grants for community arts programs.

Channel Live, an unsigned hip-hop group who was down with BDP Boogie Down Productions, hosts a show called Illegal Broadcasterz, which provides a platform for issues pertaining to the urban community via its monthly cybercast program on 88hiphop.com. It's produced by Cynical & Almitra. IBC is also affiliated with PAX, an anti-gun-violence organization that launched Feb. 28 via a gala at NYC's Puck Building that was attended by more than 3,000 people.

BIG-NAME BENEFACTORS

MC/actor/record exec Heavy D has done everything from assisting organizations designed to foster better relations between African-Americans and American Jews to hosting a cocktail party at his L.A. home, during which MC-created chapeaus were auctioned to raise funds for the Children's Defense Fund on the occasion of its 25th anniversary.

Beastie Boy Adam Yauch seeks to infuse the Tibetan nonviolent philosophy into American consciousness through massive annual Tibetan Freedom concerts (the third was held June 13-14, at RFK Stadium, in Washington, D.C.). The music fests attract top artists from various genres, massive audiences and much media attention.

Also working on behalf of the international community, Fab

Continued on page 32



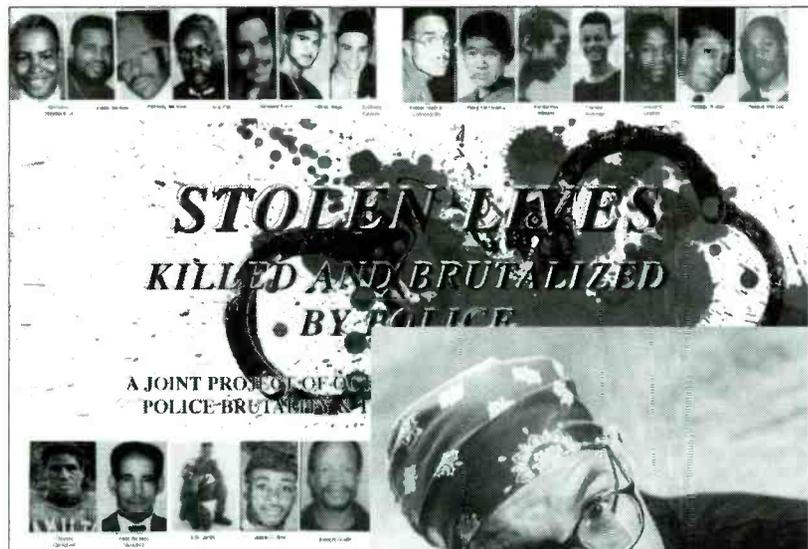
'COMING OUT SWINGING IN 1999'

CURIOSLY STRONG MUSIC

DEFARI, PRINCE PAUL, EVERLAST, DE LA SOUL, D.I.T.C., COOLIO,
SECTION 8 MOB, BROTHA LYNCH HUNG, DIAMONDZ IN DA ROUGH,
NATURAL ELEMENTS, DAYTON FAMILY, DJ JUBILEE,
FABIDDEN & SCREWBALL



RAP & POLITICS



From top: Queen Latifah, Goodie M.O.B., Reg. E. Gaines

IT'S BETTER TO GIVE Continued from page 30

Five Freddie co-produced a benefit show at NYC's Tramps this summer to raise money and equipment for a hip-hop library-studio in Havana, Cuba. "They have all the energy, passion and reasons for expressing themselves through this medium, but none of the means to do it," he says.

"Cubans created an influential music and culture in the past, but, because of economics, they haven't been able to in recent years." Mos Def and Talib Kweli of Blackstar broke the U.S. economic blockade to perform before 7,500-plus Cuban youths at the Fourth Annual Cuban Rap Festival (Aug. 20-23, in Havana), aimed at stepping up cultural exchange between the American and Cuban hip-hop communities. Bronx's Fat Joe rallied to aid Caribbean hurricane victims by performing and producing an Oct. 6 benefit concert with the Hip-Hop Has Heart Foundation (HHHF), at the legendary Jimmy's Cafe in the Bronx, featuring salsa stars and rap luminaries Big Pun, Noreaga, Cameron and Peter Gunz & Lord Tariq. Donated funds went toward securing food, drinking water and clothing for the victims of Georges.

Def and Kweli are partners in the newly acquired Nkiru Books, a 22-year-old Brooklyn cultural landmark (at St. Marks and 6th Ave). "We've been fortunate to inherit this rich tradition of black literature," says Mos Def. "Almost every black author and spoken-word artist has read here." Def also concocted his "award-winning pasta" dish for the "Gourmet Gents" celeb cook-off a few years ago, organized by Gordon Parks to benefit the Children's Collective. Def plans to reprise that event. "I'd like to start a children's-rights defense organization," says Def. "It's a universal cause that crosses so many political, social and religious lines. Children all over the world need protection."



FOR THE KIDS

That cause already attracts the lion's share of hip-hop attention. Rapper A+ co-hosted a 15-minute "First Impressions" video to coach youth on creating a positive personal appearance that enhances confidence, self-respect and career opportunities. Produced by New York Do Something, it will air on MTV's "In The Mix" program and will be distributed to 900 youth groups in NYC, L.A., D.C. and Chicago.

Sometimes it seems that, no sooner does an artist get that first check from the record label, then he or she is founding some form of charitable, youth-oriented endeavor, often in his or her own immediate community. Before its second—and reunion—album was out, Brand Nubian was already setting up a non-profit organization to fund day camps, computer-literacy programs and Big Brothers and Sisters groups in the members' New Rochelle, N.Y., hometown. Artist E-40 inaugurated his 40 Sum'n Children's Foundation—providing educational scholarships and enhanced learning and life-experience opportunities through summer camps and travel—on Oct. 10, in his hometown of Vallejo, Calif. Another Cali-based rapper, E-A-Ski, mentors students and donates money and gifts to his alma mater, the College of Alameda, as well as to Oakland-based Black Women Organized For Political Action. Bone Thugs-N-Harmony hosts their second annual Santa Bone Christmas event Dec. 22 in Cleveland, preceded by door-to-door home visits to present gifts. The group recently gave out more than 300 dinner baskets at its first annual Thanksgiving event.

ONGOING STORIES

Other artists establish comprehensive, year-round organizations, run by full-time staff. Rapper L.L. Cool J's Camp Cool J Foundation has been offering year-round upstate N.Y. camping experiences since 1992. Naughty By Nature MC Vinnie heads the group's comprehensive cluster of youth programs

Continued on page 54



'SUPPORTING HIP-HOP SINCE 1981'

CURIOSLY STRONG MUSIC



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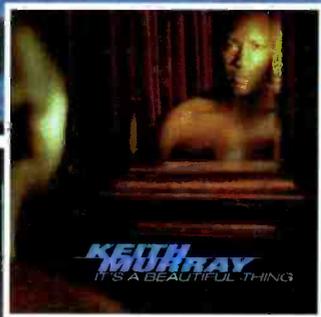
KASINO

JANE BLAZE

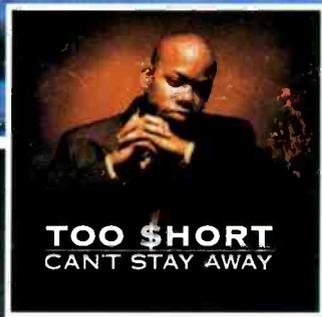
TRUCK TURNER



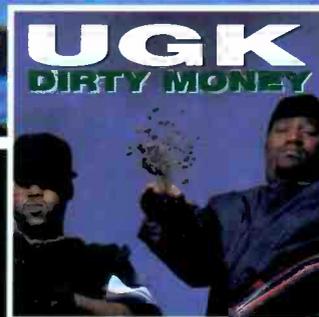
MYSTIKAL
GHETTO FABULOUS
DECEMBER 15th, 1998



KEITH MURRAY
IT'S A BEAUTIFUL THING
JANUARY 12th, 1999



TOO SHORT
CAN'T STAY AWAY
FEBRUARY 23rd, 1999



UGK
DIRTY MONEY
APRIL 13th, 1999



KRS-ONE
MAXIMUM STRENGTH
APRIL 27th, 1999

Still Doin' It In '99



Real Rap &
 Hip-Hop - The Future

artists take control with own labels

Doing It Their Way, Rapper/Owners Promote
 Themselves And Explore New Talent

by shawnee
 smith



Lil' Kim



Missy Elliott

The worst thing to do is to put out work that you've been working on for months and years, put it in someone else's hands and see them drop the ball," says Jay-Z, co-owner of Roc-A-Fella Records, about why he started his own label. "That's why artists always have a lot of beef with their labels. The label and the artists always have different ideas about what's supposed to happen with their music. I feel more assured with my music in my own hands. At least I know that if it turns out right, it's on me, and if it doesn't turn out right, it's on me."

Jay-Z's philosophy is a premise that is being practiced more often among artists, and the number of artist-owned labels is steadily increasing.

We've witnessed Easy E's Ruthless Records, Dr. Dre and Suge Knight's Death Row Records, Master P's No Limit Records and the fledgling attempt of Dre's Aftermath, but now there's a new breed of labels to watch.

Upstarts like Lil' Kim's Queen Bee Records, Ma\$e's All Out Records and Missy Elliott's Gold Mine Inc. are at the fore this year, while major labels like Universal are signing distribution deals with regionally successful independent labels like Cash Money Records in hopes of increasing their national success.

NOT SO LIL'

Lil' Kim's label, Queen Bee Records, is owned solely by Lil' Kim and was part of her renegotiation with her parent label, Undeas.

Her first album, "Hard Core," which was released in 1996, sold 1.1 million units for Undeas, according to SoundScan. Two years later, her Web site, www.lilkim.com, is still Atlantic Records' (who distributes Undeas) most-visited artist page, according to Karen Colamussi, senior VP of new media at Atlantic.

"Kim has always had it in her to be an entrepreneur, and she's



Ma\$e

always been the type of person who loves challenges," says Hillary Weston, general manager of the Manhattan-based Queen Bee. "She saw this as a challenge and an opportunity as a female—to take the knowledge that she learned as an artist and do the things she always wanted to do."

Lil' Kim, who is also Queen Bee's CEO/president, says she chose the name because it was the name the late Notorious B.I.G. gave her. "He always told me I'd be really rich and have my own label," she says. All of Lil' Kim's forthcoming projects, including her yet-to-be-titled sophomore album, which is due in 1999, will be released on Queen Bee. She also has signed fellow Junior M.A.F.I.A. mate, Lil' Cease, whose album is expected to be released in 1999, as well.

But while Lil' Kim's roots are in hip-hop, Weston says that Queen Bee will "be a little different, a very versatile," label in terms of the musical acts it will sign. "[We're] gonna touch on all areas of music, rap, R&B and maybe get into rock, classical or crossover. She's definitely looking to keep all the doors open."

Queen Bee is slated to be distributed through Undeas and Atlantic.

GOING ALL OUT

Ma\$e also hit the executive track this year with the inception of his All Out Records, which is a subsidiary of Jermaine Dupri's So So Def label.

Continued on page 40

WHO YOU CALLIN' A BITCH?



**Ghostface Killah • Bone Thugs 'N' Harmony • Ginuwine • Charli Baltimore • Dru Down
TQ • Cam'ron • RZA • MC Ren • Wayne-O • Da Productz • Cha Cha • Miss Lane
South Coast Ballers: The Album • Rah Sun • Turf Stories • F.T. • The Godsunz • Kenny Rugged**



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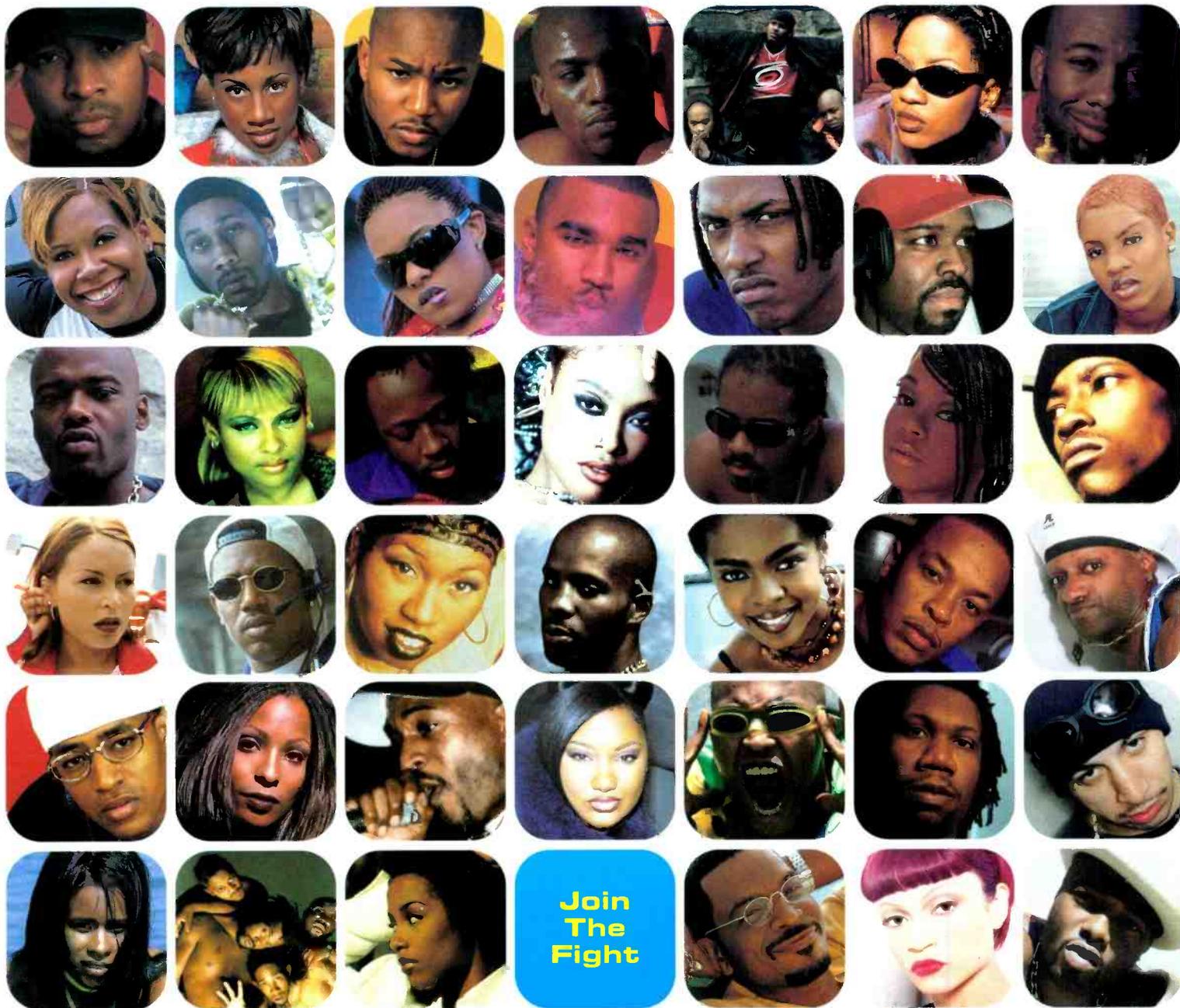
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1998 • JERMAINE DUPRI • WYCLEF JEAN • MASTER P • DR. DRE • FUNKMASTER FLEX • STICKY FINGAZ • RAKIM • KRS-1 • CHUCK D • MEKHI PHIFER • PEE WEE DANCE • JOE CLAIR • TREACH •



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Rawkus

ARTISTS' OWN LABELS

Continued from page 36

"When Ma\$e was an [unsigned] artist, he went down to Atlanta to look for Jermaine Dupri to get a deal, but ran into Puff instead," says Robert Carter, general manager of All Out, about Ma\$e's ties to Dupri. "As time went on, Ma\$e wanted to get his own thing established: [Dupri] just put the best deal on the table for him."

The deal was completed early this year. The label's first project, "The Harlem World Movement," by rap group Harlem World, is expected in January 1999. The group includes Ma\$e, his twin sister, Sta\$e, his younger brother, Blinky Blink, Meno, Huddy Combs, Pierre Cardan, Loon and J-Shug. Ma\$e produced a few tracks on the project and is featured on four songs.

A second act, Ohio-native R&B soloist Rashad, is expected to debut in the second or third quarter of 1999.

For now, all the promotion and marketing responsibilities for All Out's signed acts are shared by Carter, Ma\$e, who is the company's CEO; Raini

Hancock, VP of operations/production; and Mario Pizzini, VP of A&R and promotion. But Carter says they are being backed up by DeAndre Maiden at So So Def and Columbia Records' promotion and marketing staffs, which will distribute All Out product. The label is concentrating on getting the first album out right now, but Carter says that All Out will eventually be "looking to venture out" and sign reggae, Latin and rock artists.

"Basically, Ma\$e wants to look for the most talented people in whatever [genre]. He's just looking for talent. It doesn't matter what it is, if it's songwriters or producers."

Ma\$e's solo projects will continue to be released through Bad Boy Entertainment.

MORE THAN THEY BARGAINED FOR

Whereas Ma\$e shopped his musical wares with some of the bigger players in the rap game, underground artist Mos Def and partner Cleon "Shaka" Jones shunned the recording establishment altogether.

"Initially, we didn't have any interest in doing anything with

a major," says Jones, regarding the inception of the MCA-distributed Good Tree Records. "We were interested in building a catalog to see what type of response we would get [to our music]."

Jones, Mos Def and another artist, Talib Kweli, first signed a non-exclusive deal with independent rap label Rawkus Records and put out a few singles, "Universal Magnetic," "Reflection Eternal" and "Body Rock" by Mos Def, "Equality" by Kweli and an LP, "Mos Def And Talib Kweli Are Blackstar," to determine audience buzz.

But the immediate national interest from buyers and hip-hop media (Black Star and other Rawkus artists were featured on the cover of *Stress* magazine) was more than they expected. And Mos Def and Jones started being bombarded with bids from the majors for a record deal. "We believed that we should have some sort of situation where we would be able to bring other people into the fold," says Jones. "We would wait until the land was fertile, and, until then, we'd just keep putting out singles through Rawkus."

"The label will touch on all areas of music, rap, R&B and maybe get into rock, classical or crossover. She's definitely looking to keep all the doors open."

—Hillary Weston, general manager of Lil' Kim's Queen Bee label

MCA obliged the duo with the fertile acreage they requested this summer, and Good Tree Records was formed.

Artists signed to the label include Mos Def, Kweli, BlackStar and a special project titled "The Biggie Project," which will be an infusion of jazz and hip-hop depicting the influences both genres have had upon one another.

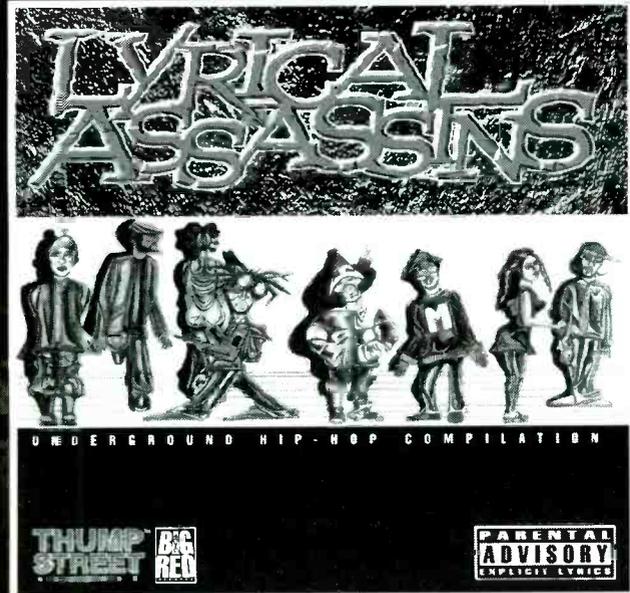
Since Mos Def, Kweli and BlackStar already have product out in the market through Rawkus, "The Biggie Project" will be the first Good Tree release. Jones says they hope to include artists like Roy Hargrove, D'Angelo, Lauryn Hill, Ali Shaheed Muhammad (formerly of A Tribe Called Quest), Ron Carter and Q-Tip.

"[The Biggie Project] is going to be similar to what Guru did [with "Jazzmatazz"], but we're going to take it to another level," says Jones. "We're all jazz lovers, and we want to take this opportunity to educate a lot of people who don't understand the influence between the two. We believe it's something special. We're also looking to do a touring situation and some performance pieces at different places." Since the record deal is so new, no release date has been set for the project and no overall label timetable has been put into effect yet. The label will be looking to sign "quality music, whether it be rock or hip-hop," says Jones. "Our interest will be to put out good-quality music that will be part of history."

Offices for the label will be set up in New York and Los Angeles, and Jones says MCA will play the role of "a parent company." Jones says he and Mos Def, who is also a trained actor, are hoping that Good Tree will open them up to more projects within the Universal/MCA family, especially in terms of film development.

Elektra-signed artists Busta Rhymes and Missy Elliott also flexed their creative muscles with individual record deals. Elliott's label, The Gold Mine Inc., is distributed through Elektra and has released its first artist, Virginia-native R&B singer Nicole, whose "Make It Hot" has

Continued on page 46



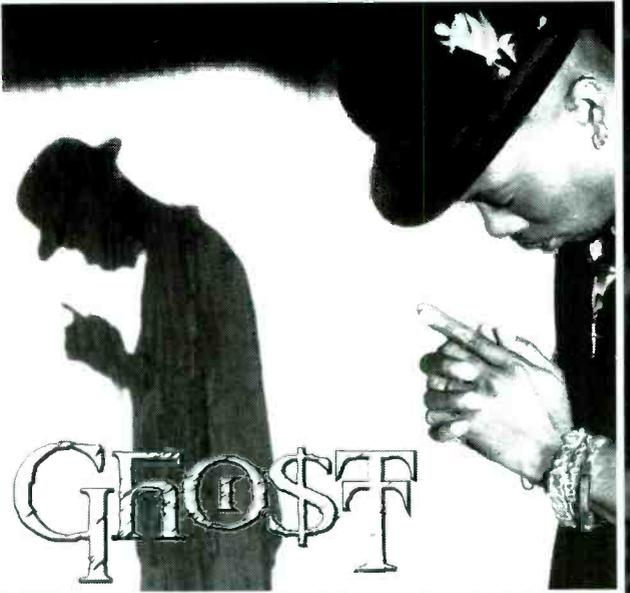
Typical Assassins
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Thump Street Records
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Talking Mad Shit - Mental Supreme • Paul (The Apostle) Tree
Ill Hustler - Adequate • Still Hittin' - Corners-F1
Contact Buzz - Tony Tiger • Nothing To Lose - Yip Dog
Tired Of Livin' - Peeps Game • Lucky Charms and Rainbows - Warzone
Nigga'z Don't Play - B.A.M. • Skit 2 - Big Boy
Just Wanna Hit - Playa Hamm • Shoti-Dahru • Where You At - Illa Clique
Thug Love - Scrapp "The Rappa" (featuring "Keep Calm")
Verbal, Assassins - Colored Section (featuring Quazimoto)



Mad Flavaz
Beats For The Boulevard

Real Love - Mary J. Blige • When Boy Meets Girl - Total
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Too Hot - Coolio • Renee - Lost Boyz
La Schmoove - Fu-Schnickens • Born To Roll - Masta Ace Incorporated
Tres Delinquentes - Delinquent Habits • -I'm Ready - Tevin Campbell
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XXI
HIP-HOP ON A HIGHER LEVEL

HARLEM, N.Y. SEPT. 29, 1998

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MACK 10 RAKIM FAT JOE E-40 SLICK RICK WYCLEF JEAN JERMAINE DUPRI GOODIE MOB BLACK MOON FREDDIE FOXXY SHAG FARTY REDDY KASINO CHANNEL LIVE PRAS PETER SHUNY FLIPMODE SQUAD NAUGHTY BY NATURE SHYHEIM KID CAPRI UTFO XZIBIT DA BRAT WILLIE D THE LOX NICE & SMOOTH ED OG COMMON A TRIBE CALLED QUEST POOR RIGHTeous TEACHERS OPYX CAPIBUS DE LA SOUL DJ SERATCH RUSSELL SIMMONS EIGHTBALL & MIG THE BEATNUTS THA ALKAZARZ LORD JAMAR DJ MUGGS QUEEN PEN FUNKY BLOODGLYPHICS GRANDMASTER CAZ SCHOOLLY D AWESOME TWO ANDRE HARRELL JAZZY BONE THE ROOTS KURUPT CRUCIAL CONFLICT A+ ULTRAMAGNETIC MC'S MC EMT WU-TANG JUNGLE BROTHERS JAZZY JEFF D NICE SPECIAL K T LA ROCK CHUCK CHILLOUT KID CREOLE MILK MC SHAN MARLEY MARL JOHN FORTÉ HEATHER B BLACK STAR SAAFIR COCOA BROVAZ CAM'RON BLANZAY BLANZAY MC SERCH BUNNY BLAZE LUKE THE ROOTS GRANDMASTER FLASH BLONDIE KOOL HERC PAULA PERRY JAYO FELONY NO FACE TWISTA & THE SPEEDKNOT MOBSTAS NIKKI D DJ NABS JANE BLAZE KRIS KRJSS DADDY-O TELA PETE ROCK PARENTAL ADVISORY LOON DJ HOLLYWOOD MC BREEZE KOOL MOE OEE DJ CLUB RICHIE RICH

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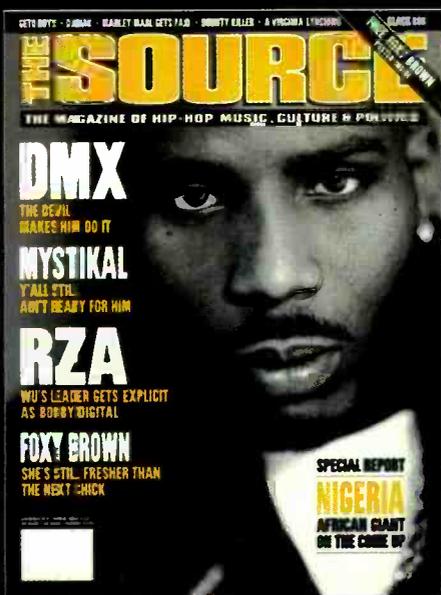
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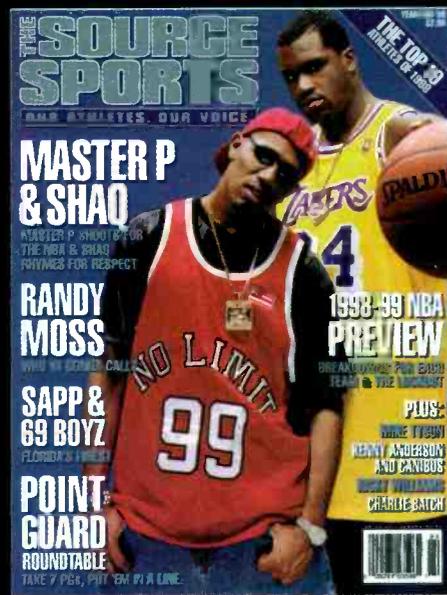
THE MOST POWERFUL YOUTH



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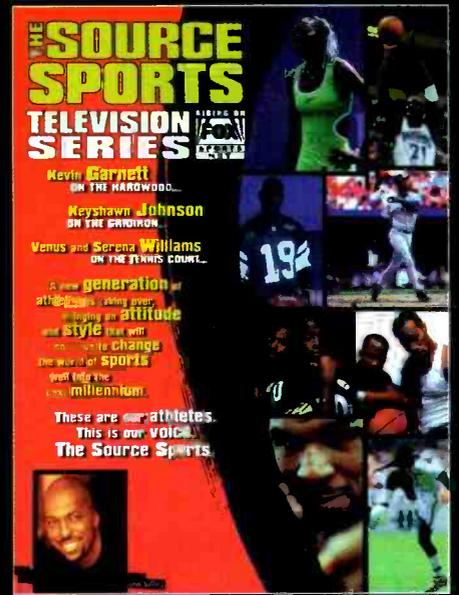
With an editorial approach carefully adapted from The Source, The Source Sports goes beyond the boundaries of traditional sports coverage, providing insight into the issues and athletes relevant to today's young sports fans. And already—with just 3 full issues under our belt—The Source Sports has a die-hard readership of 500,000 and is rapidly emerging as the athletic complement to The Source's music magazine dominance.



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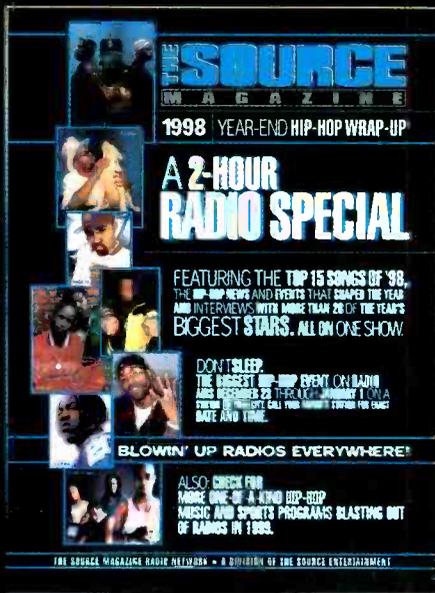
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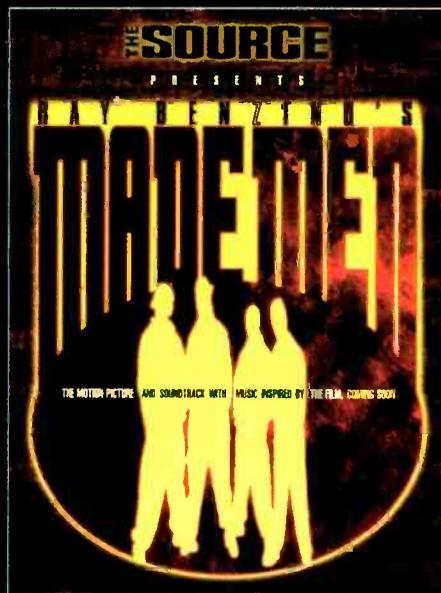
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The Source Magazine's 1998 Year-End Hip-Hop Wrap Up airs December 23 through January 3 on the country's hottest stations nationwide.



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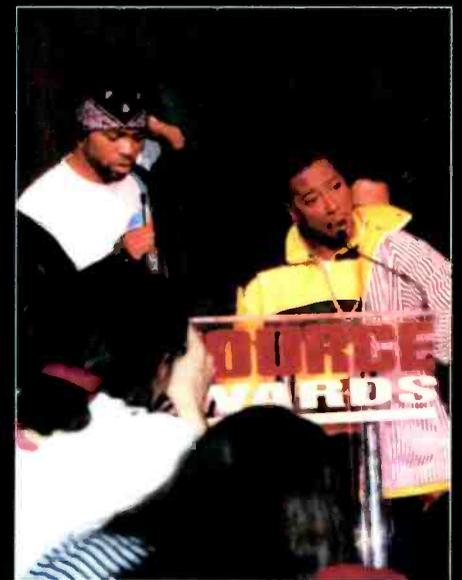
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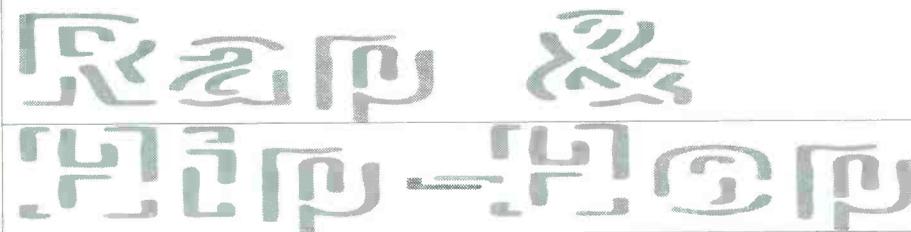
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Straight rap tours continue to see a very noticeable decline. Blame high insurance rates at venues, low ticket sales and an overall fear of the random violence attributed to the genre. As a result, many booking agencies, such as The William Morris Agency, International Creative Management and Famous Artists Agency, are combining R&B with rap tours to make them more appealing to both consumers and venues alike.

RADIO WAVES

These days, radio stations are helping out a great deal by taking on the additional role of artist promoter—booking radio-sponsored rap tours as a major effort to keep acts out on the road. Brad Patrick of Radio Events Group in Phoenix, Ariz., says he and Steve Smith, who started the New York-based radio station Hot 97, began doing radio tours several years ago. "We are one of the only promoters in the country that have a 'rap inclusive' insurance policy. That isn't easy to get, but we have been very successful," says Patrick, who adds that the company groups 10 rap acts together in arenas that some rappers wouldn't ordinarily get the opportunity to play in. Their most recent tour was the "Back To School Jam" in Washington, D.C., featuring Jay-Z, Monica, OutKast, Bizzy Bone, Noreaga, Sporty Thieves, Onyx, DMX and Cam'ron.



The "Back To School Jam" in Washington, D.C., featured (from left) Monica, Outkast, Bizzy Bone and Onyx.

radio tours is that they're considered "safe" because the stations are promoting them. "You know production is going to go smoothly!" he adds.

SURVIVAL OF THE SMOKIN'

While those radio tours help tremendously, it doesn't hide the fact that there were only two straight rap tours this year: "Survival Of The Illest" included, among others, DMX, Onyx and the Def Squad; and

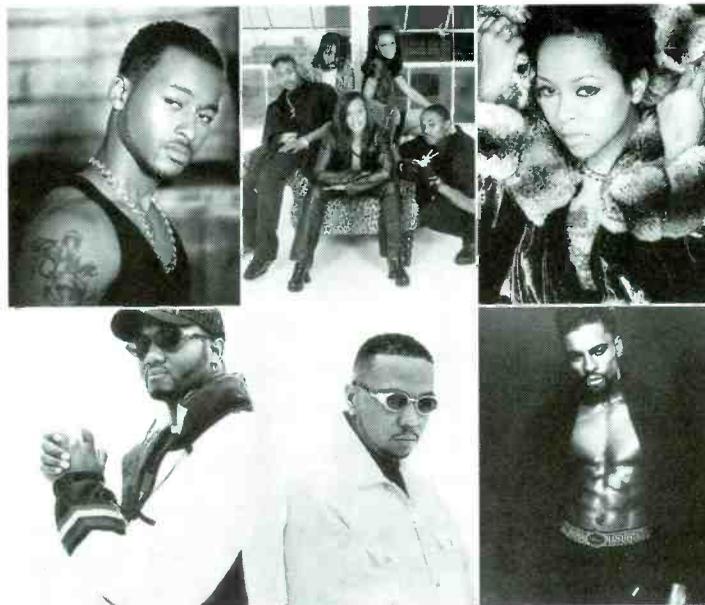
the nearly annual "Smokin' Grooves" tour, sponsored by the House Of Blues, consisted of Public Enemy, Gang Starr, Wyclef Jean and the Refugee Camp All-Stars, Canibus and John Forté, Busta Rhymes, Cypress Hill and BlackEyedPeas. But the most successful tour to date has been the "Puff Daddy And The Family," world tour that interspersed Ma\$e, Lil' Kim, the Lox, Busta Rhymes, Jay-Z and Foxy Brown with Dru Hill, 112 and Usher. "[Puff Daddy] had the most successful arena-level tour," says Cheatham.

Another good idea for rap tours, according to Cheatham, is to book an act in a large venue as well as booking it into smaller clubs. "The problem with trying to sell DMX is that a lot of the-

The Trials Of The Touring Trail

*Radio Promotions
And Group Shows
Ensure Safety And
Numbers*

BY ANITA M. SAMUELS



Among the artists appearing on the "BooBomb" tour are (clockwise from top left) TQ, Mo Thugs, Monifah, Ginuwine, Timbaland & Magoo.

Patrick says one thing that helps make radio shows successful is presenting the concerts on the weekend, when kids are more likely to come. "We also keep the ticket prices reasonable—under \$20—so kids can go and still afford to buy [an act's] CD, which is the purpose of these artists being out there," he notes. "We provide that forum for them; it's hard for some of them to get out on the other [big] tours."

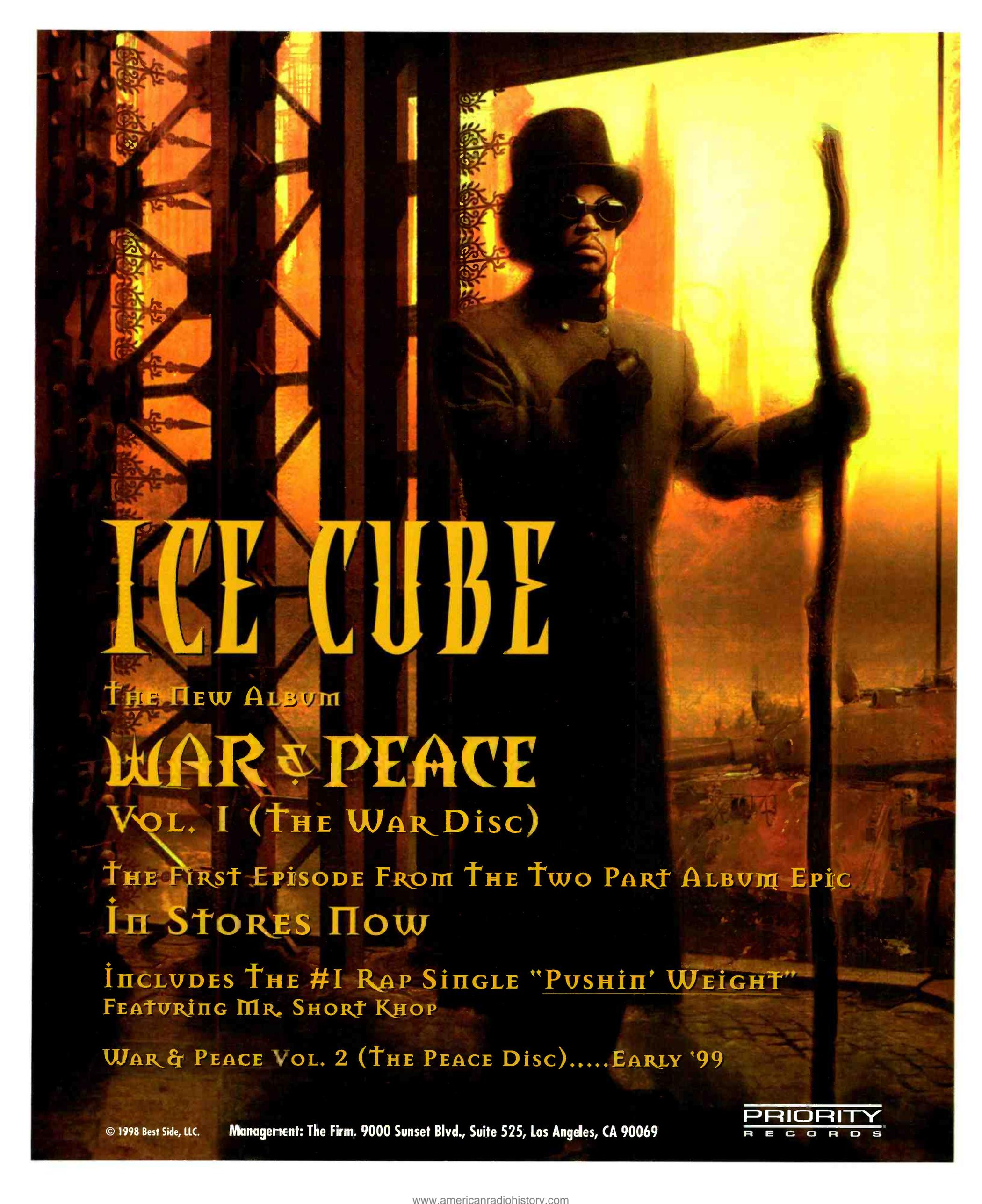
More importantly, the promoter says that these shows often go on safely. "We have never had any major incidents at these shows," says Patrick. "There is mutual respect between us and them. A lot of the problems are caused from the outside—people get a little nervous and excited."

The company's next tour, the "BooBomb," will include Tamia, Tatyana Ali, TQ, Bizzy Bone, Mo Thugs, 112, Da Brat, Monifah, Jermaine Dupri, Pras, Timbaland & Magoo, Ginuwine and E-40. ICM booking agent Mark Cheatham says the best part about

aters won't let you in the buildings, and insurance is an issue," he says. "With Cam'ron, we send him out to do club shows."

While he and other agents are actively trying to rejuvenate the tour market for rappers, Cheatham says he finds that there are people who aren't actually agents attempting to book acts without any experience. "Everyone thinks they're an agent. They work out of their house and have deposits sent to their personal bank account," he states. "Some don't even know accounting. Many are popping up because real agents have these young kids bidding high prices that are not beneficial to an artist's long-term career." Also, more management companies are trying to book the acts themselves, according to Cheatham, who adds that a lot of them are "entry level" and don't even know the industry. "It hurts both the artist and the business."

Cari Freed of the Metropolitan Entertainment Group says, in the long run, he hopes to see more straight rap tours. The company produces "Summer Jam," which is the largest hip-hop show in the U.S. He cites the genre as being difficult to build as a career overall. "There's not much longevity in the field. From the record-label standpoint, they're not into lengthy careers. They put it out there to sell as many records as they can and move on from there," says Freed, who adds that the insurance issues probably aren't going to change unless the rap community gains better control over their craft. "The artists need to learn how shows should work; requests for backstage passes are out of control, time factors are ignored. The mousetrap's already been created," he says. Although Freed admits that he may sound a bit pessimistic, he adds that he's mostly being realistic in the sense that he would like to see the atmosphere of rap tours change and have more success in the future. "I think there is an audience out there for straight rap tours, but it's a matter of controlling the artists." ■



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PRIORITY
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Rap & Hip-Hop

ARTISTS' OWN LABELS

Continued from page 40

already sold 138,000 units, according to SoundScan. According to Elektra, all of The Gold Mine's daily functions are handled through Elektra employees in New York.

INDIE LABEL, MAJOR DISTRIBUTION

In addition to artist upstarts, major labels are taking the lead set by Priority Records and other mid-level labels and signing already established regional independent labels to national distribution deals. Universal Records signed New Orleans-based rap label Cash Money Records to an exclusive contract in June. As part of the deal, Universal will provide distribution, marketing and promotion support for all Cash Money artists.

"[Distribution deals] work for [large labels] because it helps us develop our presence in regions where we aren't strong," says Dino Devalle, senior director of A&R at Universal, about the advantages of signing an already established independent label

like Cash Money. He expects that the label's foothold in the South will open doors to the region for Universal's East Coast artists, like Canibus and Rakim.

Cash Money Records was started in 1992 by brothers Ronald and Bryan Williams. Bryan is a member of the label's hip-hop group Big Tymers. The label has been successfully putting out hip-hop music from artists like Kilo-G, B.G. and Big Tymers in the Southern and Western regions of the country but signed with Universal because its following became too big to be serviced through a smaller company.

"The independent distribution we had wasn't strong enough," says Ronald Williams. "They couldn't keep up, as far as spreading our music once it got to a certain point. We could get more out of a bigger distribution company. They were in the process of trying to set it up, but we don't have no time to wait for anybody."

The January 1998 release of Big Tymers' "How You Luv That" was the last title released under the old distribution sys-

tem. It sold more than 60,000 units. The current album, titled "How You Luv That Vol. 2," with several new tracks, was re-issued through Universal Sept. 23. According to SoundScan, the project has sold 32,000 units to date.

Williams says the only difference between working with an independent and a major is that majors take more time to put product out. "We used to just drop an album," he says. "We don't take as much set-up time as a major [label]. It's just a lot of things we do differently, but we compromise."

Other artists signed to Cash Money include rappers Juvenile, whose album dropped Nov. 3, Lil' Wayne, Hot Boys, Turk and a reggae artist from Houston named Papa Rue.

Dallas, Texas-based RedRumm Recordz initially signed a distribution deal with independent labels Street Pride Records and Private Eye in September 1997. But their major-label distribution came this year when Private Eye inked a distribution deal with Mercury Records.

RedRumm Recordz started in 1992 and gained notoriety in Atlanta, as well as in Houston,

RedRumm Recordz has plans to branch out into R&B and "our own Southern ghetto alternative music. We're not going to be just a rap label; we're gonna be more like an omni-artist label with all different flavors."

—James Shepard, VP of operations

him to Joe Isgro at Private Eye."

RedRumm has plans to branch out into R&B and, as Shepard describes it, "our own Southern ghetto alternative music. We're not going to be just a rap label; we're gonna be more like an omni-artist label with all different flavors."

Upcoming acts include the "futuristic, outer-space, cosmic styled" four-man rap group Kabaal; the "laid-back, futuristic pimp" D-Style; Pikhasso, whose style they liken to Wyclef Jean; the "ghetto man, hood-styled" rapper Kimbo; and male/female duo Jack & Jill, who discuss the different ways men and women "run game" on one another.

"We don't want to get into the same pattern that a lot of people are in," says Shepard. "Topics are getting very predictable, and we would like to 'go there' and be very different."

Other artist-run labels in the mix this year include Kurupt's Antra Records, which is distributed through A&M Records. The label debuted his solo album, "Kuruption," in

September. Production team Organized Noize (OutKast, Goodie M.O.B.) signed a label deal with Interscope Records and will release R&B, soul, rap music and other genres under the moniker Organized Noize. Product from TLC member Lisa "Left Eye" Lopes' label, Left Eye Productions, is also expected to see the light of day in early 1999. ■

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GLOBAL RAP PULSE

Hip-Hop Around The World, From Japan To Germany, France To The Netherlands

TOKYO—Japanese rap continues to evolve in interesting ways. Paralleling the way that reggae gradually became part of the Japanese musical lexicon, rap is no longer seen as an exotic import but simply another tool with which musicians can express themselves. For example, the current crop of R&B-influenced female vocalists who are doing well on the Japanese charts often include raps in their material to give it a harder edge. BMG Japan's Misa is a good example. Meanwhile, Japanese rap has moved away from the "rap lite" trend—which saw such acts as East End X Yuri enjoy their allotted 15 minutes of fame—toward a more introspective and serious style. Some critics see this as a reflection of the climate of uncertainty as the economy falters, while also noting that today's Japanese rappers tend to be self-absorbed. Lyrics are often of the "what-am-I-going-to-do-with-my-life?" variety. Key acts on the Japanese rap scene include Shaka Zombie, Muro and DJ Hasebe. Perhaps Japan's most popular rap group these days is Buddha Brand (Cutting Edge), whose 1997 album, "Buddha No Kyujitsu (Buddha's Holiday)," has sold some 35,000 copies so far, according to the label. Hardcore rappers remain very much on the fringe, however, with sales nowhere near as large as those of acts like Buddha Brand.

—STEVE McCLURE

MUNICH—The four-man band Fünf Sterne deluxe (Five Star deluxe) from Hamburg, comprised of Mario Kuhmann, Mark Nesium, Bo Bogoyewic and Tobias Schmidt, signed to Hamburg-based Yo Mama Records in 1997 and is already considered one of the upcoming German-language hip-hop bands. This year, the act has been building its fan base by performing some 100 live gigs in smaller, 200-capacity clubs nationwide. The February release of Fünf Sterne deluxe's second single—which includes a sample of "Hard To Handle," titled "Willst Du Mit Mir Geh'n? (Do You Want To Go Steady?)"—features Biz Markie and peaked at No. 23 on the official Musikmarkt charts during a 25-week run. This past summer's single, "Dein Herz Schlägt Schneller (Your Heart's Beating Faster)," enjoyed a chart stay of nine weeks and peaked at No. 60. The band performs that track in the movie "Kurz & Schmerzlos (Short & Sweet)," directed by Hamburg-based Fatih Akins. In addition to the soundtrack, released by Motor Music, Fünf Sterne deluxe is featured on a Yo Mama collection inspired by the movie, which also features the likes of DJ Coolmann & Bubbles, Dynamite Deluxe, Ferris MC, Patrice, El Nina and Skunk Funk. "Fünf Sterne deluxe is one of the most authentic German hip-hop bands around and is rapidly achieving credibility within the hip-hop community of the U.K., U.S.A. and Japan," says Dieter Brussat, managing director and co-owner of Yo Mama Records. An album from the group is expected by year's end, along with various solo projects by members of the band. Yo Mama Records is distributed by Rough Trade in Germany and Sony Independent Network Europe (S.I.N.E.) for the rest of the world.

—ELLIE WEINERT



Fünf Sterne



Postmen



Stomy Bugsy

PARIS—Riding the wave that has brought French rap to the top of the charts, Stomy Bugsy sold 230,000 units of his Columbia Records debut album, "Le Calibre Qu'il Te Faut (The Caliber You Need)," and 500,000 copies of his single "Mon Papa A Moi Est Un Gangster (My Dad Is A Gangster)," according to his label. Yet Stomy Bugsy is no newcomer to the rap scene. Born in the northern Parisian suburb of Sarcelles to Cape Verdian parents, he kicked off his career with hardcore group Ministère A.M.E.R. in the early '90s. "There are three sides to Stomy's success," says label manager Jean-Charles Felli. "He has gained massive street credibility with his group. As a solo act, he embodies a very attractive, funny, witty, ambiguous and popular character. And, lastly, he has proven to be a talented lyricist. French audiences have always been sensitive to lyrics." From a marketing standpoint, Columbia's strategy has been to build a solid fan base before aiming for a mass audience. "TV advertising was willingly taken out of the marketing plan," says Felli. "We'll save it until last to pump out the last possible sales." Not only has Stomy Bugsy written his own tracks, he is also directing his own video clips. He is

now on his first major tour (mid-November through Dec. 5 in 4,000-capacity venues). A new album with his group Ministère A.M.E.R. on Play It Again Sam, is planned for the end of the year, with a followup solo CD set for next summer.

—CÉCILE TESSEYRE

AMSTERDAM—While most rappers on the Dutch scene perform in their mother tongue, Rotterdam's Postmen prefer English since it broadens their international potential. "I was looking for a small and flexible label with an international vision," says Kees de Koning, founder of Dutch-language-rap specialist TopNotch Records, who signed the Postmen and then sought an international partner. Henk Eigenbrood, managing director of V2 Holland, immediately fell for the Postmen's "mix of rootsy reggae and credible hip-hop within the context of proper pop songs." It guaranteed media and radio support across the board for the group's debut single, "Cocktail," which was a top-15 hit this summer in the act's home territory. Meanwhile, V2 Holland managed to secure release commitments in France and Germany. The Postmen have been nominated for the Heineken-sponsored Crossover Award, a prize for the best musical fusion of the year. Rapper/producer The Anonymous a.k.a. Mis, DJ G-Boah and singer Rollarocka offer a positive perspective of "peace and unity" with their music. "Entertainment and education, that's what we're all about," bandleader Mis enthuses. This credo is displayed in the lyrics to the current single, "U Wait": "Never sit down and wait, take your own responsibility," says Mis, a leader of Rotterdam's rap scene. Further, he lives up to his words with a production company, Social Life, which serves as an outlet for new rap talent.

—ROBERT TILLI

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RZA & THE WU-TANG CLAN

Video THRILLED The Rap Star

Artists Write—And Direct, Produce And Star In—
Their Own Stories For Direct-To-Video Features

BY SHAWNEE SMITH

Master P made hip-hop history in 1997 when he released the direct-to-video movie "I'm Bout It," which was written, directed and produced by—as well as starred—the New Orleans rapper. The movie chronicled P's life in the projects of New Orleans and his fight to rise above the drugs and violence that surrounded him. The movie co-starred most of his No Limit labelmates, including Silk The Shocker, Tru and Mia X, and featured rapper Mack 10 and seasoned actress Helen Martin ("227").

The video helped put P on the national map. He used the movie to vividly showcase and entertain audiences with a tale of



Jay-Z

his rough Southern upbringing amid an industry that was ruled by video and movie images of ghetto life in the Northeast and West Coast. The video sold 204,000 units, according to SoundScan.

P's second home-video release was "MP: Da Last Don." He also made a major motion picture, "I Got The Hook-Up," which was distributed through Miramax. Both were released in 1998, but neither equaled the success of "I'm Bout It." "Da Last Don" sold 147,000 units, according to SoundScan. But the movies further solidified P as one of the top marketers of hip-hop in 1998 and the progenitor of hip-hop artist-driven direct-to-video movies.

JAY-Z'S STREET

In 1998, a few other rappers followed P's lead. Roc-A-Fella Records co-owners Jay-Z and Damon Dash released Roc-A-Fella Films' "Streets Is Watching." The film was written and directed by the two and is the story of "Roc-A-Fella Records and another storyline we couldn't keep up," says Jay-Z. The movie features

Jay-Z, Dash and many of their friends from Marcy Projects in Brooklyn.

Jay-Z says that writing the movie was "just like writing the video treatments" to the music videos that accompany his three albums. The whole movie was shot in a week in parts of Brooklyn, Manhattan and Ft. Lee, N.J.

To date, the video has sold 81,000 units, according to SoundScan. He expects to put out one more straight-to-video release and then embark on a feature-length film.

RZA'S DIGITAL DUO

This summer, Wu-Tang Clan visionary Rza embarked on a similar home-video project, titled "Bobby Digital." It's a story about Rza's alter ego, Bobby Digital, who appears when Rza drinks a magic formula he discovers while doing chemical experiments in his lab at the fictional Wu-Mountain.

Digital, who wears a different eye patch to match each of his various outfits, is depicted as a womanizing party-animal with super powers he uses to his benefit.

The movie, which was shot in New York and Philadelphia, was directed by Rza, who also stars in the film as himself and the



Kurupt

title character. It is being produced by Uncle Ralph Productions, a company owned by Video Music Box co-founder, Ralph McDaniels.

Although the film is more creative than it's progenitors, Rza says the movie was totally improvised. "I had no script, just an outline," he says.

He says he did get a few tips

from Warren Beatty when he worked with the filmmaker/actor on the "Bulworth" soundtrack.

The film features many of the Wu-Tang Clan members and affiliates like Big Baby Jesus (formerly Old Dirty Bastard), Ghostface Killah, Killarmy and Digital Underground's Humpty. It also includes a few martial-arts fight scenes, which were choreographed with the advice of filmmaker John Woo, Rza says, although there are fight scenes in the film, the main theme is to tell people "to put away the guns and use the hands."

The film will also feature a few scenes that depict authentic ghetto scenarios like a rhyme cipher and that of a few gods from the Five Percent Nation building on the mathematics of the day.

The movie will be released through Wu-Films and is set for a mid- to late-November street date.

Rza is using the film's soundtrack, "Bobby Digital In Stereo," to introduce a blend of hip-hop and electronic music. "It's gonna be like techno sounds with a hip-hop drum pattern," he says. "It has sort of a reggae feel and a digital pulse." Rza, Killarmy and Method Man are slated to record tracks for the album.

SURVIVING DEATH ROW

Death Row graduate Kurupt is currently in preproduction of a 90-minute film based on his life. Slated to be a direct-to-video release, the movie is expected to be titled either "Dead Or Alive" or "Alive" or "Three The Hard Way." A publicist for the label says opinion is swaying in favor of the first title.

The movie is expected to be released in the spring of 1999 from ANTRA Films, a subsidiary of ANTRA Holding Company. The movie, which has a \$1.4 million budget, was written by filmmaker Barry Michael Cooper, who wrote "New Jack City," "Sugar Hill" and "Above The Rim."

Like "I'm Bout It," and "Streets Is Watching," the film will highlight Kurupt's comeuppance in Philadelphia and then in Hawthorne, Calif. It will also map his rise as an artist signed to Dr. Dre and Suge Knight's Death Row Records.

Unlike many other Death Row defectors, though, the movie isn't expected to be a Dr. Dre or Knight basher, according to Joseph M. Marrone, CEO/chairman of ANTRA Music Group. "Death Row was the education that allowed [Kurupt] to have the ability and foresight to do what he's doing now," says Marrone of his partner Kurupt, who functions as president of ANTRA Records.

Kurupt will star in the film, as will TLC's Lisa "Left Eye" Lopes and upcoming ANTRA artists Drex and Baby S. The soundtrack will also feature music from Kurupt, Lopes and acts signed to both of the artists' labels. ■



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LONDON'S CALLING FOR SUPERSTARS,
AS STRONG TALENT STRUGGLES TO BREAK OUT

by KWAKU

LONDON—The story of British rap and hip-hop in 1998 is a mixture of sad tales of under-funded promotion by the majors, who fail to fully exploit the potential of their domestic rap acts, and ongoing struggles by small, cash-strapped indie labels to keep British rap ticking over.

Make no mistake: Britain has no shortage of rap artists with the potential to break both at home and abroad, given an appropriate promotion agenda and budget. Witness the nominees for this year's Music Of Black Origin (MOBO) Awards: Blak Twang, Funky DL, Phoebe One and Lewis Parker. At the MOBO Awards on Oct. 14, Phoebe One took the hip-hop honors for this year.

"If Phoebe One was over in the United States, she'd be killing Missy (Elliott)—not production-wise, but rap style-wise; she's untouchable," declares Fat Freddie M, a presenter for London's Kiss 100 radio.

MCA Music's Thad Baron, the publishing A&R representative for Phoebe One, adds that the rapper's lyrics show clear crossover potential in the U.K. "Her delivery is on the point," says Baron.

A lack of significant radio promotion is blamed for the commercial failures of Phoebe One's street- and radio-friendly singles on the Mecca/Castle Communications label. However, there are high expectations for her new single, "Doing Our Thing," which features Jamaicans Red Rat, Goofy and Buccaneer merging their dancehall flavor with Phoebe One's style.

COMING UP

Blak Twang (the 1996 MOBO hip-hop winner), Funky DL (the 1997 MOBO hip-hop winner) and Parker released well-received albums this summer: "19 Long Time" (Jammin Music), "Heartfelt Integrity" (Ultmost) and "Masquerades And Silhouettes" (Melankolic/Virgin), respectively.

Blak Twang's November release of the track "Perfect Love Song" features the silky-toned Cooltempo/EMI R&B crooner Lynden David Hall. Funky DL, infusing jazz and R&B in his rap, releases "Rock The Beat" in early December.

Structure Rize, whose much-anticipated Universal debut album, "The Dawning," was initially set for next year, was given a November release date. "Snakes & Ladders," featuring Canibus, is the B-side of its just-released Fatback Band-sampling single "Capital Rize."

Major-label albums pushed back to early next year include Credit To The Nation's Chrysalis

debut, tentatively titled "Keep Your Mouth Shut"; the debut on Coalition/EastWest by early-'90s crossover success Silvah Bullet, tentatively titled "Coming Outta Asylum"; and Desert Eagle Discs' "The Eagle Has Landed" (Boilerhouse/Arista), which features the Brooklyn rap trio 21 Soldiers.

On the downside, the Brotherhood has been dropped by Virgin. An Island Records album by pop-infused Sprinkler, featuring rapper Lucas and singer Chardel, is now on hold. So is an album, "Lipstick On My Collar," from the hard-to-position maverick act Definition Of Sound, which has become more alternative-rock since signing to Universal.

UNDERGROUND RESOURCES

The independent and underground scene has been fueled by Ty & Shotee Blitz's "I Am A Don" (white label); NSO Force's "Money" (IndoChina); Moorish Delta's "Taking From Wicked



Lewis Parker

Heads On A Way To North Africa" (Quartz); Silent Eclipse's "Sweet Love The 12" (white label); Phi-Life's "Baddest Man" (white label); DJ Skits' "Fingerprints Of The Gods" (Ronin), featuring rappers Roots Manuva and Phi-Life; and the Mud Family, whose products "sell out as soon as we get them," says Pete Bond, a partner in central London's rap speciality store Deal Real.

Indeed, some shoestring outfits can afford to press just 500 to 1,000 copies of their records. Ronnie Place, manager of Major Flava, another central-London rap and R&B speciality store, says of homegrown British rap, "People keep talking about it, but don't buy it," and cites British standards and packaging as still a problem.

But nearby Deal Real claims to shift 300 copies of a hot record, often leading to some independent titles disappearing from stores even before word builds. Hence, Deal Real has formed an eponymous record company, which is putting together the "Deal Real Vol. 1" compilation of tracks by Britain's key rap acts on independent labels. "Fans from places like Germany and Japan who come to the shop have respect for and buy a lot of British rap," says Deal Real co-partner Steve Mitchell. The compilation will be called "GBH: Great British Hip-Hop" in international territories.

HOMEGROWN HIP-HOP

Artist manager and lawyer Rodney Borde-Kuofie has

recently set up Rubikon Recordings, a label dedicated to developing and exploiting British rap. "The idea of the label is to put hip-hop from the U.K. onto the world stage, with the best MCs and the best producers," says Borde-Kuofie. Promos for Pluto Picasso and MB6, "Life/La La La" and "1000ft/Sometimes," respectively, will be available this month.

The Stereo MCs' Response label, which has now moved from RCA/BMG to independent distribution, was relaunched in September with "The All New Adventures of Blackanised EP Vol One," from Blackanised, an acid-jazz-vibed hip-hop crew from Scotland.

The way forward for British hip-hop, says Island A&R executive Darcus Beese, "means fusing the different elements of our musical heritage, whether it be something like Me-One, who has reggae, soul and jazz influences, or someone like Tricky."

"British rap has got to be sold on the international scene, and it will only work if they don't sound too much like the



Phoebe One

Americans," opines one senior WEA A&R executive, citing Blak Twang. "We need to have a bit of a British uniqueness for it to sell."

One major problem for the local product is poor radio support. "If people don't hear it enough, they can't get used to it. And if you don't get used to something, you ain't gonna like it," says Fat Freddie M, who is a strong supporter of British talent.

One new avenue for emerging local rappers to gain wider exposure is by rapping on urban remixes of hit records. Tim Blacksmith, who has remixed the likes of Another Level, Eternal and N-Tyce, has used rappers like Peter Parker, Know Question and JP, who is now signed to Wild Card/Polydor. "It gives the acts play in areas that they don't necessarily get to, and people get to hear the rapper, too," says Blacksmith.

Finally, Tha Force, formerly one-half of the Virgin-signed duo Force N'K-Zee, could be a star for the future. "I don't mean to copy or imitate, but we need a superstar like Busta Rhymes, a Lauryn Hill or somebody with that aura," says Tha Force, who toured Europe this year with Missy Elliott and MC Lyte, handling their live programming. "You need to be universal, and that's what I'm going to do." ■

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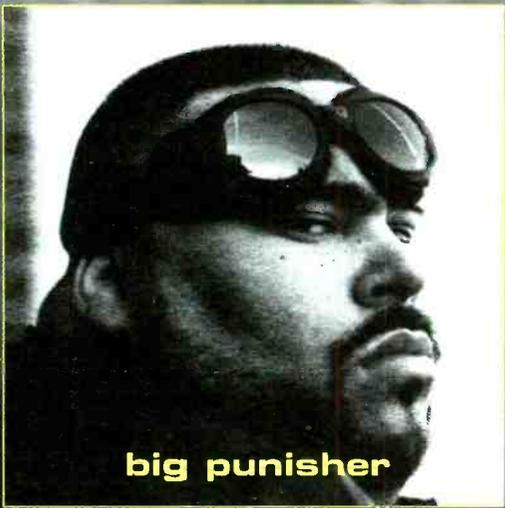
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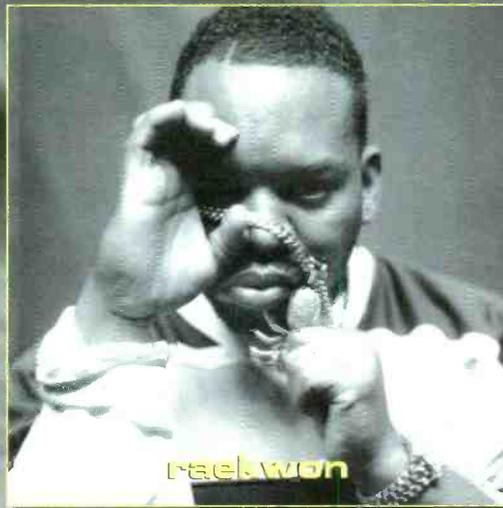


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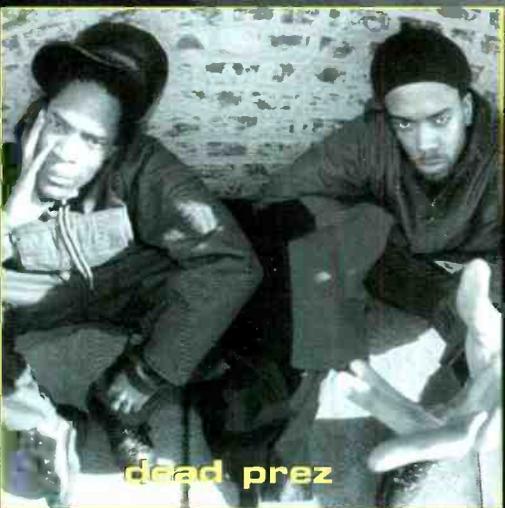
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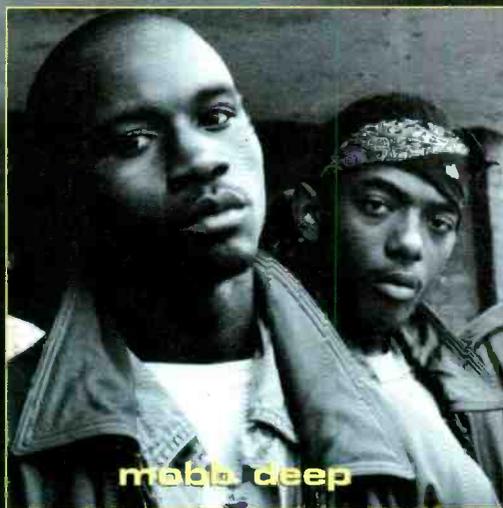
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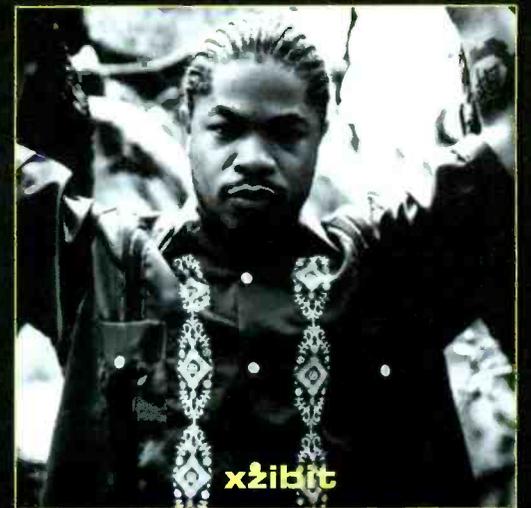
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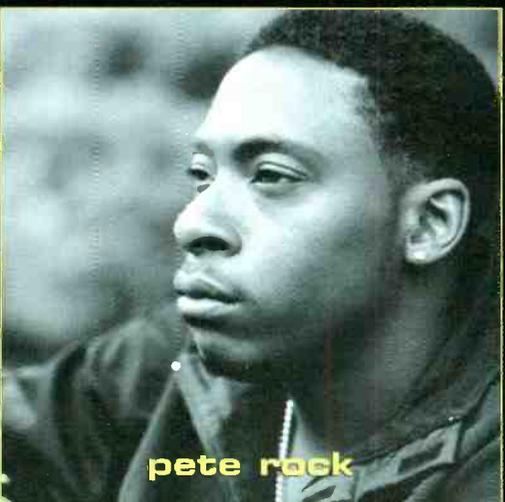
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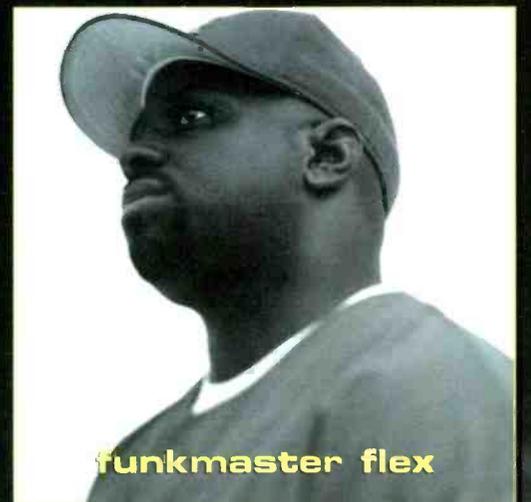
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RZA & Wu-Tang Clan

IT'S BETTER TO GIVE

Continued from page 32

through Naughty's Illtown Records label.

"We work locally in East Orange, N.J., and NYC," Vinnie says. "We're youth-oriented and hook up with any programs we can, especially from around our way. Stan Edwards coaches the East Orange Rams Youth organization, which also runs voter-registration drives. Every summer, we give a big picnic/voter-registration drive in East Orange's Oval Park. Everyone has fun, but they're also reminded to vote. We also reach out to student organizations, high schools and colleges in the tri-state area by speaking, usually on violence in hip-hop and to combat hip-hop's negative press. We also talk to the boys and girls at Essex County Youth House, a juvenile prison facility; Joe Clark, who was the principal of Patterson Eastside High School, is youth coordinator. We have a female youth organization called Sisters For Sisters. Adrian McCall, who works for us at the Naughty Gear store in Newark, has a team of girls who speak to female youth at the Welfare Department, Planned Parenthood and other places. We also attend their annual banquet."

Naughty has traveled to Harvard to speak to its Black Student Union, and the group

recently embarked on an ambitious television project with the East Orange school district, where they all had graduated. Using the schools' video and film facilities, they will oversee a program that will air on local cable Channel 34. Titled "The Block," the show is similar to MTV's "Teen Summit." "The kids will produce and direct the show," says Vinnie. "They'll also make short films, drawing from their life experiences, which will be aired on Channel 34. We also plan a Web site and newsletter. All this gives kids hands-on experience.

"We've been trying to master our area," he adds. "Once we come with our new record—more money, more awareness, more exposure—we'll hook up with other regions and go to schools, prison facilities and youth organizations. We'll make this a national, even international, vibe by documenting what we do and mailing out our newsletter."

Lauryn Hill's Refugee Project actualizes her motto "Change the focus from the richest to the brokest" through such Project programs as The Book Worm Club, designed to

encourage children's interest in reading, and The Circle Mentoring Program, which builds on summer experiences offered at Camp Hill, a two-week, overnight, youth get-



Wyclef Jean

away inaugurated this past August. The Project raises funds by everything from kids selling lemonade to massive benefit performances to a cocktail party/silent auction held at NYC's Museum for African Art.

"I can't give every kid a dollar," says Hill's Fugee mate, Wyclef Jean, "but I can help them make music." The Wyclef Jean Foundation recently donated \$10,000 to VH-1's Music Cares charity for promoting the arts in public schools. In December, Jean traveled to Haiti with a truck-

load of music instruments for a small public school. Jean also stages huge annual benefit concerts for his homeland. The first took place on the island; last year's was held in Miami.

DO LOOK BACK

Robert "RZA" Diggs, of nine-member rap crew Wu-Tang Clan, and Mitchell "Dive" Diggs, executive producer/CEO of all Wu-Tang organizations, are CEOs of the non-profit Wu Charitable Foundation, incorporated in December 1997 under the motto "Wu is for the kids." "We are products of the hell called the ghetto," says RZA. "While

we managed to escape, a lot of people remain behind. There is no outside force helping them who comes from that experience. So we came up with the Wu Charitable Foundation to ease the pain of our community and give them what we call 'The 12 Jewels of Life.' It's the love from the people that allowed us to escape; it's the love of the people that keeps us where we are. Therefore, our

love for the people takes the form of charitable programs to help them prevail."

Wu recruits support from the Staten Island, N.Y., community through an annual black-tie dinner-dance, an annual scholarship dinner, "gold" and "platinum" Wu Charitable Foundation Journals and other means. It hosts monthly "Feasts Of The 12 Jewels" banquets/barbeques in S.I. cities for low-income families, a community day in Parkhill (at which Wu-Tang and affiliated families perform) and a Kwanza celebration at the Arthur Kill

Correctional Facility. The Foundation also provides college scholarships and donates equipment, such as computers and software, to public schools to enhance reading skills, and plans an after-school computer center in the Parkhill community.

Sean "Puff Daddy" Combs' Daddy's House Social Programs, Inc. has been operating since September 1994 under the executive directorship of rapper/author Sister Souljah. The two-tier company develops, finances and maintains ongoing programs for approximately 600 children a year, ages 6 to 16, and is staffed by professional teachers, instructors and counselors. Daddy's House Boys n' Girls Club offers free weekend classes from September to May, in English, math, reading, geography, business, SAT preparation, computers and life skills, and takes children to conferences, seminars, expos and other cultural/recreational events. It also has a swim team, basketball team, computer club and sewing circle. Combs personally foots the \$100,000 price tag for sending children to computer-equipped Daddy's House Summer Camps for two-week sessions throughout the summer (they are in the process of buying their own camp). The organization also produces special summer and holiday events for children in foster care, adoption agencies and those living in poverty, such as an annual gourmet, catered, sit-down Thanksgiving feast for more than 500 families and an annual Kwanza extravaganza—featuring rides, games, ball crawls, virtual-reality games, clowns, face painting, storytelling—for 3,000 youths (each of whom gets a quality gift, such as a bicycle, gift

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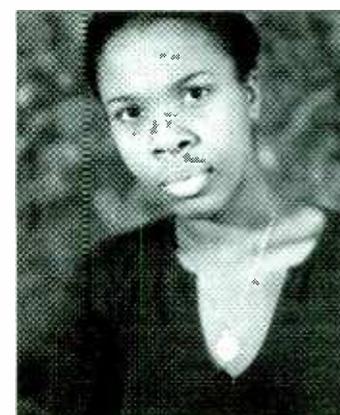
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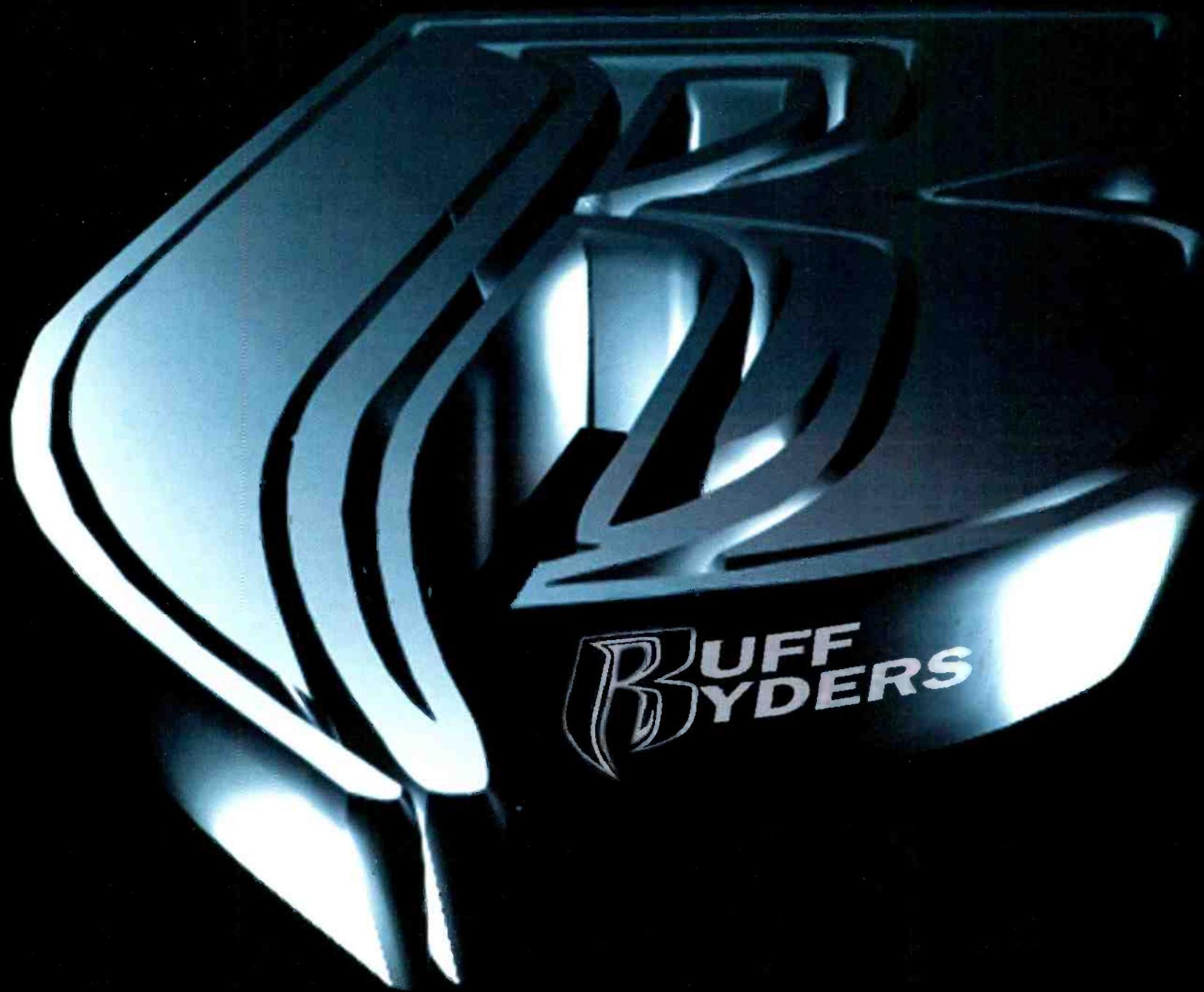


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(LISTING ACCURATE AT PRESS TIME)

NOVEMBER 1998

AWOL
Dosia. "Waiting To Inhale"

Blackground/Atlantic
Timbaland. "Tim's Bio: From The Motion Picture 'Life From Da Bassment'"



Pete Rock



Geto Boys

Loud Records
Pete Rock. "Soul Survivor"

No Limit
Steady Mobbin'. "Black Mafia"

Priority
Ice Cube. "War Disc (War & Peace)"

Rap-A-Lot
FWC (Fifth Ward Click). "Organized Crime"
Geto Boys. "Da Good Da Bad & Da Ugly"



Too Short

Elektra
Busta Rhymes. "E.L.E."

Jive
Keith Murray. "It's A Beautiful Thing"
Mystikal. "Ghetto Fabulous"

No Limit
Full Blooded. "Memorial Day"
Various Artists. "No Limit Soldier Compilation"

Priority
N.W.A. "N.W.A Straight Outta Compton: 10th Anniversary Tribute"

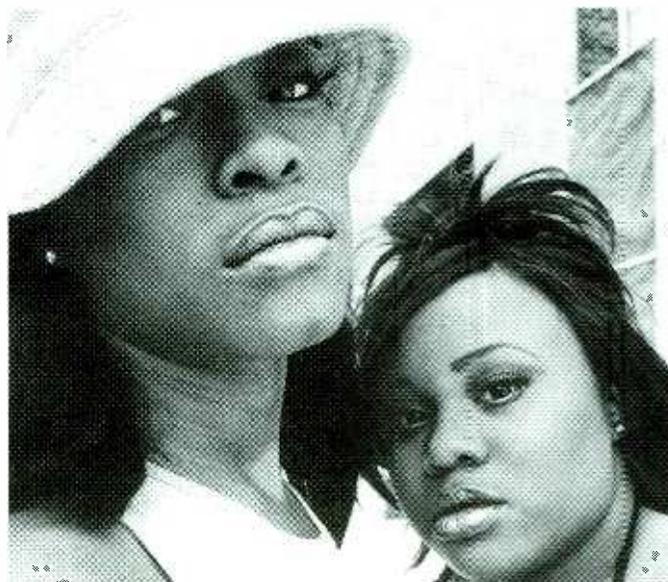
Thump Street
Various Artists. "Lyrical Assassins"

Tuff City
Various Artists. "Old School DJ Throwdown"
Various Artists. "History Of Hip Hop Rhythm Volume 1—The Disco Jams"

DECEMBER 1998

Baller's Entertainment
Gangsta Profile. "Fire Redrum"

Infamous Syndicate



JANUARY 1999

No Limit
Silkk. "Made Man"

Priority
N.W.A. "The N.W.A Legacy VI"

Rap-A-Lot
Yukmouth. "Thugged Out: The Albulation"

Relativity
Tear Da Club Up Thugs. "CrazyNDaLazDayz"
Infamous Syndicate. untitled
MAG. "Hustlaz Heaven"

Tommy Boy
Defari. "Focused Daily"

Tuff City
Spoonie Gee. "The Godfather Of Hip Hop"
Various Artists. "The History Of Hip Hop Rhythm Vol. 2—The Funky Drum Jams"

FEBRUARY 1999

Duck Down
Buckshot. "Warzone"

Jive
Too Short. "Can't Stay Away"

Loud Records
No Good N' Jiggie. "Lizard, Lizard"
Inspectah Deck. "Uncontrolled Substance"

No Limit
Mr. Serv-On. "Anotha Level"

Relativity
Krazzie Bone. untitled

Rhino
Various Artists. "The Showdown: The Sugarhill Gang Vs. Grandmaster Flash & The Furious Five"

Tommy Boy
Prince Paul. "A Prince Among Thieves"

Tuff City
Grandmaster Caz. "The Grandest Of Them All"
Various Artists. "The History Of Hip Hop Rhythm Vol. 3—The Lin Drum Jams"

Warner Bros.
Citizen King. "Mobile Estates"

WuTang
WuTang. "Wu Chronicles"

MARCH 1999

Elektra
Missy Elliott. untitled

Jive
KRS-ONE. "Maximum Strength"
Baby DC. "School Dayz"

Loud Records
Mobb Deep. untitled

No Limit
C-Murder. "Bossalinie"

Continued on page 58

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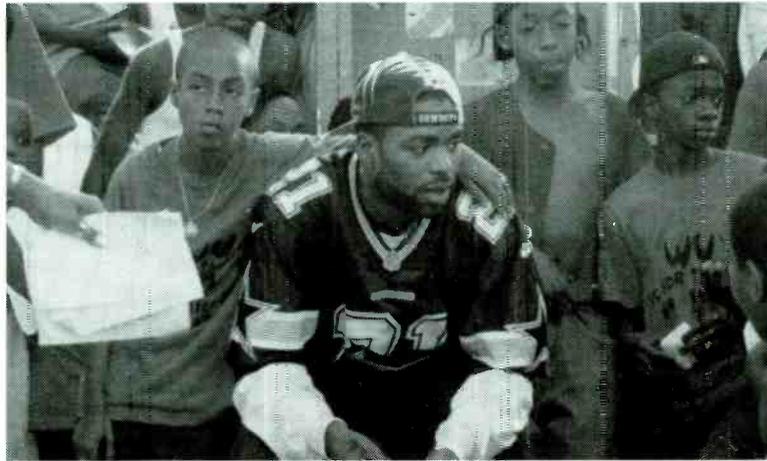
RAP & HIP-HOP

IT'S BETTER TO GIVE

Continued from page 54

certificate or doll), held in different settings each year. Daddy's House even sponsors trips to Africa, the Indies and Europe to help children understand the realities of business, trade and commerce firsthand. "A lot of not-for-profit groups give money to already existing programs," says Souljah. "We don't give grants; we do all the work ourselves, and we have ongoing, comprehensive relationships with children and their parents in the tri-state area."

Queen Latifah's Lancelot Owens Foundation also cultivates relationships with the youth it nurtures and their families. "My daughter and I started the foundation in 1992, after my son died," says Flavor Unit VP Rita Owens, the Queen's mom. "In doing so, she embraced young people by giving." So far, the Foundation has awarded approximately 25 students full college scholarships (given to four youths per year), all of whom are mentored—including their academic



Meth at Parkhill Day

studies and required community-service activities—throughout their college careers. The Foundation also offers youth-oriented activities, including a sports event, a music event and a black-tie dinner. "It all deals with self-esteem," says Owens. "Our work also gives my daughter a chance to speak at high schools and back what she says by telling them to call our office and get an application. What she brings

to this is being touchable, which is really important."

Franti clearly speaks for many of his peers when he says, "It's time for us to recognize our place among all the other countries that appreciate what we do, especially as black people in America. A lot of people look up to us for what we've been able to accomplish. We can't let that warrior nature degenerate into commercialism and materialism." ■

THE NEW SCHOOL

Continued from page 56



Chino XL

Razor Sharp
Ghostface Killah, untitled

Red Ant
Spinderella, untitled

Relativity
Project Playaz, untitled

Tommy Boy
Section 8 Mob, "Guilty By Association"
Brotha Lynch Hung, "Midevil"

Tuff City
Teddy Riley, "The Harlem Sessions"
Various Artists, "Old School Human Beat Box Throwdown"
Various Artists, "Soul-Wax's Live Convention 81"

Entertainment
Charli Baltimore, "Ice"

APRIL 1999

Loud Records
dead prez, untitled

Relativity
Bootleg (aka Ira Dorsey), untitled
Stacked Deck, untitled

Warner Bros.
Saukrates, untitled
Chino XL, untitled

MAY 1999

Loud Records
Raekwon, untitled
LV, untitled
Prodigy (of Mobb Deep), untitled
Tash (of Tha Alkaholiks), untitled

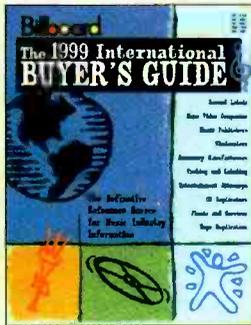
SPRING 1999

Blackground/Atlantic
Lil' Cease, untitled
Cuban Link, untitled
Terror Squad, untitled

Tommy Boy
De La Soul, untitled
DITC (Fat Joe, DC, Lord Finesse, Showbiz & AG, Big L and Diamond), untitled ■

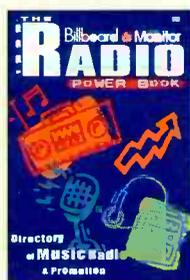
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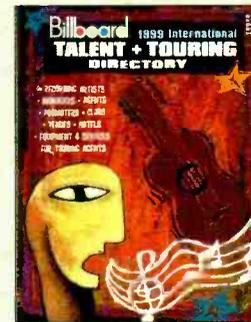
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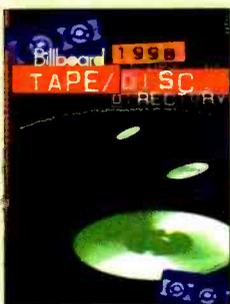
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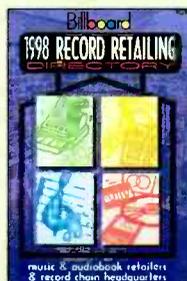
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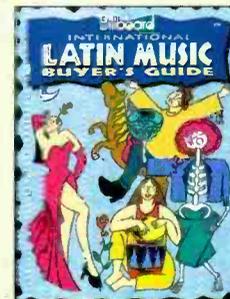
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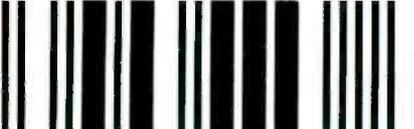
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Cool Relaxing. Yab Yum/550 Music artist Jon B., center, took some time to participate in "The Many Colors Of Hip-Hop And R&B—A Conversation With Jon B." Oct. 26 at New York University. The panel was open to the school's students and covered a range of topics, from record company politics to being a non-African-American artist in an African-American music genre.

Dutch R&B Is Finding Its Dignity

Virgin's Female Trio Raises Genre's Profile With Debut Set

BY ROBERT TILLI

AMSTERDAM—More and more, the Netherlands are becoming a source of home-grown R&B (Billboard, Aug. 1). For the most part, male vocal groups such as Roméo (Lube/Dureco) have made a serious sales impact.

Now, female trio Dignity is making a splash with its self-titled debut album, released Nov. 2 on Virgin. It entered at No. 76 in the Mega Top 100 Albums chart. Since the act's outstanding contribution to the "No Sweat" compilation of

unsigned R&B talent by the government-subsidized National Pop Institute almost two years ago, no album release has been anticipated so eagerly by the local R&B community as Dignity's. The set has been simultaneously released in the Germany/Switzerland/Austria region and Belgium.

Subtitled "Dutch R&B Flava," the aforementioned sampler contained two tracks by Dignity. Official distributor Virgin Benelux had the first option to sign up artists featured on the set, and Virgin Benelux A&R manager Flip van der Enden remembers that Dignity was an easy pick.



DIGNITY

lucky that our producers haven't stipulated to cut their material exclusively. By not relying on material pitched by publishers either, this album very much reflects what we are all about."

Since "Talk To Me," the girl group has been reduced from a quartet to a trio. Edsilia Rombley left to embark on a successful solo career, which culminated in representing the Netherlands at this year's Eurovision Song Contest in Birmingham, England, with the song "Walking On Water" (Dino Music). Coincidentally, her self-titled debut CD was released close to the album by her former

"Of the whole lot, they were by far the most mature," he says. "These girls can really sing, which is a guarantee for a long-term career well beyond the contemporary R&B era."

"Besides, privately I've always been a collector of girl groups," adds Van der Enden, who subsequently decided to release the track "Talk To Me" off "No Sweat" as the trio's first single. It became a minor hit at home in the first half of 1997 and hit No. 1 on the R&B chart in neighboring Germany.

"R&B is bound to become the dominant musical genre in the European charts," Van der Enden says.

Unlike many of their U.S. counterparts, all of the band's members—Karima Lemghari, Susan Haps, and Gracia Gorré—have contributed to the songwriting.

"From day one, Flip has stimulated us to write our own material," says Lemghari, who wrote two of the album's 13 tracks. "We are

peers. "You have to readjust your vocal lines a bit to get the balance right again," says Lemghari. "Luckily, the split was very amicable. We still go to each other's release parties."

Despite their maturity, the members of Dignity still had a lot of rough edges that needed smoothing out when "No Sweat" came about. Based out of his Cruise Control Studios, a former shelter in the center of Amsterdam, producer Rutger "Rutti" Croese remembers he had a hard time talking the band into the project.

"Afterwards, it paid off for all involved, but at the time they were afraid it would harm their careers," says Croese, a pivotal figure in the Dutch R&B scene.

Croese has produced half of Dignity's debut album. Fabian Lenssen (of Roméo fame) produced the other half. "I've known them for five years now, and artistically they're (Continued on page 64)

Shae Jones Tells It Like It Is On 'Talk Show'; Apollo Begins Its Holiday Toys And Books Drive

SHAE'S SHHH! M3/Universal artist Shae Jones says her album, "Talk Show," differs from the work of many other female R&B singers because the project doesn't contain "love" songs. "A lot of women profess their love, but I say the things women wouldn't normally say, such as, 'I don't really want you, not trying to be with you; you're necessary for the moment. I used you for the moment, and now I want you gone,'" Jones says. "Call

me cold, but there are no feelings there."

The album, due Jan. 26, is what Jones considers to be a wake-up call to men. "I don't hate men. I love men, but I love a good man," she says. "I'm no different than anyone else who wants a man who can be trusted, that is respectful, and one who will stand by his word. I've not met that man yet."

The single "Talk Show Shhh!" was produced by **Montell Jordan** and **Shep Crawford** and was released commercially Oct. 13. According to Jones, early response to the track has caused Jordan's label, M3, to scurry in order to catch up. "[Stations] in Miami and Detroit started playing it before it came out," she says. "They were getting such a wide response that they put it in heavy rotation. So [now] we're playing catch-up with the video." The clip features a cameo appearance by talk-show host **Jerry Springer** and debuted on "Entertainment Tonight" Nov. 24.

According to Broadcast Data Systems, for the week that ended Nov. 18, the single has already garnered 657 spins at radio. The single is No. 33 on Hot R&B Singles this issue.

"Talk Show Shhh!" will also be featured in Springer's film, "Ringmaster." Although Jones says it was Jordan's idea to have Springer in the video, the vocalist says that they share a penchant for doing things their own way. "Jerry Springer is the king of talk shows. Everyone either loves or despises him. He's a man who does it his way, and I'm an artist who will do it my way."

The 21-year-old vocalist says she signed with M3 as the label's debut artist in August and was originally Jordan's background singer. "Montell's a sweetheart. I started doing studio work and demos for him. 'Talk Show' started out as a demo. [Jordan, Crawford, and

M3 executives **Dove Daniels** and **Jazz "the Man"**] liked the delivery so much, they said they wanted to sign me as an artist," Jones says. "I was very excited and very anxious to see what direction they would take me as an artist. So far, I'm happy with everything they have done, and they have fulfilled every promise they made."

Jordan says that what makes the vocalist most appealing to him is that she doesn't have a voice that sounds like someone else. "When **Aretha** or **Mary J. Blige** sings, you know it's them. People make their mark in this industry based on their voice," he says.

Jones says she co-wrote three of the album's songs, while Jordan and the rest of the crew headed up the majority of the writing and production. T-Neck/Island Black Music vocalist **Kelly Price** wrote "Him And You," a song that Jones says is the closest thing to a love song on the project. Others who appear on the album include Def Jam's **Ja Rule** and the **Fulfillment Choir**.

The main message Jones says she's trying to communicate is for men to be aware of how they are hurting women. "I can't get that message out alone. But women are starting to have the same mentality that [men] have had all along. I'd like to show how we receive [that treatment] and how it hurts; maybe there will be a turnaround," she says.

HOLIDAY CHEER: New York's Apollo Theater has begun its sixth annual Toys and Books for Kids drive. Its mission is to supply more than 2,000 new books or unwrapped toys to be distributed to eight community organizations: Boriken Neighborhood Health Center; Mount Sinai Medical Center; New York Foundling Hospital; Spence-Chapin Adoption Agency; St. Luke's-Roosevelt Hospital Center; Women in Need, Neighborhood Gold, and Daddy's House (Sean "Puffy" Combs' charity organization).

The drive will end with a talent extravaganza Thursday (3) at the Apollo (bring a toy or a book to get in). The concert, by and for young people, will include dancers, singers, gospel choirs, and storytellers. **DJ Jus** and **Lil' Nique** of **Biv 10's Pee-Wee All-Stars** will co-host the event with writer/producer **Roz Nixon**.

Contributions for the drive may also be dropped off in the theater's lobby 11 a.m.-4 p.m. weekdays. Toys and books may also be delivered during other Apollo events, such as Amateur Night on Wednesdays.



JONES



by Anita M. Samuels



Voodoo Collaborative. R&B crooner D'Angelo, left, hooked up with the equally soulful Raphael Saadiq at New York's Electric Lady Studios to work on a track for D'Angelo's forthcoming album. Saadiq is also working on a solo project of his own.

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 top entries like 'NOBODY'S SUPPOSED TO BE HERE' and 'CAN I GET A...'

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'HEARTBREAK HOTEL', 'WHEN YOU BELIEVE', 'NOTHING EVEN MATTERS'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent hits like 'ANYTIME', 'MONEY AIN'T A THANG'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent hits like 'BE CAREFUL', 'PUT YOUR HANDS WHERE MY EYES COULD SEE'.

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

R&B SINGLES A-Z

- 96 '98 THUG PARADISE (Michael Moody's Universe, BMJ/Longitude, BMJ) WBM
48 ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY) (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Dooit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
9 ALL THE PIECES I WILL KISS YOU (Tenory, BMI/Nate Love's, BMI/MCA, ASCAP/Armon, ASCAP/BMG, ASCAP/Slack A.D., ASCAP) HL
53 AS LONG AS I LIVE (Mike's Rap, BMI)
34 BETTER DAYS (Base Pipe, ASCAP/Wootpew, ASCAP/Copyright Control/Amazement, BMI/WB, ASCAP) B.O.B.B.Y. (Ramecca, BMI/Careers-BMG, BMI)
92 THE BOY IS MINE (EMI Blackwood, BMI/Bran-Bran, BMI/EMI April, ASCAP/Fred Jerkins III, BMI/Ensign, BMI/Hench, BMI) HL
66 BREAKFAST IN BED (Fneron, BMI/EMI Blackwood)
6 CAN I GET A... (Li Lu Lu, BMI/DJ Inv. BMI/Ja, BMI/EMI Blackwood, BMI) HL
25 CAN'T GET ENOUGH (Maxway, ASCAP/First Echo, ASCAP/Youngstone, BMI/Echo First, BMI)
62 CHEAPSKATE (YOU AIN'T GETTIN' NADA) (Chrysalis, ASCAP/Ubiquity, ASCAP)
20 COME AND GET WITH ME (Keth Sweat, ASCAP/EMI April, ASCAP/Wiz, BMI) HL
77 CROSTOWN BEEF (Medina Sound, BMI/Jashiya, BMI/EMI Blackwood, BMI)
83 DANCE WIT ME (Jobete, ASCAP/Stone Diamond, ASCAP/Takin' Care Of Business, BMI)
52 DANGEROUS GROUNDS (Wu-Tang, BMI/Careers-BMG, BMI/Diggs Family, BMI)
69 DAYDREAMIN' (Rodney Jerkins, BMI/EMI Blackwood, BMI/Ensign, BMI/Bow Down, BMI/Gunz, BMI/LeShawn Daniels, ASCAP/EMI April, ASCAP/MCA, ASCAP) HL
94 DEFINITION (Medina Sound, BMI/Pen Skills, BMI/DJ Hi-Tek, BMI/EMI Blackwood, BMI) HL
42 DON'T LET IT GO TO YOUR HEAD (Rushtown, ASCAP/Texgram, ASCAP/Warner-Tamerlane, BMI) WBM
DOO WOP (THAT THING) (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP) HL
3 (DO YOU) WANNA RIDE (Co-T, ASCAP/Copyright Control) DR. GREENTHUMB (Soul Assassins, ASCAP/Hits From Da Bong, ASCAP/BMG, ASCAP) HL
57 ENJOY YOURSELF (Valentino, ASCAP/Niggazifrowsey, ASCAP/EMI April, ASCAP)
89 FIND A WAY (Zomba, ASCAP/Jazz Merchant, ASCAP/Ephicy, ASCAP/PolyGram International, ASCAP/MCA, ASCAP/Universal, ASCAP/Towa Tei, ASCAP/Babel Gilberto, ASCAP) HL/WBM
11 THE FIRST NIGHT (So So Def, ASCAP/EMI April, ASCAP/Marsha, ASCAP/Jobete, ASCAP) HL
67 FREE (Kee-Dnck, BMI/Warner-Tamerlane, BMI/Black Eye, ASCAP/WB, ASCAP)
14 FRIEND OF MINE (The Price Is Right, BMI/Music Corp. Of America, BMI/Steven A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Dub's World, ASCAP/HCL, ASCAP/For Chase, ASCAP/Hit Co. South, ASCAP) HL
78 GET AT ME (Ninth Street Tunnel, BMI/Sony/ATV Songs, BMI/NL, ASCAP/It's A Girl, Not A Boy, ASCAP/Ahmad's World, ASCAP/LORAD, ASCAP)
30 GHETTO COWBOY (Mo Thugs, ASCAP/Siet, ASCAP/Layzie Bone, ASCAP/EMI April, ASCAP)
21 GOTTA BE (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
97 THE GRAND FINALE (Boomer X, ASCAP/Dead Game, ASCAP/III Will, ASCAP/Ruthless Attack, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI/DJ Inv. BMI)
10 HARD KNOCK LIFE (GHETTO ANTHEM) (Li Lu Lu, BMI/EMI Blackwood, BMI/45, ASCAP/Instantly, ASCAP/WB, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP) HL/WBM
17 HOLD ME (Not Listed)
45 HOT SPOT (Li Lu Lu, BMI/DJ Inv. BMI)
5 HOW DEEP IS YOUR LOVE (Sony/ATV Songs, BMI/Music Everyone Craves, BMI/North Avenue, ASCAP/EMI April, ASCAP/Nyraw, ASCAP/Da Ish, ASCAP/Funky Noble, ASCAP/Famous, ASCAP) HL
24 HOW'S IT GOIN' DOWN (Boomer X, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP)
90 I AIN'T HAVIN' THAT (Disagreeable, ASCAP/Mr. Maldu, ASCAP/The Boy Toy, ASCAP/Ron Real Muzack, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP/Famous, ASCAP) HL/WBM
61 I CAN DO THAT (Hudson Jordan, ASCAP/Wisen, ASCAP/Famous, ASCAP/Mood Swing, BMI) HL
29 I DO (WHATCHA SAY BOO) (Sony/ATV Songs, BMI/Yab Yum, BMI/Azaleet, BMI)
88 IF I CAN'T HAVE YOU (ONS, BMI)
50 I GET LONELY (Black Ice, BMI/EMI April, ASCAP/Flyte Tyre, ASCAP) HL/WBM
86 I'M THE ONLY PLAYER (Chaska, BMI/Warner Chappell, BMI)
15 I'M YOUR ANGEL (Zomba, BMI/R. Kelly, BMI)
98 INCREDIBLE (Zomba, ASCAP/Erick Sermon, ASCAP/Illioch, ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP/Unichappell, BMI/PolyGram, BMI/Dynatone, BMI)
70 INVASION OF THE FLAT BOOTY B*****S (Zomba, BMI/Srand, BMI/Erick Sermon, ASCAP/Zomba, ASCAP/Neutral Gray, BMI/Original JB, BMI) WBM
13 I STILL LOVE YOU (Uh, Oh, ASCAP/Li Twee, ASCAP/Honey Jars And Diapers, ASCAP/Yah Yeh, ASCAP/Do What I Gotta, ASCAP/Warner-Tamerlane, BMI/Kear, BMI/Sony/ATV Songs, BMI) HL/WBM
99 I TRIED (Troy Oliver, ASCAP/Mik Chocolate Factory, ASCAP/Hollow Thigh, ASCAP)
100 IT'S ALRIGHT (Li Lu Lu, BMI/Boogie Dash, ASCAP/GRE, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Index, ASCAP/BMG, ASCAP/EMI Blackwood, BMI) HL/WBM
95 I WASN'T WITH IT (BrownTown Sound, BMI/Yab Yum, BMI/Sony/ATV Songs, BMI/Chile, BMI/Mandellu, BMI/Irving, BMI/Just Wanna Play Music, BMI/PolyGram, BMI) HL/WBM
68 JUST THE TWO OF US (Antissa, ASCAP/Bluenig, ASCAP)
73 THE LADY, HER LOVER AND LORD (T.D. Jakes, ASCAP/Meadowgreen, ASCAP/D, ASCAP/EMI Chnsban, ASCAP)
2 LATELY (Tony Roy, BMI/Slav Tu Tu Five, BMI/Hoodwett, BMI/Irving, BMI/Hico, BMI/Hi Street, BMI/Winowpwt Pacific, BMI) WBM
80 LET IT RAIN (Rockwood, BMI/Gensong, BMI/Dream Factory, BMI)
93 LET ME GO...RELEASE ME (Spanish Ghetto Diamond, BMI/Jumping Bean, BMI/Stone Jam, BMI/Warner Chappell, BMI/Hold Up, BMI/Neza, BMI/Jelly's Jams, BMI)
32 LET ME RETURN THE FAVOR (God's Cryin', ASCAP/Ghetto Fabulous, ASCAP)
64 LOOKIN' AT ME (M. Betha, ASCAP/Chase Chad, ASCAP/The Waters Of Nazerath, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL
71 LOST IN LOVE (Marco A. Cardenas, ASCAP/Upstairs, ASCAP)
4 LOVE LIKE THIS (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Brother-4-Brother, ASCAP/Smokin' 4 Lite, BMI/Bernard's Other, BMI/Warner-Tamerlane, BMI/Tommy Jumi, BMI) WBM
8 LOVE ME (Relee, ASCAP/Kalinma, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/M. Betha, ASCAP) HL
41 MAKE IT HOT (Mass Confusion, ASCAP)
38 MONEY'S JUST A TOUCH AWAY (WB, ASCAP/Real N' Ruff, ASCAP/Divided, BMI/Zomba, ASCAP/1 Dream Of Beats, ASCAP/Hard To Oppose, ASCAP/Bush Burnin', ASCAP/MCA, ASCAP) HL/WBM
23 MOVIN' ON (WB, ASCAP/D, Extraordinary, ASCAP/Da Ish, ASCAP/North Star, ASCAP/Urban Warfare, ASCAP/Wy2 Girl, ASCAP) WBM
16 MY LITTLE SECRET (So So Def, ASCAP/EMI April, ASCAP/Juicy Time, ASCAP/Air Control, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
74 NEVER ENOUGH (du Boc And Dale, BMI/R.L.P. BMI)
75 NOBODY ELSE (Harandur, BMI/Jo Public, BMI/Zovekhon, ASCAP/BMG, ASCAP) HL
24 LET'S RIDE (Montell Jordan feat. Master P & Silk The Shocker (Def Jam))
25 SEVEN DAYS (MARY J. BLIGE (MCA))
91 RAISED IN THE HOOD (Clever Comm, ASCAP/Code 124, ASCAP/Volume 10, ASCAP)

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 top entries like 'NOBODY'S SUPPOSED TO BE HERE' and 'LATELY'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'YESTERDAY', 'FRIEND OF MINE', 'INVASION OF THE FLAT BOOTY B*****S'.

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

- 72 THE REAL ONE (Lil' Joe Wein, BMI/Rhyme Syndicate, ASCAP)
51 RUFF RYDERS' ANTHEM (Boomer X, ASCAP/Dead Game, ASCAP)
27 SO INTO YOU (Plus 1, ASCAP/Jobete, ASCAP/Cambrae, ASCAP/Libren, ASCAP/Brenda Richie, ASCAP) CLM/HL
54 SOMEBODY TO LOVE (Acabe, ASCAP/Michael Moody's Universe, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Dakota House, ASCAP)
43 SPLACKAVELLIE (Pepperdive, BMI)
58 STILL A G THANG (My Own Gnt, BMI/Cma, ASCAP)
44 STILL NOT A PLAYER (Let Me Show You, ASCAP/Jo Cartelena, ASCAP/Jelly Jams, ASCAP/Sounds Of Da Red Drum, ASCAP/Almo, ASCAP/Rutland Road, ASCAP/Foray, SESAC/1972, SESAC) WBM
47 STRAWBERRY (Melodious Fm, ASCAP/WB, ASCAP/GW Jr., ASCAP/Locksmith, ASCAP) WBM
87 THE STREET MIX (Hawks Perspective, BMI/ELO, BMI/Jobete, BMI/Stone Diamond, BMI) HL
26 SUPERTHUG (WHAT WHAT) (Suite 1202, BMI/Jose Luis Gotcha, BMI/The Waters Of Nazerath, BMI/Chase Chad, ASCAP/Chrysalis, ASCAP/Monster, ASCAP) WBM
56 TAKE IT THERE (MCA, ASCAP/ARALC, ASCAP/Sony/ATV Cross Keys, ASCAP/Ninth Street Tunnel, ASCAP)
33 TALK SHOW SHHH! (Famous, ASCAP/Hudson Jordan, ASCAP)
85 TELL ME (Shocking Vibes, ASCAP/516 Music, ASCAP/1 Love Entertainment, BMI/M Double, BMI/Alley Gadfly, BMI/Stan Brown, BMI/Angie Martinez, ASCAP)
35 THEY DON'T KNOW/ARE U STILL DOWN (Sony/ATV Songs, BMI/Yab Yum, BMI/Azleet, BMI/Tyone For Flyte, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMI/BMG, ASCAP/Black Hipnic, ASCAP) HL
19 THINKIN' 'BOUT IT (2000 Watts, ASCAP/WB, ASCAP/Toni Robi, ASCAP/Divided, BMI/Zomba, BMI) WBM
81 TIME AFTER TIME (Rella, BMI/Sony/ATV Songs, BMI/Dub

- 28 TOO CLOSE (Naughty, ASCAP/Do What I Gotta, ASCAP/Uh, Oh, ASCAP/Neutral Gray, ASCAP/Pure Love, ASCAP) WBM, ASCAP/EMI April, ASCAP) HL/WBM
46 TOPS DROP (Takin' Care Of Business, BMI)
37 TOUCH IT (Justin Combs, ASCAP/EMI April, ASCAP/Chef Joseph, ASCAP/Sing A Song, ASCAP/WB, ASCAP/Dakota House, ASCAP) HL/WBM
59 TOUCH ME (PolyGram International, ASCAP/Tony Toni Tone, ASCAP/Time Bass, ASCAP/D-Chavis, ASCAP/Mackability, ASCAP/Maa-Sha, ASCAP) HL
84 TRAVELIN' MAN (Sony/ATV Songs, BMI/Medina Sound, BMI/H Wheeler, ASCAP)
7 TRIPPIN' (Mass Confusion, ASCAP/WB, ASCAP/D Extraordinary, ASCAP/Virginia Beach, ASCAP) WBM
82 TRU MASTER (Pete Rock, ASCAP/Ramecca, ASCAP/Careers-BMG, BMI/Diggs Family, BMI/K-Music, BMI)
60 UNCU'T, PURE (Fantasy, BMI/Irving, BMI/Mamawaldie, ASCAP)
18 WESTSIDE (Sony/ATV Tunes, ASCAP/Stricky TQ, ASCAP/EMI Blackwood, BMI/Steady Mobbin', BMI/Fern, BMI/Four Knights, BMI/Music Corp. Of America, BMI/Neutral Gray, ASCAP) HL
39 WHATCHA WANNA DO? (Takin' Care Of Business, BMI/Mirder, ASCAP)
65 WHEN DEM DOLLAS AT (Tefnoise, BMI)
52 WHEREVER YOU GO (Sure II Hl, ASCAP/WB, ASCAP/Black Panther, BMI/Famous, ASCAP/Ensign, BMI/Melodious/Flock, ASCAP) HL/WBM
76 WHO LET THE DOGS OUT? (Chuck Smooth, ASCAP/Ful Brook, ASCAP)
63 YESTERDAY (Gradington, ASCAP/MCA, ASCAP/Zamar, ASCAP) HL
49 YOU MAKE ME WANNA... (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/J.R. IV, ASCAP/BMG, ASCAP) HL

Billboard TOP R&B ALBUMS

DECEMBER 5, 1998

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
NO. 1/GREATEST GAINER						
1	68	—	2	METHOD MAN	JUDGEMENT DAY	1
HOT SHOT DEBUT						
2	NEW	—	1	ICE CUBE	WAR & PEACE VOL. I (THE WAR DISC)	2
3	1	—	2	R. KELLY	JIVE	1
4	2	1	9	JAY-Z	VOL. 2... HARD KNOCK LIFE	1
5	NEW	—	1	GETO BOYS	DA GOOD DA BAD & DA UGLY	5
6	NEW	—	1	MARIAH CAREY	# 1'S	6
7	NEW	—	1	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE	7
8	5	4	4	DRU HILL	ENTER THE DRU	2
9	3	2	3	SOUNDTRACK	BELLY	2
10	8	5	13	LAURYN HILL	THE MISEDUCATION OF LAURYN HILL	1
11	4	3	3	MIA X	MAMA DRAMA	3
12	22	23	7	MACK 10	THE RECIPE	6
13	10	8	8	OUTKAST	AQUEMINI	2
14	11	13	27	DMX	IT'S DARK AND HELL IS HOT	1
15	6	—	2	112	ROOM 112	6
16	15	11	14	THE TEMPTATIONS	PHOENIX RISING	8
17	9	6	4	FAITH EVANS	KEEP THE FAITH	3
18	14	12	9	KIRK FRANKLIN	THE NU NATION PROJECT	4
19	21	17	24	BRANDY	NEVER S-A-Y NEVER	2
20	16	16	8	DEBORAH COX	ONE WISH	14
21	13	7	3	JUVENILE	400 DEGREEZ	7
22	12	—	2	GHETTO COMMISSION	WISE GUYS	12
23	7	—	2	PETE ROCK	SOUL SURVIVOR	7
24	18	9	3	TOTAL	KIMA, KEISHA & PAM	9
25	NEW	—	1	KID CAPRI	SOUNDTRACK TO THE STREETS	25
26	19	14	10	SOUNDTRACK	RUSH HOUR	2
27	17	15	15	KELLY PRICE	SOUL OF A WOMAN	2
PACESETTER						
28	43	67	3	DJ DMD AND THE INNER SOUL CLIQUE	TWENTY-TWO: P.A. WORLD WIDE	28
29	20	10	3	CRUCIAL CONFLICT	GOOD SIDE BAD SIDE	10
30	23	18	7	KURUPT	KURUPTION!	4
31	25	20	18	GERALD LEVERT	LOVE & CONSEQUENCES	2
32	31	30	19	TRIN-I-TEE 5:7	TRIN-I-TEE 5:7	20
33	26	22	9	KEITH SWEAT	STILL IN THE GAME	2
34	24	19	7	BIZZY BONE	HEAVEN'Z MOVIE	2
35	29	—	2	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	29
36	27	21	5	AARON HALL	INSIDE OF YOU	11
37	NEW	—	1	LA THE DARKMAN	HEIST OF THE CENTURY	37
38	28	—	2	TQ	THEY NEVER SAW ME COMING	28
39	40	49	19	MONICA	THE BOY IS MINE	2
40	30	26	5	KENNY LATTIMORE	FROM THE SOUL OF MAN	15
41	34	24	9	A TRIBE CALLED QUEST	THE LOVE MOVEMENT	3
42	35	32	17	SNOOP DOGG	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
43	58	54	13	MONIFAH	MO'HOGANY	42
44	36	28	7	CYPRESS HILL	CYPRESS HILL IV	11
45	38	34	15	LUTHER VANDROSS	I KNOW	9
46	NEW	—	1	GHOSTT	GHOSTT	46
47	69	71	52	WILL SMITH	BIG WILLIE STYLE	9

48	57	43	4	KOOL G RAP	ROOTS OF EVIL	43
49	41	36	5	GHETTO MAFIA	ON DA GRIND	34
50	44	35	8	BRAND NUBIAN	FOUNDATION	12
51	51	40	23	SOUNDTRACK	DR. DOLITTLE: THE ALBUM	4
52	48	45	59	JANET	THE VELVET ROPE	2
53	37	38	8	GANGSTA BOO	ENQUIRING MINDS	15
54	46	37	6	VARIOUS ARTISTS	BAD BOY'S GREATEST HITS VOLUME 1	17
55	65	64	9	TRICK DADDY	WWW.THUG.COM	54
56	33	25	5	GAMBINO FAMILY	GHETTO ORGANIZED	3
57	60	62	8	WILL DOWNING & GERALD ALBRIGHT	PLEASURES OF THE NIGHT	36
58	32	29	10	FLIPMODE SQUAD	THE IMPERIAL	3
59	39	47	40	JAGGED EDGE	A JAGGED ERA	19
60	53	56	26	MASTER P	MP DA LAST DON	1
61	45	55	31	MYA	MYA	13
62	42	27	7	TWISTA & THE SPEED KNOT MOBSTAZ	MOBSTABILITY	9
63	55	61	8	TYRESE	TYRESE	53
64	73	31	8	MOS DEF & TALIB KWELI ARE BLACK STAR	BLACK STAR	13
65	52	46	7	TELA	NOW OR NEVER	13
66	62	48	21	NOREAGA	N.O.R.E.	1
67	NEW	—	1	VARIOUS ARTISTS	MIDWEST FUNK VOLUME 2	67
68	49	52	19	JERMAINE DUPRI	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	1
69	50	41	8	VARIOUS ARTISTS	MEAN GREEN — MAJOR PLAYERS COMPILATION	6
70	61	68	21	MAXWELL	EMBRYA	2
71	64	53	62	JON B.	COOL RELAX	5
72	54	59	28	XSCAPE	TRACES OF MY LIPSTICK	6
73	92	84	5	DA KAPERZ	DA KAPERZ	68
74	66	51	10	SHAQUILLE O'NEAL	RESPECT	8
75	59	63	41	SILKK THE SHOCKER	CHARGE IT 2 DA GAME	1
76	56	44	6	HELTAH SKELTAH	MAGNUM FORCE	8
77	70	57	4	DIVINE	FAIRY TALES	40
78	76	69	60	NEXT	RATED NEXT	13
79	78	99	6	VARIOUS ARTISTS	LUKE'S HALL OF FAME VOLUME 3	59
80	67	65	3	NAJEE	MORNING TENDERNESS	65
81	47	39	3	BOUNTY KILLER	NEXT MILLENNIUM	39
82	79	76	53	CHICO DEBARGE	LONG TIME NO SEE	14
83	63	33	4	VARIOUS ARTISTS	DEF JAM SURVIVAL OF THE ILLEST: LIVE FROM 125—N.Y.C.	22
84	NEW	—	1	BUSHWICK BILL	NO SURRENDER... NO RETREAT	84
85	81	75	15	LINK	SEX DOWN	46
86	74	66	61	BRIAN MCKNIGHT	ANYTIME	1
87	71	42	3	ALL CITY ARMY	METROPOLIS GOLD	42
88	72	58	13	FAT JOE	DON CARTAGENA	2
89	85	88	55	MYSTIKAL	UNPREDICTABLE	1
90	100	96	9	BIG TYMERS	HOW YOU LUV THAT? VOL. 2	17
91	RE-ENTRY	—	23	THE 2 LIVE CREW	THE REAL ONE	59
92	77	72	32	TAMIA	TAMIA	18
93	95	83	31	BIG PUNISHER	CAPITAL PUNISHMENT	1
94	83	85	65	MASTER P	GHETTO D	1
95	87	78	4	98 DEGREES	98 DEGREES AND RISING	78
96	98	86	13	NICOLE	MAKE IT HOT	19
97	RE-ENTRY	—	9	GENERAL GRANT	MR. ENERGIZER	37
98	RE-ENTRY	—	2	BIG DADDY KANE	VETERANZ DAY	62
99	88	80	15	SOUNDTRACK	HOW STELLA GOT HER GROOVE BACK	3
100	89	81	17	MARY J. BLIGE	THE TOUR	7

Albms 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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LYNYRD SKYNYRD

A 25TH ANNIVERSARY BILLBOARD SALUTE

PHOTO BY MCK ROCK

LYNYRD SKYNY

T H E B I L L B O A R D I N



PHOTO: MICK ROCK

YRD

ERVIEW

Tales Of Southern- Rock Survival

BY JOHN SWENSON

In 1973, Lynyrd Skynyrd made its official music-industry debut in a packed Atlanta club, Richard's, where the Sounds Of The South label introduced what producer Al Kooper heralded as "the American Rolling Stones."

Lynyrd Skynyrd was a finished package that night—the group's astonishing live intensity was branded into the minds of everyone who witnessed this historic event. From the grim statement-of-purpose "Workin' For MCA" to the apocalyptic finale of "Free Bird," it was obvious that this was a band for the ages. Ronnie Van Zant, its frontman and leader, pushed each story forward with violent, poetic purpose; Allen Collins, Gary Rossington and Ed King spun interlacing ropes of electric guitar lines crackling through the mix, a sound that created mayhem despite its carefully calculated precision.

This was the real future of rock 'n' roll, destined not for Hollywood fame but for blood, tragedy, redemption and, ultimately, survival on its own terms.

The band was derailed by the infamous 1977 plane crash that killed Van Zant, Steve Gaines, the guitarist who replaced Ed King, and his sister, vocalist Cassie Gaines. A decade later, the remaining members reassembled for a tribute to Lynyrd Skynyrd, with Ronnie's youngest brother Johnny singing. That band, after a few more changes, is still going strong.

Twenty-five years after that memorable debut, Lynyrd Skynyrd played a pair of shows at New York's Beacon Theater that bristled with the energy of a new band trying to prove itself. The following interview took place after the first night, with all nine members offering their observations on Skynyrd history—vocalist Johnny Van Zant, guitarists Gary Rossington, Rickey Medlocke and Hughie Thomasson, keyboardist Billy Powell, bassist Leon Wilkeson, drummer Jeff McAllister and background vocalists Dale Krantz-Rossington and Carol Chase.

You guys were obviously having a lot of fun out there last night.

Johnny Van Zant: We've been having a real good time. We've been at this over 11 years now. I've been in the band longer than Ronnie was.

Gary, you used to talk about how you first got together through playing baseball.

Gary Rossington: Me and Bob Burns had a little band, and Ronnie was in a band called Us, and Allen was in a band called the Mods. Our band was called Me You And Him. Larry Junstrom played with us. Me and Bob went to watch Ronnie play baseball one time; he was on one team, and we were on a team called the Mustangs. We were right on the third-base line, and Ronnie hit a line drive and wham it hit Bob Burns right in the head and knocked him out. Ronnie thought he'd killed him, so he came runnin' over.

Then we went back and talked, and we went over to Bob's house. Ronnie just lived down the street. He saw the drums and the guitar, and we just started playing "Last Time" by the Stones and "Gloria." We got a band up that day, and we went and got Allen Collins. He was riding his

bike down the street. Ronnie was the badass of the town, and he had this big old red Mustang. Me and Bob were in it going down the road, and we saw Allen, and Bob went, "Hey, that guy's got a guitar, and he's pretty good, Ronnie." We were looking for anybody with equipment. So we pulled up and yelled "Hey Allen!," and he saw Ronnie, and Bob was pretty bad at the time too, so he took off, riding his bike out in the woods, threw his bike down and climbed up a big old oak tree. The rest of us are saying, "Come on down, we only want you to play with us," but he thought Ronnie was gonna beat him up. So we started to play music together 'cause we liked the Beatles and the Stones, the Yardbirds, and we started to dream, and the dream came true.

Billy Powell: I played guitar in Leon's band, the Little Black Eggs. I had been taking classical piano lessons for years, then one day I decided to pick up the guitar, and we started this band the next day. We only knew one song. Allen Collins later taught me how to play "Light My Fire."

Leon Wilkeson: Little did we know that we were gonna end up with a band as famous as Lynyrd Skynyrd.

Continued on page LS-4

From left: Jeff McAllister, Billy Powell, Johnny Van Zant, Rickey Medlocke, Gary Rossington, Hughie Thomasson, Leon Wilkeson

LYNYRD SKYNYRD

25TH ANNIVERSARY

The Story Of A Band

They've come a long way, baby, through some rugged roads and inspirational passages. At 25, the band appears poised to scale new heights of popularity as it roars into the next millennium.

BY JOHN SWENSON

In the 25 years since Lynyrd Skynyrd released its first album, the collective members of the band have endured several lifetimes' worth of high times, bitter tragedies and ultimate redemptions. The band may well be enjoying the greatest popularity of its fabled career in its current incarnation. But every single member of this group, and those who've known them over the years, agrees that Lynyrd Skynyrd as an entity is much greater than any sum of its individual parts.

The spirit of the late Ronnie Van Zant, one of the most charismatic figures in rock history, walks with the band today. Van Zant, the oldest of three musical brothers, wrote a series of song lyrics that went far beyond the realm of the genre that grew up around them—Southern

that holds the band members together. When Ronnie and his high-school buddies Gary Rossington and Allen Collins set out on their great adventure back in the 1960s, they played baseball together. The camaraderie of sports teammates was easily translated into the all-for-one intensity of a fledgling rock band awed by the Rolling Stones and Yardbirds.

COUNTRY, R&B ROOTS

The boys' hometown of Jacksonville, Fla., was a source point of Southern rock, a blue-collar city whose roughneck bars produced an army of rockers. Skynyrd took the high-energy sonics for their in-your-face approach from British groups, but their basic song structures and Ronnie's lyrical content came from American roots-music sources. Like his younger brothers Donnie and Johnny, Ronnie was brought up on the working-class values instilled by his father, Lacy, an independent trucker. Lacy raised Ronnie on country music, his favorite songwriter was Merle Haggard, and the band's first attempts to record were supervised at one of the well-springs of Southern R&B, Alabama's Muscle Shoals Sound Studios.

"Merle Haggard was Ronnie's favorite writer," recalls Lacy, who's recently published a memoir about the family, "Southern Music Scrapbook." "They got to be great friends later on, and Ronnie would go out to his birthday parties. Ronnie loved Merle Haggard and country music, but when the rock came around he decided to go in that direction. He named it Southern Rock, and, by golly, it paid off.

"Raisin' up three sons in the rock 'n' roll music hasn't been a bed of roses. It takes money, time, a lot of energy, sweat and tears, y'know. A band has to love one another like real brothers. They've got to pull together, and Ronnie was a real leader. Donnie followed suit with .38 Special, and Johnny was leading his own band when it became more or less public demand for him to front the regrouped Lynyrd Skynyrd."

HAMMERING AND TOURING

Ronnie's leadership helped a group of local friends endure the hardships and rejection that a struggling young band must overcome to learn the trade. By the time the band released its official debut, ("Pronounced..."), such classics as "Free Bird," "I Ain't The One," "Poison

Continued on page LS-25

THE BILLBOARD INTERVIEW

Continued from page LS-3

Johnny, you watched these guys at rehearsals as a kid, right? What was that like?

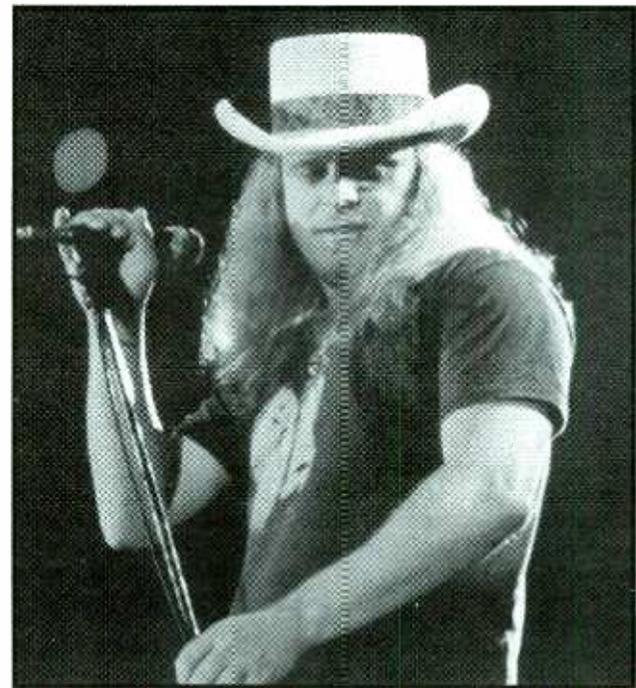
Van Zant: I just thought it looked like fun, y'know. It was kind of like any other family, except around our house it was just music. I guess it's like a family of lawyers or doctors, they're always talkin' medicine or whatever. Our family was always talking music.

Was there a point where, as a kid, you said, "I gotta get in on this"?

Van Zant: I started out playing drums; that's what I wanted to do, because I always loved being around the bands and jumping on the drum set; every kid loves doing it. After a while, people would tell me, "You can sing, go on and sing." I think I was too shy, that's why I liked to hang out in the back by the drums. That all changed. They rehearsed in the house, then in a trailer behind the house.

So you would watch them.

Van Zant: Yeah. I was still young, I don't know how old I was. I don't think any of us has a lot of formal schooling, but we've had the street schooling. Sometimes, I think that might be better. I was so young then, and they would always say, "Don't curse around Johnny, don't talk about chicks around Johnny," all that stuff. Gary seemed real shy, he's always been kind of reserved and shy; back then,



Ronnie Van Zant

if you look at pictures of them, he's always got the hair down in front of his face. They called him Prince Charming; he was popular with the girls.

Gary, one of the defining characteristics of Lynyrd Skynyrd is the three-guitar interlace. How did you develop that distinct sound?

Rossington: There was only one other group that did that in a way we loved; Buffalo Springfield had three guitars, but they didn't all play at the same time. We would just sit there for hours and play counter parts. For instance, in "Sweet Home Alabama," there's two or three different guitar parts that lock in together, and if you just play one at a time it doesn't sound right. You've got to hear them all together. We'd sit there, one guy's playing one part, another guy's pickin', and they fit it in. They call it counter parts, parts that interlock. We'd sit around all day doing that, hoping to get it better and better. In the studio, we would go in and put down a basic track, then everybody would put their parts on, and then it would become a song. It was a lot of work, and it still is today.

I remember the feeling of watching the band live back then was like watching chaos; there was a tremendous, pent-up anger that came flying off the stage.

Rossington: [laughing] It was chaos, all right. Back before the crash, with the original band we were just kinda like kids still, in our early 20s; we were just learning. We fought a lot though and argued like brothers and sisters. Lives are hard to get along with sometime, and we didn't get along with some people. Now we're getting along real good. We even go fishing on time off and go hang out. It's still chaos on stage, though. There's a lot of chaos, and the energy is still there too. Now there's a little less chaos. We were newer then. We're a little more organized now, but, it is still chaotic.

Rickey Medlocke: I go back to 1970 to '73, when I played with them, and I remember how everything was

Continued on page LS-6



Onstage in the "Hard Rock Live" special, which debuts on VH-1 Dec. 19.

Rock—to define the identity of young working-class American rockers in the 1970s as surely as Hank Williams Sr. or Bob Dylan defined their generations. Ronnie's writing has taken on the added stature that history lavishes upon genius, and it speaks in some ways even more eloquently today as so many of its themes continue to resonate.

Ronnie's youngest brother, Johnny, has gradually grown into the role of Skynyrd's frontman, bringing his own joyful personality to the savage yet sage intent of Ronnie's songs.

What Johnny knows, and what Ronnie knew before him, is that Lynyrd Skynyrd is only as strong as the bond

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LYNYRD SKYNYRD

25TH ANNIVERSARY

Rock 'N' Roll Rebirth

1977's tragedy wasn't enough to derail one of the South's key musical transports. Skynyrd was and is a working band. In its present-day incarnation, the group ties its musical past, present and future together with cookin' performances five days a week.

BY RAY WADDELL

When Lynyrd Skynyrd's plane went down in the Mississippi swamps on Oct. 20, 1977, it not only signaled the beginning of the end for the hugely popular Southern Rock scene. Many felt the tragedy would close the book on a great American rock band, as well.

But an indomitable spirit and a fiercely loyal fan base have kept the Skynyrd sound alive, turning a new generation on in the process.

Following the infamous plane crash, Lynyrd Skynyrd members first performed again as a band at the Volunteer Jam in January 1979 at Municipal Auditorium in Nashville. Before the Rossington-Collins band had made its debut, Charlie Daniels welcomed the scarred survivors to his stage in one of the most memorable concert

and I hadn't even seen some of the guys, none of the crew, since the crash."

Rossington says they didn't intend to perform that night in Nashville. "A lot of us were still kind of messed up," he says. "Charlie Daniels, God bless him, wouldn't take 'no' for an answer. I know it was the scariest I've ever been on stage."

That Jam performance led to Rossington and the late Allen Collins forming the Rossington-Collins band, but it would be nine years following the Jam appearance that any group would play again under the Lynyrd Skynyrd banner.

REBIRTH OF THE LEGEND

With the demise of RCB, Rossington formed a new band—and ran into Billy Powell and Leon Wilkeson at an Atlanta gig. One thing led to another, and soon they were discussing a one-night Skynyrd tribute gig at the Fox. It blossomed from there, as Rossington brought Ed King and drummer Artimus Pyle into the fold.

With the nucleus of a Skynyrd band in place, the formidable task of replacing the late great Ronnie Van Zant remained. Bandleader, vocalist and principal lyricist for Lynyrd Skynyrd, Van Zant remains one of the most beloved figures in rock history, particularly in the South. When Skynyrd first discussed reuniting in 1987, younger brother Johnny Van Zant was the last piece of the puzzle. He knew he had big shoes to fill.

"We had a meeting in Jacksonville, and, when I walked in and saw all the surviving members, that was the deciding factor," says Van Zant. "In my heart, I know that the last thing

Ronnie did with Lynyrd Skynyrd was a plane crash, and I believe if he could've changed anything and made it better, he would've done something to keep Lynyrd Skynyrd going."

Early rehearsals with the revived Skynyrd were intense, Van Zant says. "I was scared—hell, I was scared the first seven years in this band," he laughs.

Johnny's history with the band is, of course, a long one.

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THE BILLBOARD INTERVIEW

Continued from page LS-4

put together, and I remember watching them. Even though I was the drummer then, I was always able to watch Allen and Gary, how they put things together. So, when I was forming ideas for the band, I just said, "If it were Allen sitting in the room, how would Allen have approached it?" and do it that way. But it's always gonna come out Rickey Medlocke too. Basically, that's how I approached it with this band. You've got to have some insight into the people who were there before, who gave it that essence—put yourself in that position and write to that.

Hughie Thomasson: I've known the Skynyrd boys since 1972. I started the Outlaws in 1968. Our managers knew each other; we opened for them at Mother's in Nashville. We've been good friends ever since. The Outlaws ended up doing several tours with Skynyrd after that. The band would always invite me up to jam on "...the Breeze" and a couple of songs, so we've known each other since then. It wasn't like walking into a band full of strangers for me, it was more like joining up with old friends.

Dale Krantz-Rossington: I was from Detroit, so I don't think I really understood, even though I was singing with .38 Special. We toured with Skynyrd early in 1977. I really learned to appreciate them when I stood at the side of the stage in '77, and in about 20 seconds I got it when I saw Ronnie just kind of cruise that stage, walking against the beat, just totally in control. I'll never forget the impact they had on me that night. They were the most magical, frighteningly powerful band I had ever seen.

Powell: I was a roadie for the band for a year and had been taking classical piano lessons since I was six years old. I wired amplifiers for the band back then. One night, after



1974 edition. From left: Artimus Pyle, Leon Wilkeson, Billy Powell, Ronnie Van Zant, Allen Collins, Gary Rossington

a high school prom in Jacksonville, there was this old piano up there on stage, and after the gig I sat down and played my version of "Free Bird," and Ronnie's jaw dropped. "You play piano like that, and you didn't tell us?" he asked. I hadn't mentioned it before. Ronnie said, "You wanna join the band?" It was my first dream come true.

We were going good, then the tragedy, Oct. 20, 1977, just took the rug right out from underneath all of us.

Wilkeson: For me, the plane crash was total instant amnesia, which I count as a blessing.

Powell: I guess I'm the one who's cursed with remembering every detail. I wasn't knocked unconscious. It was terrifying, it was unbelievably, indescribably, don't-wanna-know terrifying. You don't wanna know. When you know you're fixin' to die in 15 minutes, gliding over the palm trees and swamps, fixin' to die, it is terrifying. There's nothing you can do about it. It felt like being hit with 150 baseball bats while rolling down a hill in a garbage can. I was getting hit all over the place. On impact, every seat belt broke. The nose cone was all the way off, a steel rod went right through my arm. Leon was out cold, all his organs were shoved up into his chest, his teeth were knocked out. Here I am, trying to hold my nose on my face over here. That's as far as I'll tell you about it. For three years, all we could do was ask why God did this at the peak of our career. The ones up front were the most critically injured and killed. The ones in the back, some of us just got out and walked around in a daze, in one or two feet of swamp mud with the sun going down and alligators and snakes everywhere.

Rossington: I have to think about it sometimes. People do ask me. This is October, the reunion month and all that. You do think about it. When something that dramatic happens, you always think about it. You remember when your parents die, when your first dog dies. My father died when I was 10, that was the only big thing that ever happened to me until then. You learn to live with it, you have to in order to survive and not let it drive you

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Guitar army at work: 1998

moments in Southern Rock history. They played an instrumental version of the band's signature "Free Bird" and were embraced by the crowd.

"I just watched the tape of that show again recently, and it sent chills up and down my spine," Daniels says. "There were a lot of emotional moments at the Vol Jams, but that had to be the most emotional."

Skynyrd guitarist and co-founder Gary Rossington agrees. "It was real heavy," he recalls. "We hadn't played,

RICKEY MEDLOCKE

A Lynyrd Skynyrd Original

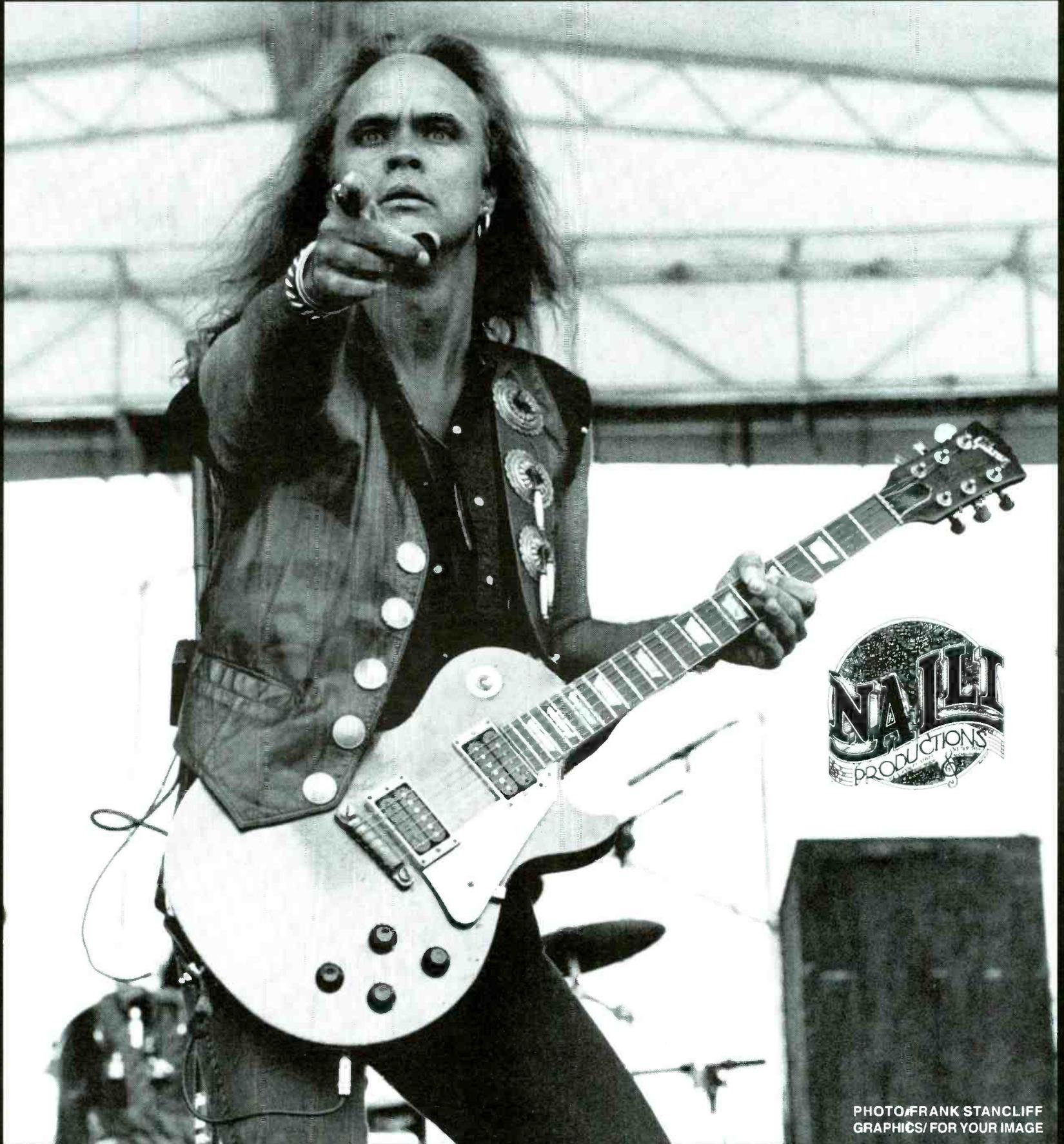


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LYNYRD SKYNYRD

25TH ANNIVERSARY

Skynyrd's Wryte Stuff

The Stories Behind The Songs

For the past 25 years, Lynyrd Skynyrd's songs have come across with a conviction and authenticity that fans understand, whether it's about putting Neil Young in his place or fleeing an irate boyfriend. "They're always about something that happened to one of us," says Gary Rossington. "It's always the real deal."

BY RAY WADDELL

Legendary rock 'n' roll bands tend to have one thing in common: great songs. Though many of Lynyrd Skynyrd's greatest are marked by regional and generational references, these songs reach fans in a way that transcends age and geography.

For the past 25 years, Lynyrd Skynyrd's songs have come across with a conviction and realism that fans get, whether it's about putting Neil Young in his place or fleeing an irate boyfriend.

Billboard talked with the band's Johnny Van Zant and Gary Rossington about some of Skynyrd's best-loved songs. "Back in the old days, whoever came up with the idea for a song got their name as co-writer," says Rossington. "Ronnie usually wrote all of the lyrics and had a lot of musical ideas. Nowadays, anybody that has anything to do with it gets a co-write."

Rossington says virtually all of Lynyrd Skynyrd's songs had their origination with true events. "They were always about something that happened to one of us," he says. "It was always the real deal." Here's how some of the best-known Skynyrd songs came about.

"FREE BIRD" (Ronnie Van Zant and Allen Collins).

Initially penned as a tribute to the late Duane Allman, "Freebird" became a live tour de force when the band was forced to keep adding guitar solos to fill out early live sets. The song has become an anthem and an unfortunate tribute to its lyricist, the late Ronnie Van Zant. Wynonna has been one of the few people with the guts to cover "Freebird."

"The way 'Freebird' started was: Allen had the chords for about six months, the pretty part at the beginning of the song, and Ronnie never came up with a melody to fit it," Rossington recalls. "Then we changed it around, and Ronnie said, 'Play it again,' and he sang it all the way through."

Rossington said he came up with the three chord changes at the ending jam of the song. "We were playing at the Comic Book Club on Forsythe Street in Jacksonville, and we had to play five sets a night," Rossington says. "We had to let Ronnie take a break because he wore out his throat, and every night 'Freebird' got longer and longer."

"'Free Bird' is one of the few love songs Lynyrd Skynyrd has," notes Johnny Van Zant. "I believe one of the reasons

it's so big is because a lot of people relate to losing someone they love." Johnny was with Skynyrd two years before he ever sang "Free Bird" live, with the band performing the classic as an instrumental. "Finally, one night in Sacramento, Gary said he wasn't going to play it anymore,"

Van Zant recalls. "He said, 'This song has lyrics and you sing.' I've sang it ever since, it's a great song."

"SWEET HOME ALABAMA"

(Ronnie Van Zant, Gary Rossington and Ed King).

Written as a reply to Neil Young's "Southern Man" and "Alabama" rants against Southern culture, "Sweet Home" struck a chord and became Skynyrd's biggest radio hit, winning Young's admiration in the process. The instantly recognizable opening guitar licks and Van Zant's urging to "turn it up" have become a Southern Rock mantra. The song has shown up in countless television shows, sports arenas and movies ("Con Air," "Forest Gump," "Crimson Tide" and "Water Boy").

"I came up with the intro part and the melody, which is three chords," says Rossington. "Ronnie started playing around with it, and then Ed [King] added all those picking parts."

Skynyrd had just finished a tour of Alabama when the song was written. "We were listening to Neil Young, who was one of our favorites," Rossington recalls. "We were listening to those songs where he's cuttin' down the South. Ronnie put Neil Young in 'Sweet Home' kind of as a joke."

As to the song's enduring popularity, Rossington says, "It was just the magic of the times."

"That song is the best anthem the state of Alabama ever had," says Van Zant. "It's just a good-feeling song. It related a lot to what was happening politically at the time, but it seems to fit all the stuff that's happening in Washington today, too."

"SIMPLE MAN" (Ronnie Van Zant and Gary Rossington).

An honest portrayal of a mother's advice to her son, "Simple Man" is one of the band's best-loved tunes.

"Ronnie's grandmother had just died, and I went to the funeral with him," Rossington says. "After that, we went back to his apartment and wrote the song real quick, about

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Gary Rossington, '70s (top) and Johnny Van Zant, '90s

THE BILLBOARD INTERVIEW

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crazy. It did drive us to drinking and drugs for a while, but now we're back. I don't really like to talk about it just because all that stuff happens and everybody has a different story of what they saw; there's a lot of freaky things that happened from that. When you fall out of the sky and people die all around you and you're in the swamp, it's like Viet Nam or something, seeing all your friends and family dead and screaming and metal and flames, it's a heavy thing to lay there for hours waiting for help. It's real weird, but God gives you the power to forget all the bad things and the real bad hurts, physical and emotional. You just learn to live with it. I have. All the guys in the band now, they lived it through us.

Jeff McAllister: The band is a story of survival. The older members have gone through so much in their lives—Hughie, Johnny, Rickey, everyone has had the things they survived. Lynyrd Skynyrd is a band about survival; we started over here and came out the other end.

Van Zant: Before I was ever asked to be a part of this, I was a fan and, looking at it from a fan point of view, you have to say it is a survival story.

Medlocke: One night during the first tour, after I rejoined the group, Gary looked over to me and said, "I wanted to ask you this ever since you got back in the band. Where were you that night? You were supposed to be with us that week. Ronnie had invited you to go out and ride with us. Where were you?" I was right down the road, playing a club in Columbia, S.C. They were in Greenville, I was in Columbia. When it happened, some guy came running into the club, yelling about it. I quit and immediately went back to the hotel room and got on the phone. Momma picked it up, and she was in hysterics. I went through a period for a while feeling guilty, that maybe if I had been there something would have changed, I could have made the difference somehow.

Maybe it was my destiny. Gary said, "You were meant to be here now." I'm so glad to be back with Gary anyway, because he's like a long-lost brother.

Powell: Then we formed the Rossington Collins Band with Dale singing the lead vocals.

Rossington: We did that to kind of try to get away from being compared to Lynyrd Skynyrd right off the bat. Me, Allen and Ronnie were so close, we didn't want people to think we were just gonna come right back out with another singer; we had Paul Rodgers was gonna sing with us, Ronnie Hammond, we talked with Gregg Allman, but we went with Dale, a female; she was the perfect choice.

Van Zant: I was happy about that because Ronnie was my brother and I couldn't see anybody taking his place. But a woman singer was a whole different direction.

Dale Krantz-Rossington: It was an amazing time. I was a little background vocalist from Indiana. I had to sing from my toes because I was scared to death of them, and that's the truth. I was so scared of Gary and Allen. I had led a band, but I had never written lyrics. When they said, "Write a song," you did because they told you to. We opened the show for them in the spring of '77 with .38 Special, Donnie's band. I was singing background vocals with my younger sister at the time. Two years after the crash, I was still working with .38. They were throwing around some heavy names—Paul Rodgers, Gregg Allman—but they were so worried about falling into the

Continued on page LS-10



LS '76

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THE BILLBOARD INTERVIEW

Continued from page LS-8

comparison. They burst through the door one night and said, "Would you like to work with us?" I said, "Yeah." They said, "Do you write lyrics?" I said, "Yeah," even though I hadn't before, but it worked out.

Rossington: That was a great band, and we would have gone on except there were so many other things. Allen's wife died, pregnant; that drove him to drugs and drinking, just terrible, and I was his best friend, so we were in it together, and, boy, it was terrible. That had to end. I get upset about Allen Collins; he kind of gets forgotten about. You read more about Steve and Cassie than Allen because he didn't die in the crash, but he was as big a part of the band as Ronnie and me. We wrote all those songs together.

Powell: All we did was fight, fight, fight, because everybody was so upset over the plane crash. The band broke up, and Leon and I began playing with Mark Farner in a Christian band.

Wilkeson: I got out of the band I was playing in with Billy, because I sensed something was fixing to happen with the 10-year anniversary of the tragedy. And it did.

Powell: In 1986, the Rossington band was playing in Atlanta, and we jammed with them at the Fox Theater at the end of their set. We did "Sweet Home Alabama" and

I've known the Skynyrd boys since 1972. I started the Outlaws in 1968. we opened for them in Mother's in Nashville, and we've been good friends ever since. I saw Skynyrd in the beginning, and it was a powerful band—still is—and I got a lot of the inspiration and heart from watching them back then that I've carried with me ever since. Ronnie used to say, "I'm your best friend until we take that stage, then I'm your worst enemy. We'll take your crowd, and once we're done playing, I'll be your best friend again."

—Hughie Thomasson

"...Three Steps," and the place went nuts. We brought the house down. So we talked to Charlie Brusco about doing a tribute. Gary didn't want to do it at first, Johnny didn't want to do it, but we said it's 10 years on; we need to have a tribute. Charlie agreed and talked to Gary; that's how we got the wheels turning in 1987. It was going to be a short tour, a six-week tour, but the magnitude of the tour was so great that here we are.

How hard was the decision to start over?

Powell: Anybody's entitled to change their mind after 10 years; we weren't on pain medication anymore, we weren't bitter.

Krantz-Rossington: I knew that Gary had a really rough time with this [the new Lynyrd Skynyrd] from '87 on. He took this project on, assuming it was gonna last for literally one week. We were going to do a tribute to Lynyrd Skynyrd. Nobody at that time thought we'd do 100 shows, let alone come to grips with writing new material under that name. Every step of the way, this has been a big step for Gary to take. But just in the last two years with Hughie and Rickey coming in, it has really worked. The spark for Gary really was the guitar army, and I'm not sure he had found that and the camaraderie with the other gentlemen that he did with Rickey and Hughie. Man, they brought some life into this thing.

Gary was a big package to take on. I thought Skynyrd, with all the ghosts and the emotional baggage, was only

Continued on page LS-12

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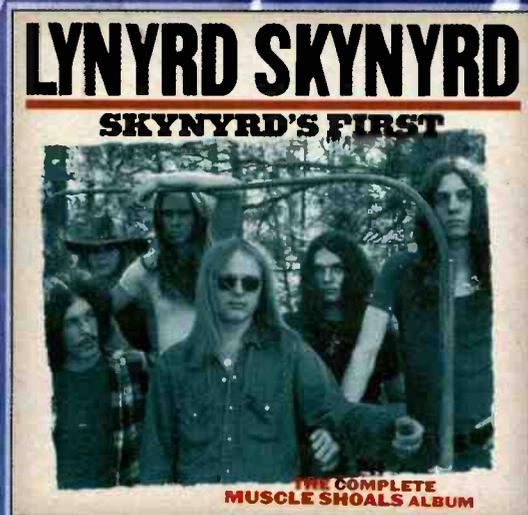


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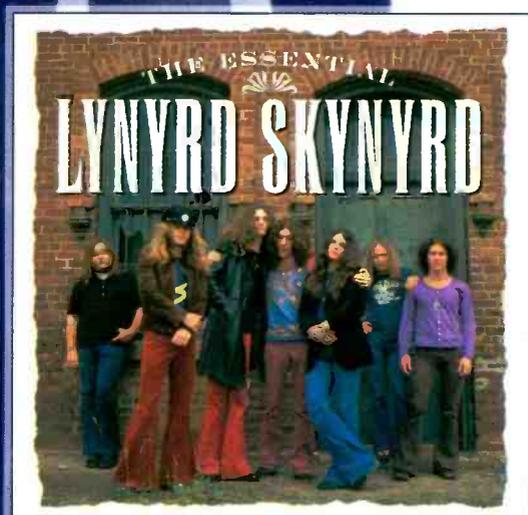
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LYNYRD SKYNYRD

25TH ANNIVERSARY

THE BILLBOARD INTERVIEW

Continued from page LS-10

going to be heartache for him. I wanna tell you I fought it for a long time. I was afraid it was gonna somehow be bigger than us, then it dawned on me about five years into it that it definitely is bigger than all of us. Skynyrd is huge, and once you kind of give up to it and support it you can ride that wave. It's so huge, it's bigger than the band, it's bigger than Gary and I. We couldn't have fought this. It's got an energy of its own.

Van Zant: I never dreamt I would be playing with these guys. Never wanted to really; that thought never crossed my mind. Even 10 years after the plane crash, it never crossed my mind, until Gary actually came up to me and said, "We wanna do something besides it being the last thing Lynyrd Skynyrd did was to have an airplane crash." The more I thought about that, the more I realized that Ronnie put his life and soul into this band, and he wouldn't have wanted that to be the last thing that the band ever did. It gives me great pleasure to go out and sing songs he wrote. He was a great writer, great singer, he was a stylist. It's pretty amazing that his songs still live on. After we're all dead and gone, his songs will live on.

At first, during the "Tribute" tour, the band played "Free Bird" instrumentally...

Van Zant: I remember, it was in Sacramento. Gary came back and said he wasn't gonna play "Free Bird" anymore, not unless I sang it. He said Ronnie was a songwriter and a singer, and he wants you to sing those words.

Was that a scary moment?

Van Zant: Sure, it was. That's a tough song to sing. I used to think the Skynyrd songs were a piece of cake to sing, but there's a lot of attitude, little things, especially "Free Bird," there's a lot of little low notes, little things Gary and I have to tune in on because the slide guitar goes with the vocal. If we're not right on pitch, we're crashing.

Krantz-Rossington: Johnny's grown up over the years. He's come a long way. It was tough to see him grow up into this role, believe me, but it was beautiful in a very bittersweet, tough way; we had to pull those "Free Bird" lyrics out of him. We had to fight him to get him to do it. I remember Gary saying, "I'm not gonna play it one more night if you don't get out there and sing it." And Johnny said, "Well, I won't." Gary said, "He wrote those words, he wants people to hear the words." He didn't care about doing it instrumentally anymore. Johnny's come a long way.

Thomasson: Johnny is always a surprise. I've known Johnny since he was knee-high to a grasshopper. The Johnny Van Zant Band, he had his own band. He's doing a fabulous job. There's nobody else on this earth who could stand in and do what he has done. He may be the one that knows it the least of all. He's not one for patting himself on the back, but his brother would be proud of him.

The current lineup came about after Ed King, who'd been part of the reunion lineup, had to leave for health reasons.

Thomasson: The band called up and said they needed someone to fill in for Mr. King; he had health problems. The Outlaws were still playing. I would have not done this, had it been any other band. I've been offered jobs with numerous bands with much higher stature than the Outlaws, and I turned them down, because, while it was a great honor to be asked, I wasn't done with what I was doing, and it wasn't the kind of music I wanted to play. This was the only band that I would have even considered playing with, much less being here right now, doing this, because it's a rock 'n' roll band. That was three years ago, and I'm still here, so I guess I passed the audition.

Rickey came in right after that.

Rossington: Ed King had a heart problem, and he had to get off the road, so we got Hughie. And I had just seen Rickey at the premiere of the "Free Bird" movie in Atlanta. We almost thought at first we didn't know if he could just settle down into a sideman role—he was fronting his own group, Blackfoot. He was pretty wild, and he just did his thing. But he fit in perfectly. He's just

Continued on page LS-16

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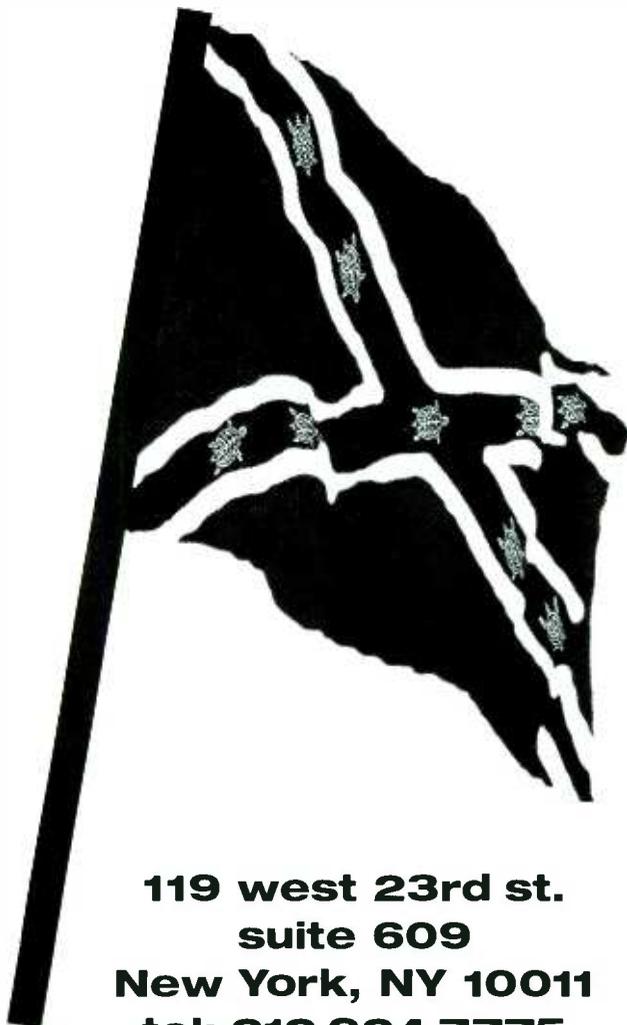
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LYNYRD SKYNYRD 25TH ANNIVERSARY

What They Say About Skynyrd...

The thing I always remember about Lynyrd Skynyrd was their Oakland Stadium date in 1977. Peter Frampton was headlining, and had just sold 7 million records. But, before he went on, Lynyrd Skynyrd's last 40 minutes—where they went from "Sweet Home Alabama" to "Freebird"—were probably the finest 40 minutes of stadium rock I'd ever heard. The audience—60,000 people—was just overwhelmed. There was nothing more they could get from the afternoon, so they started to leave. By the time Peter Frampton finished, the stadium was practically empty. It wasn't that he was bad, it was that Skynyrd had done something that almost never happens: they played the set that no one could follow.

—Gregg Perloff, co-president, Bill Graham Presents

I rode my Schwinn to the local record store and bought my first vinyl record, "Sweet Home Alabama," with my lawnmowing money. I wore it out on the record player. I remember thinking that this guy Lynyrd Skynyrd really kicks ass. I still think he kicks ass.

—James Hetfield, Metallica

Over the years, Ronnie became a true friend. He'd call me once a month just to say hello. Once, during a dispute, their Kansas City date was taken away from me and given to another promoter. When I talked to Ronnie about it, he said he wouldn't play for anyone else there except me. So, come time for the date, Ronnie got mysteriously ill and canceled. The date was re-booked, and when it came up, Ronnie was ill again. That's the kind of loyalty you could expect from him.

—Barry Fey, Fogline

I've been a fan of Lynyrd Skynyrd for over 20 years. They have earned a hallowed place in contemporary music with their own unique brand of rock via the American South. They've withstood many challenges—some of them very tragic—and continue to prove through their recordings and tours that the soul of this great band survives.

—Phil Walden, president/founder, Capricorn Records

Lynyrd Skynyrd changed the way the world viewed Southern Rock culture of the '70s. And Dan and I smoked a lot of pot to those records.

—Emerson Hart, lead singer, Tonic

Lynyrd Skynyrd, in my opinion, is the purest rock 'n' roll band to ever come out of this nation.

—Charlie Daniels

With the death of our heroes comes the birth of their legacies. That's how it is with Dad and Skynyrd. Some people say they should give it up. That would be like asking the Yankees to fold up because Dad, Ruth, Martin and Munson are gone. Lynyrd Skynyrd is satisfying a very compulsive need for excellent, mind-operating, tee-tantalizing rock 'n' roll.

—David Mantle, son of Mickey Mantle

When I first saw Skynyrd in 1973, they were a punk band. The audience never knew what to expect, except to have their collective asses kicked. Through it all, 25 years later, they aren't just playing the hits: They're still kickin' ass.

—Bill McGathy, president, McGathy Promotions



Their music is music for and about simple folks living a simple life. The message rings just as true in California or New York as it does in Georgia or Alabama. They possess a one-of-a-kind style that many have tried to copy. The songs have stood the test of time and inspired countless musicians, including this old country-rocker, who is proud to have grown up under the "Freebird's" wing.

—Travis Tritt

When Ronnie was 11, he told me, "I'm going to start a band and go places with music." At first, he sang both country and rock. So one time I asked him which direction he wanted to go. He said, "I'll go with the flow" and picked rock 'n' roll. That made me the father of Southern Rock. I think we're the only family in the world that's had three sons in three different rock bands: Lynyrd Skynyrd, .38 Special and the Johnny Van Zant Band.

—Lacy Van Zant, father of Ronnie, Donnie and Johnny Van Zant

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—Simon Kirke

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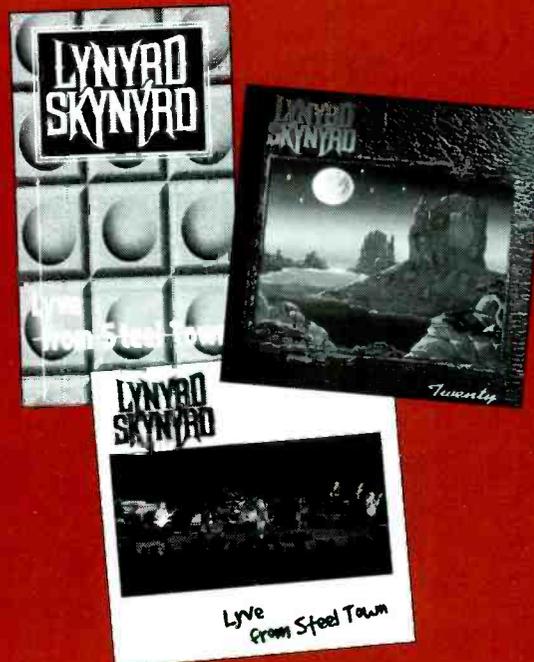
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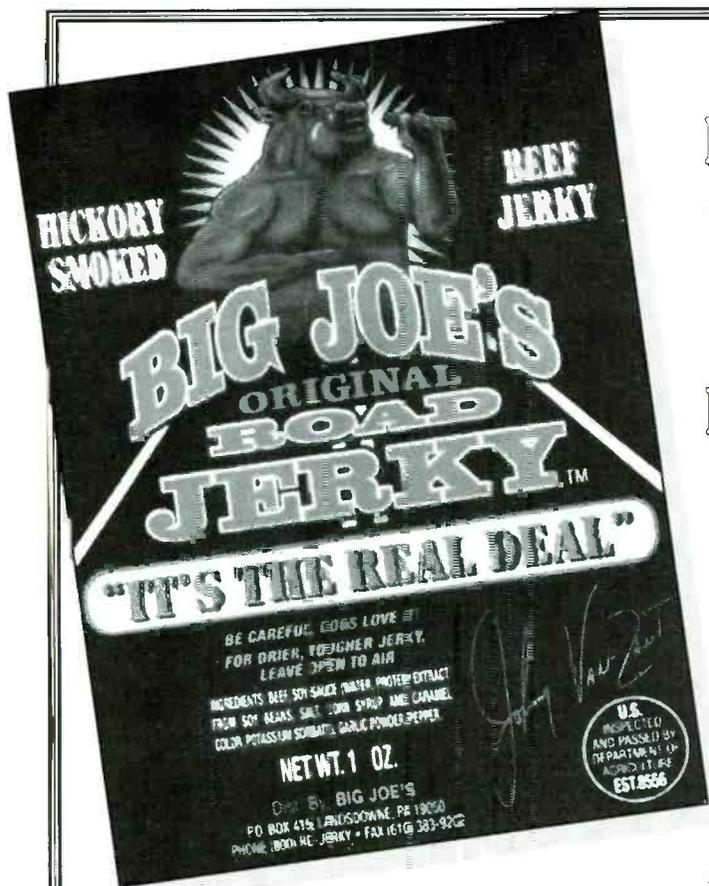
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LYNYRD SKYNYRD

25TH ANNIVERSARY

THE BILLBOARD INTERVIEW

Continued from page LS-12

a good old boy. He was around; we all knew each other. We started together. He was part of the Skynyrd blood.

Medlocke: When we did the "Free Bird" movie premiere with that all-star jam, I got a call from Judy Van Zant, Ronnie's wife, who said, "We really want you to be part of this." I was getting ready to go on tour with my own band, so I had to cancel two weeks' worth of dates to do it. The band wasn't too happy with it, but what can you say?

My ma, Ruby Juanita, had died in March '94; this was 1995, a year later, so I was thinking about her. She told me everything would turn out OK after she was gone, and it was really weird to me because, all the way up there, I was thinking, "Is this what she had in mind?" Because she loved them guys an awful lot. I don't think Gary and Ronnie and Allen ever really realized how much she cared about them guys from when they used to come over and sit on the porch with my dad and listen to him play.

"Simple Man" was always her favorite song. I remember coming home and hearing her playing it on her 8-track. Ruby Juanita Medlocke. She was Shorty's wife. I remember her saying, "Once I'm out of the way, everything's gonna be all right."

After the jam, I got the call on my answering machine: "Hi, this is brother Gary. I want you to learn 'I Ain't The One,' 'Saturday Night,' 'That Smell' and 'Free Bird,' and I'm comin' over to audition you, and if you pass the audi-

We've been out on the road with some bands who've been around for a while. They don't look the same, they don't play the same, they don't sound the same. We're real proud of ourselves because we're still there.

—Gary Rossington

tion I'm gonna give you \$1.50 and put you in the band." So he came down to my house, I sat down with my boombox and my little amp, and I played "I Ain't The One" note for note. He didn't listen to the rest of it. He said, "You should be in this band, let me call Johnny." Johnny was worried that I wouldn't want to be just a guitar player because I was a singer and a front man all these years, but I remember my daddy always told me, "If you can't be a passenger in the back seat of a car, you'll never get to be the driver." I said, "It's all yours." I promised Gary, on top of it. Allen was such a special person and friend. I'll learn all those songs note for note, leads and everything, and I'll try to be your Allen in the band."

I play the things note for note, and I try to enhance it with my own style, to pay tribute to what he did. Coincidentally, me and Allen's styles were very similar, and we played the same style guitars. It's weird that it came out that way. Every once in a while, Gary or Leon will say, "It's the eeriest thing, a lot of times when you've got your back to us like Allen, the way you move on stage makes it look like it's him there." I don't notice it because that's the way I've always done things. It's just a pleasure being here.

Krantz-Rossington: When Hugh and Rickey came into the band, there was another shot of energy, but then they became part of it. It's not just seven members or nine members; this band has always been an entity unto itself. Once they got settled into a groove, everything got really exciting.

Rossington: God bless the guys that died, but then there was a lot of other ones that are still with us, where we had our falling-outs or partings of the ways, but you lose each other too. Losing someone who's still living is hard too, if you're arguing or not working with them, it's still hard feelings. We go through drummers like underwear. I

Continued on page LS-18

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think this music wears drummers out. This lineup is it.

Wilkeson: Sometimes I think we should call the band Skynal Tap.

Van Zant: In the past, since I've been in the band, some of the members didn't get along together that well. Being a team is essential. That's why they call it a band, it's a teamwork thing. If somebody's not picking up the ball, somebody else gets it.

As the new drummer in the group, were you a Skynyrd fan?

McAllister: It's unAmerican not to like Lynyrd Skynyrd. I was with Hank Williams Jr. for three tours. In 1995, we toured with Skynyrd, and I got to know Johnny and Leon a little. Hank is liable to throw in a couple of Lynyrd Skynyrd songs in his sets—"Sweet Home Alabama," "Gimme Three Steps"—you really have to be on your toes, you never know what he's gonna throw at you. Johnny and Leon went out to hear me play a couple of times, and, when their last drummer spontaneously combusted, they gave me a call. Playing with Lynyrd Skynyrd is physically taxing on the drummers, it's a workout. You've got to hit 'em as hard as you possibly can, which I do every night. You have to go for the throat.

The new songs you've been writing fit right into the Skynyrd mold.

Thomasson: One of the things that was discussed is that we had to maintain the Lynyrd Skynyrd sound. Even though we had two other guitar players, like Rickey and myself from two other dominant bands like Blackfoot and the Outlaws, we'll forget about Blackfoot and the Outlaws. This is Skynyrd. That's how we dealt with that, and that was the right way to do it. We focused totally on Skynyrd, went back and listened to the old stuff, refamiliarized ourselves with the style of the band, talked about it and wrote the songs with that understanding. And, if it didn't sound like Skynyrd, boy, it got tossed right away.

We work really hard at writing new material. We all sit down with an open mind, and we all

LYNYRD SKYNYRD

25TH ANNIVERSARY



The band in 1994. Front: Mike Estes, Johnny Van Zant, Leon Wilkeson. Back: Ed King, Gary Rossington, Billy Powell, Owen Hale

throw ideas out, and we weed 'em out real quick between Gary and Johnny especially; they can tell if it's sounding like a Skynyrd lick or not. So we get rid of the stuff that doesn't fit immediately, focus on the stuff that is the Skynyrd lick, work on those. We have so many ideas that it's not hard to do that.

Medlocke: Gary and I had written songs before, in the early days, but the four of us had never written together. Gary was in Skynyrd, Johnny and Hughie and I had our own bands, each guy collectively successful. We didn't know how to start. I would try to come up with a chorus and an idea on guitar. Hughie and Gary would play ideas, and we all picked up on each other and cut our own little niche while we did it. I put myself in what I call "the Lynyrd Skynyrd frame of mind."

Van Zant: It's taken a while for me to fit into Lynyrd Skynyrd. Hopefully, it only gets better. The writing thing is starting to come around, especially with this lineup, with Rickey and Hughie, myself and Gary. We have a blast writing together. We just got through writing four songs down in Nashville. We've got one called "Workin'," another called "Big Brother." "Workin'" is just about getting up and doing it every day, no matter what; we all work. "Big Brother" is about, hell, you can't sneeze these days without somebody knowing about it, there's a camera or something.

I've always been compared to Ronnie 'cause we're all from the same family. It's always been around us, all my life, and every song I've ever written has always had a message to it. I think that's the one cool thing about Skynyrd, a message in a song.

Rossington: We've been out on the road with some bands who've been around for a while. They don't look the same, they don't play the same, they don't sound the same. We're real proud of ourselves because we're still there. Everybody knows it's not Ronnie and Allen and Steve anymore, it's Johnny and Rickey and Hughie, and they're coming to see us, they're coming to see this band. It ain't new Skynyrd to me, it's just the continuation of Skynyrd. Johnny took Ronnie's place, but Ronnie would have loved that. He's been with me longer than

Continued on page LS-20

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LYNYRD SKYNYRD

25TH ANNIVERSARY

THE BILLBOARD INTERVIEW

Continued from page LS-18

Ronnie was now, so it's kind of cool. Skynyrd has gone on. We do the old songs good or better than ever, and the new stuff is us now.

Powell: We worked really hard on "Twenty" to get back to our roots. It has a live-room, noise-in-the-studio sound. We recorded it at the Muscle Shoals Sound studio. Ego, success has never gone to our head. That's why we're still around. We're not that much different than you. The ego is the sign of downfall with most bands.

Rossington: We just stick with our music. Music's our gimmick and what we do. You either dig it or don't. We play the music with our own style. I think it's time again. Things go around in circles. I think people are ready for us again.

Wilkeson: I think we are, right now, the best lineup since the beginning. I roll with the changes. I'm on the seventh drummer now. The last two drummers were studio-experienced, so they could read charts, which makes it easier to show them what to do. But it's still more the attitude and personality and the team spirit that has to be good. This lineup now is where the band has been striving to be since the plane crash. Now is the happiest, most positive it's been since the tragedy. Every night is exciting, and it seems to get a tad better each show. I kind of wish we had waited on the live album, because we're even better now.

How long can you see yourselves doing this?

Powell: The Rolling Stones are in their mid-50s. We're

Continued on page LS-24

LYNYRD SKYNYRD

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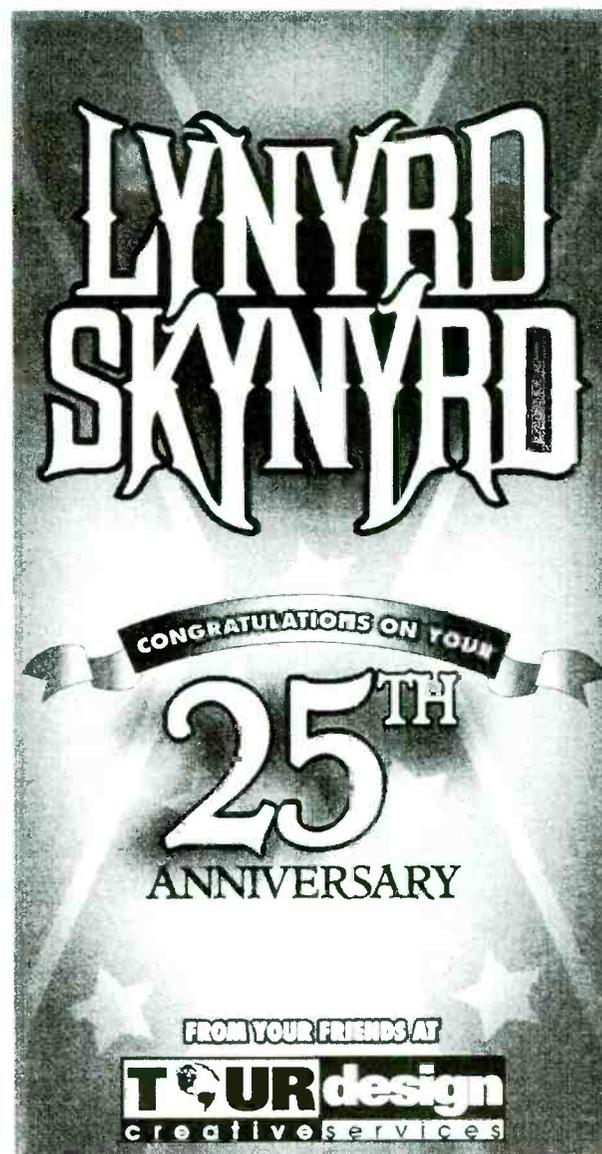
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25TH ANNIVERSARY

ROCK 'N' REBIRTH

Continued from page LS-6

"I remember me and Ronnie and [Van Zant patriarch] Lacy used to take Johnny fishing with us when we were off the road, and Johnny was just a little kid," Rossington recalls. "We couldn't cuss or talk about girls because Johnny was listening."

Rossington says it was tough for everybody. "Allen [Collins] was there in a wheelchair, and every time we'd do something wrong, he would stop us."

Now in his 11th year fronting Skynyrd, Johnny Van Zant has done so for longer than Ronnie did, a fact not lost on the younger Van Zant. "It's kind of ironic, to be honest," he says. "We all had our ass on the line."

After the 1987 history tour, a decision was made to continue on. "After that last show in Dallas, it just seemed like a piece of us was gone," Van Zant says.

"We didn't have a crash; it just ended," Rossington says. "We all agreed we wanted to keep writing new songs and keep going, and the promoters were calling. This thing is bigger than all of us."

THE MULES

Lynyrd Skynyrd's legendary three-guitar attack has also taken some hits over the years, but it remains a force. Current guitarists Hughie Thomasson and Rickey Medlocke, although respected musicians in their own right with strong Southern Rock pedigrees, had to learn the licks of their former friends to make Skynyrd sound like Skynyrd.

Thomasson fills the roles of both Ed King, an early band member who joined the reunion tours but was sidelined with heart trouble, and Steve Gaines, killed in the plane crash. Medlocke takes on many of the parts filled by Allen Collins, who survived the plane crash but later died from complications of an automobile accident.

"Allen was my man—for me it was very important to get his parts right," says Medlocke, who first gained fame as guitarist and founding member of Blackfoot. "I promised Gary [Rossington] at the very beginning that, before I played a note for Lynyrd Skynyrd, I'd listen to every note Allen played. I'm not the greatest guitarist in the world, but I'm not the worst. I try to create the same kind of excitement that Allen Collins did on stage."

Thomasson, who co-founded the band the Outlaws, feels the same way. "I did a lot of tours with Lynyrd Skynyrd in the old days," he says. "I remember playing a couple of songs with Skynyrd one night, and Ronnie hit me in the ass with the mike stand and knocked me into the audience. It changed my life."

They all knew that comparisons to the original Skynyrd lineup were unavoidable, and it's a situation they welcome. "When we started this, we knew that everybody would compare us to the old Skynyrd," says Thomasson. "We say 'Bring it on.'"

From the label's standpoint, Tom Lipsky, president of CMC International, feels Skynyrd has found the right home. "Our label is based on re-establishing successful acts with a history," he says. "The heart and soul of CMC are artists that define a certain style, and Lynyrd Skynyrd absolutely defines Southern Rock. Skynyrd to me is one of the pillars of CMC."

The first CMC album "Twenty," released in March of 1997, was received very well, Lipsky notes. "Skynyrd's main format is mainstream rock radio, which loved the fact that the band was back with a new album," he says. "We saw strong spins, strong lifespan and strong phones."

Lynyrd Skynyrd's enthusiasm carries over into their relationship with other label personnel. "These guys are great to work with," says Mike Karden, general manager at CMC. "I've worked with a lot of bands over a lot of years, and the professionalism and 'get the job done' attitude of Lynyrd Skynyrd makes it a pleasure. To me, they are one of the hardest-working rock 'n' roll bands in the world."

NEW ALBUM BY SUMMER

The next album was the "Lyve From Steeltown" collec-
Continued on page LS-25

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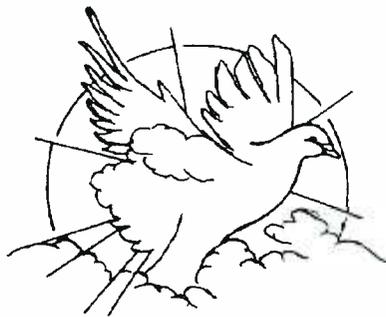
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THE BILLBOARD INTERVIEW

Continued from page LS-20

in our mid-40s, and they're still doing it, so we don't see any reason why we can't. And, right now, there's a new electricity and fire in this band. Being sober, nobody gets in fights anymore. There's a new electricity, and that surprises me. I thought we'd all be sitting around in chairs when we were pushing 50. How many more years do we have ahead of us? I'm hoping 10, but, if that comes, who knows what might happen?

Medlocke: If the band quits enjoying what we're doing—playing and touring—we probably should get out of it and not let it fall to the bottom, where everybody goes, "These guys are tired old rock 'n' rollers." I think consistency is very important. The band has that consistency every night. We're not beat up and fractured, angry at somebody, screwed up on drugs and alcohol. We want to appreciate what we have while we have it and be able to hold on to it as long as we can hold on to it and give that audience—especially the young ones who are coming out now, which is an incredible thing on its own—we want to give them their money's worth every show. Sixty-five percent of our audience is teenagers now.

Now you have mosh pits in front of the stage.

Rossington: Lynyrd Skynyrd with a mosh pit! These kids get going and the kids are body surlin', passing each other across the top of the crowd. At first, it freaked us out.

The Rolling Stones are in their mid-50s. We're in our mid-40s, and they're still doing it, so we don't see any reason why we can't. And, right now, there's a new electricity and fire in this band. Being sober, nobody gets in fights anymore.
—Billy Powell

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Johnny was afraid somebody was getting seriously hurt, and his kid had to say, "Dad, this is what we do, it's cool to do that." When you see it and they're having a good time, there's just nothing like it.

Carol Chase: We were playing this little gig in Italy, and the people were crying; they couldn't believe Lynyrd Skynyrd had come there. Then they did the soccer chant at the end; we had to come back and play again.

Krantz-Rossington: It has really picked up over the last year, especially this year. Looking out and seeing these young kids moshing to "Simple Man," we knew it had crossed over to another generation.

Chase: I think kids are surprised at how much energy we do have. I think they thought this was their parents' band.

Medlocke: It's almost like a new birth of the band. I just wanted to play music; I never thought it was going to be as big as it became. It freaks me out when I start thinking about it.

Thomasson: We're on a mission. We know we love what we do, and we're blessed to be able to do it, so we try not to forget that. We're fortunate that this many people are into Lynyrd Skynyrd and want to see the band.

It's fun for me again. There was a time when I was successful, but the thrill was gone out of it. It's back, it's real, it's exciting. I'm gonna make the most of it. I'm looking forward to going back on the bus, that's how much I like it.

Van Zant: The cool thing about doing this now is that we have gotten so many young kids turned on to us, it's amazing. I love the old fans, too, don't get me wrong, but it's really cool to take the music to new fans too, who never got to see the band. It's like Ronnie was the quarterback and I'm the receiver going for the touchdown.

Do you feel Ronnie's spirit on stage?

Van Zant: I can feel his presence every time we're out there. You can't possibly not feel it. There's a driving force behind Lynyrd Skynyrd that's bigger than any of us. ■

THE STORY OF A BAND

Continued from page LS-4

Whiskey" and "Gimme Three Steps" had been hammered into classic-rock gems. "Sweet Home Alabama" from "Second Helping" and "Saturday Night Special" from "Nuthin' Fancy" kept the band in the charts, while a non-stop touring schedule built Lynyrd Skynyrd into one of America's most popular live acts, a status confirmed by "One More For The Road," which featured new guitarist Steve Gaines, who replaced King in the lineup.

The glory days of Southern Rock ended with the 1977 plane crash that apparently also ended the career of Lynyrd Skynyrd. Rossington and Collins continued on with a new group fronted by the extraordinary vocals of Dale Krantz, who would eventually marry Gary. Allen Collins survived the crash but could not overcome the subsequent tragedy of his wife's death. Collins was in failing health, confined to a wheelchair, when the surviving members of the band reconvened for the 1988 Lynyrd Skynyrd tribute tour.

Johnny Van Zant was only 15 when he started playing professionally. Though his two brothers were among the most famous names in Jacksonville, Johnny refused to trade on their reputation and called the group the Austin Nickels Band.

Ronnie took special interest in his youngest brother's group, offering advice and checking the band out whenever he was off the road. Ronnie often told people about his youngest brother, who he claimed had the best voice in the family and would someday eclipse them all. Little did



Filling seats: the band today. Front row: Johnny Van Zant. Second row: Hughie Thomasson, Rickey Medlocke, Jeff McAllister. Third row: Gary Rossington, Billy Powell, Dale Krantz-Rossington. Back row: Carol Chase, Leon Wilkeson

he realize how ironic that prediction was.

But Johnny was only trying to live up to his big brother's own abilities. "I never thought of myself as a better singer than Ronnie," he swears. "Ronnie was a stylistic genius. The way he phrased things was unique and influenced me as well as a whole lot of other people."

Johnny didn't realize he was prepping for his greatest role, fronting the band his big brother led, when he got his first glimpse of rock 'n' roll. After filling in on the reunion tour, singing everything except "Free Bird," which was performed as an instrumental tribute to Ronnie, Johnny became a full-fledged band member in the group's 1990s revival, writing and singing the first new Skynyrd material since Ronnie's death.

NEW LINEUP AND A NEW LIFE

Under the shrewd direction of Legend Management and with detailed support from Ronnie's wife, Judy, Lynyrd Skynyrd began a new life, starting with the release of the spectacular film "Free Bird," filled with riveting live performances from the band's heyday.

A new Lynyrd Skynyrd lineup was formed, recruiting the guitarist leaders of two of Southern Rock's most enduring institutions—Hughie Thomasson from the Outlaws and Rickey Medlocke of Blackfoot. Thomasson had toured and jammed with the band in the old days and was a trusted friend; Medlocke was a charter member of the Lynyrd Skynyrd band that first went into Muscle Shoals to record. Now he was returning to the fold.

The new lineup released a powerful album, "Twenty," in 1997, highlighted by the band's new set-opening number, "We Ain't Much Different." A buzz began to be generated by the band's awesome live shows and a VH1 documentary that introduced Skynyrd to a new audience. Catalog sales have jumped dramatically in the last year, prompting the release of a new "Hits" package and a reissue of the Muscle Shoals recordings made before the band's official debut.

Right now, Lynyrd Skynyrd is as exciting a live act as ever in the band's history, a fact attested to by the 1998 live release "Lyve From Steeltown." The band appears poised to scale new heights of popularity as it roars into the next millennium. Ronnie would indeed be proud. ■

ROCK 'N' REBIRTH

Continued from page LS-22

tion, featuring incendiary performances of Skynyrd classics and new material, recorded one raucous night at Coca Star Lake Amphitheater in Burgettstown, Pa. "We felt we needed to redefine the lineup of the band today and tie it to the musical history of Lynyrd Skynyrd," Lipsky explained. "The historical fans had to hear the songs they love performed by today's band live. It's the past, the present and the future, all tied together."

Lipsky claims Lynyrd Skynyrd will have a new album on the street prior to the summer tour of 1999; Skynyrd was and is a working band. "This is a band with a lot of vitality, and it's important that people feel that," he says. "The thing I love about this band is they walk up on stage because they want to. They look like they're having fun because they are."

Co-manager Charlie Brusco says, "When it's time for these guys to make a record, it's an interesting situation. They go into the studio for no other reason than to make new music. If it's a hit, fine."

SKYNYRD LYVE

Since its earliest days, Lynyrd Skynyrd always had a reputation as a fierce live band, prone to endless "torture tours" and unmatched audience rapport. Simply put, Skynyrd did and does make promoters money.

"Lynyrd Skynyrd has proven to be a real enduring, great American institution," says promoter John Scher, who has done Skynyrd shows for more than 20 years. Scher's concert footage from a 1975 performance at Asbury Park's Convention Hall was used in "Free Bird—The Movie."

"Despite the terrible tragedies this band has endured, they've kept up a tremendous level of musicianship," Scher says. "Their management has always had the proper view of the live career, not just take-the-money-and-run."

The 1998 tour was perhaps the most successful in Skynyrd's history. "Every time this band steps on stage, they're playing great, and the people that come to hear them have a great time and feel like they got their money's worth," says Joe Boyland, co-manager of Skynyrd with Charlie Brusco. "After all they've been through, they continue to tour and make records, and the fans pick up on

Continued on page LS-27

Congratulations Lynyrd Skynyrd
on 25 years of great music.

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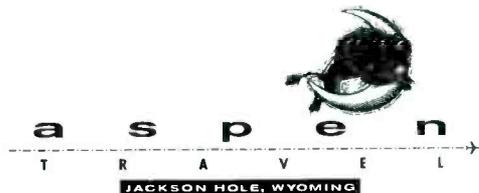
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**LYNYRD
SKYNYRD**
25TH ANNIVERSARY

**SKYNYRD
ON RECORD**

An Album Discography

1973

"Pronounced Leh-Nerd Skin-Nerd" (MCA)

1974

"Second Helping" (MCA)

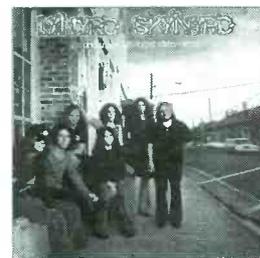
1975

"Nuthin' Fancy" (MCA)

1976

"Gimme Back My Bullets"
(MCA)

"One More From The Road" (MCA)



1977

"Street Survivors" (MCA)

1978

"Skynyrd's First And...Last"
(MCA)

1979

"Gold And Platinum" (MCA)

1982

"Best Of The Rest" (MCA)

1987

"Legend" (MCA)

1988

"Southern By The Grace Of
God: Lynyrd Skynyrd"
(MCA)

1989

"Skynyrd's Inneryrds" (MCA)

1991

"Lynyrd Skynyrd" three-CD boxed set (MCA)
"Lynyrd Skynyrd 1991" (Atlantic)

1993

"The Last Rebel" (Atlantic)

1994

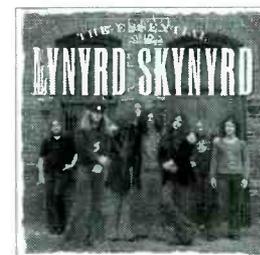
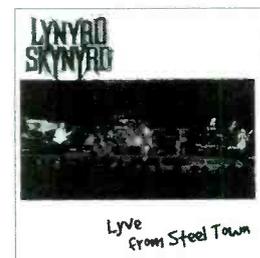
"Endangered Species"
(Capricorn)

1997

"Twenty" (CMC
International)

1998

"Lynyrd Skynyrd...Lyve From Steeltown" (CMC
International)
"The Essential Lynyrd Skynyrd" (MCA)



SKYNYRD'S WRYTE STUFF

Continued from page LS-8

our manas and his grandmother and the things they told us."

"If you look at the members of Lynyrd Skynyrd, none of us have ever felt like we're God's gift to anything," says Van Zant. "We all cut our own grass. I've noticed a lot of people bring their sons to the shows just because of that song. You can't argue with Mama."

"DON'T ASK ME NO QUESTIONS" (Gary Rossington and Ronnie Van Zant).

This song is a rather humorous look at the band's frustration with inane questions from journalists and friends back home. The song does advise that if "You want to talk fishin', well I guess that'll be OK." Travis Tritt covered this song on "Skynyrd Frynds."

"This is another true story about coming off the road. When we first started making it, we'd get home and all our friends would start calling us, or a lot of people we used to know who wanted to be our friends," says Rossington. "It's just a quick cut-down song about people buggin' us. We wrote it on the dock at my house."

"Anybody in this business will tell you that you're out so long doing this, when you go home the last thing you want to do is talk about what you did," says Van Zant. "But we will talk fishin'."

"THAT SMELL" (Ronnie Van Zant, Allen Collins).

This harrowing powerhouse on the perils of overdoing it on the drugs and alcohol trail was aimed partially at band member Rossington, the "Prince Charming" referred to in the lyric.

"Unfortunately, that song is kind of about me and a lot of other people," says Rossington. "One night, back when I didn't know any better, I was doin' Quaaludes and drinkin' and went out on Labor Day weekend. I had this friend playing at a teen den, and I took this girl with me. We got crazy, and on the way back home I ran into an oak tree, knocked some teeth out and got in trouble. That song's just about getting caught up in the times. We know now that drinkin', drugs and shooting means death. That's not what we're about now."

"THE BALLAD OF CURTIS LOWE" (Ronnie Van Zant and Allen Collins).

A ballad about an old black blues player's influence on a young boy, "Curtis Lowe" has become a fan favorite and namesake for countless dogs.

"This song is really about Shorty Medlocke, Rickey's grandfather, who raised him," says Van Zant. "Ronnie just changed it around to make a better story."

Rossington says, "We'd go over to Rickey's house all the time, and his mom would make fried chicken. Shorty played dobro, banjo and fiddle. I'm the one who thought of making him into a black man for the song. There was this song by Tom T. Hall about a guitar player who died, and the singer went into the woods and cried. We kind of based 'Curtis Lowe' on that."

"GIMME THREE STEPS" (Ronnie Van Zant and Allen Collins).

A honky-tonk masterpiece, this unabashed rocker features a rousing performance by Skynyrd's legendary "mules" and an X-rated utterance from Ronnie in the song's live incarnation.

"When me and Allen were about 14, Ronnie had this Mustang and we had to stop by this bar, the WD West Tavern, because Ronnie had to see a friend," Rossington says. "Me and Allen were too young to go in—really Ronnie was, too—but we sat out in the car and waited for him. He came running out about five minutes later, and we took off."

Turns out Ronnie had hooked up with a young lady on the dance floor. "This guy came after him with a knife, and Ronnie just ran toward the door," says Rossington. "He said, 'If he stabbed me, it was gonna be in the ass or the elbows, 'cause that's all he could see.' We wrote the song that night for a joke, but it hit."

"THE LAST REBEL" (Johnny Van Zant, Gary Rossington, Robert White Johnson and Michael Lunn).

This powerful ballad draws a parallel between an alienated Confederate soldier on his way home after the Civil War and an equally alienated young rocker who "keeps to himself 'cause everybody takes him wrong."

Van Zant: "Gary Rossington plays guitar like he looks, and very few people do that. I told him, 'You really are the last rebel.' And we put it in a Civil War-type theme. Gary has taken this road, and he's gonna ride it to the end."

"It's about bein' on the road and the old school," Rossington says.

"BORN TO RUN" (Johnny Van Zant, Gary Rossington, Ed

King and Donnie Van Zant).

An homage to Van Zant patriarch Lacy and his long tenure as a truck driver, "Born To Run" features a co-write with .38 Special singer and Van Zant brother Donnie.

"The song is really about both of my parents," says Van Zant. "In the downtime when we're off the road, I go home, and that porch swing is Mama's favorite place to be, just to sit out there and b.s. with Dad and me. Dad was a truck driver, and he loves to talk about how it used to be."

"BERNEICE" (Dennis E. Sumner, Gary Rossington, Johnny Van Zant, Rickey Medlocke and Hughie Thomasson).

A Rossington salute to both his mother and guitar, "Berneice" appears on Skynyrd's first CMC release "Twenty." "My guitar is named 'Berneice,' and so was my Mama, God rest her soul," Rossington says. "Hughie's guitar is named Louise, after his mom. We wrote that song because we never knew when we started out where those guitars would take us."

Van Zant: "I hope, in the end, people will say Skynyrd was honest to the music, true to the fans and loved every minute of it." ■

ROCK 'N' REBIRTH

Continued from page LS-25

their perseverance."

Skynyrd toured for six months in 1998 and played five nights a week, eschewing a sixth to give Van Zant's voice a break. "It's fun; we love it," says Rossington. "If we saw the crowds diminishing, and the people weren't liking us, we'd quit. If it was a hassle and we were paying dues and going through the hell we had to go through to get here, it would be different. But we've already done all that."

Music is all they've done, Rossington points out. "I was just thinking: it's been 33 years since me and Ronnie and Allen started playing in the clubs."

Don't look for Lynyrd Skynyrd to slow down anytime soon. "Millions of people have helped us get to this point. A lot of them are in heaven, a lot of them are in hell, but most of them are here on earth," Rossington says. "In another 20 or 30 years, Billboard's going to be doing another tribute, about the band that played the most shows and outlived everybody. We'll still be playing, keeping those young guys from catching us." ■

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Dream Weaver Erin Hamilton Delights With New Dance Focus

ON THE RISE: "I will never forget that night. I was so nervous and so excited," exclaims singer **Erin Hamilton**, referring to last April when she performed her anthemic club single, a remake of **Gary Wright's** "Dream Weaver," live for the first time. "It was at the White



by Michael Paoletta



HAMILTON

Party [an annual event in Palm Springs, Calif.] in front of 4,000 gay men who, I learned that night, knew my record inside and out. For an artist, to look out at an audience and see everyone feeling what you're feeling is truly incredible. This was my first time performing a dance song onstage, and I couldn't have asked for a better response. What a feeling."

For the past seven months, Hamilton, who is the daughter of actress/comedian **Carol Burnett** and jazz musician/producer **Joe Hamilton**, has been on a relentless tour, making club appearances in numerous cities, including Chicago, Dallas, San

Francisco, Honolulu, Los Angeles, and Columbus, Ohio.

In late November, the highly photogenic singer was in New York for a live performance at the Sunday-night party **Boys Life** at **Club Life**. In addition to treating the packed room to the song that got her there—"Dream Weaver"—Hamilton further worked nerves by singing her new single, "Satisfied."

Released Nov. 3 on the Los Angeles-based **Trax Recordings**, "Satisfied," which Hamilton co-wrote with the song's producers (**Scott Anderson** and **Ian Rich**), features the remixing work of **Soul Solution** and **Michael Duretto**.

"It's funny," says the Los Angeles native, "but the idea for 'Dream Weaver' came at a time when I was putting the finishing touches on a

demo of original alternative-leaning material. One day, I was driving in my car and thought it might be fun to include a remake on the demo. Within seconds of thinking this, Gary Wright's 'Dream Weaver' came on the radio. I immediately knew what had to be done."

What she didn't realize, however, was that she would be instantly transformed into "a disco diva."

"Oh, I just had to laugh when my mom called me that during her interview [with **Barbara Walters**] on 'The View.' It was too precious," she giggles.

While her parents always offered words of wisdom (Burnett taught her daughter the importance of taking risks), they weren't always pleased with Hamilton's choices on her journey through life.

Like what? "Well, let's see," laughs Hamilton. "When I dropped out of Bennington College after only my first year, they were like, 'No, no, no, no, no.' And they weren't too pleased when I followed this action with my **Grateful Dead** stint."

According to Hamilton, she was one of the many **Deadheads** who

crisscrossed the continent with the band, selling tie-dyed shirts and crystal beaded jewelry.

"You'd be surprised how much money you can earn by selling such items," Hamilton says. "But after five years, I realized that I'd had enough. And actually, I never really cared for the band that much. What I really liked was the whole atmosphere, the family vibe. In retrospect, it taught me many of life's important lessons."

It also taught her the following: "I didn't want to follow a band around for the next five years; I wanted to be the one performing onstage."

Back on Los Angeles soil, Hamilton began auditioning for bands, taking voice lessons, and recording demos for songwriters. After forming several bands, including the blues-based **As Is** and the funky **Komba Kalla**, Hamilton knew the time had arrived to do things her own way.

"It's great working in a band environment," she admits, "but now I get to do things my way." Today, the single mother of one is putting the finishing touches on her third single, a Hooj Choons-styled remake of **Cheap Trick's** "The Flame" (due for release in January) and laying down the framework for her debut album, tentatively scheduled for an April release. We'll be waiting.



Tea Time. DJ **Susan Morabito** is one of the hardest-working female DJs. In addition to playing at various "circuit" parties—including **Phoenix Rising** in Miami and the **Recovery Party** in Montreal—Morabito can be found at New York's venerable **Twilo** club for her monthly **Twilo Tea** night, now in its fourth year. Her savvy mix of melodic trance and soulful house can be heard on "Equinox," a 12-track compilation she beat-mixed. Issued on Sept. 15 on the South Beach, Fla.-based **Whirling Records**, the set features such signature Morabito tracks as **Vic Moore's** "Breathe," **Oda-Main's** "Lovin' You," and **Lustral's** "Everytime."

Other highlights include the funky remix of **Cornershop's** "Brimful Of Asha" by **Norman Cook** (aka **Fatboy Slim**, among other aliases); **BT** and **Sasha's** disco-enhanced restructuring of **TPC's** "Ride"; **Telepopmusik's** lush soundtrack stylings on French pop group **Autour De Lucie's** "Sur Tes Pas"; and the **Chemical Brothers's** sensual reworking of **Spiritualized's** "I Think I'm In Love." What a way to usher in 1999!

WE GOT THE FUNK: In November 1996, the **Brooklyn Funk Essentials** headlined the World Music Festival in Istanbul, Turkey. (Continued on next page)

U.K.'s Carter Lends Variety To 'Big Beat'

BY CRAIG ROSEBERRY

NEW YORK—Make no mistake, **Jon Carter** is a workaholic. Along with the **Chemical Brothers**, **Norman Cook** (aka **Fatboy Slim**), and **DeeJay Punk-Roc**, Carter is the latest artist to rise to prominence in the U.K.'s "big beat" scene.

In addition to his weekly residence at the **Heavenly** club in London, Carter has remixed tracks for the likes of **Prodigy**, **Kula Shaker**, and **Supergrass**, and he has recorded numerous singles under the moniker **Artery** (for London's influential **Wall of Sound** label).

Oh, there's also his group, **Monkey Mafia**, which is where Carter has garnered the most success.

Signed to **Heavenly**, a subsidiary of **deConstruction U.K.**, **Monkey Mafia's** debut album, "Shoot The Boss"—released on **Heavenly/deConstruction/Arista** in the U.S. and on **Heavenly/deConstruction** in the U.K. on Oct. 13 and March 4, respectively—includes many of the act's global dancefloor hits, which are published through **Chrysalis Music (ASCAP)**.

The power-packed album includes such **Mafia** dancefloor hits as "Work Mi Body," which features a vocal sample from dancehall queen **Patra**; "Blow The Whole Joint Up"; and "Lion In The Hall." The latter track was culled from the **Mafia's** stunning "15 Steps" EP.

"It took me three years to complete 'Shoot The Boss,'" says Carter. "Why so long? Well, I wanted it to be varied. I hate purism and conformity. To me, the term 'big beat' is

the lowest common denominator for people copying someone else. I mean, you have innovators like the **Chemical Brothers** and **Death In Vegas**, but then you also have an endless load of crap imitators."

In support of the album, Carter embarked on a mini-tour of the States, where, on Nov. 4, he made his U.S. debut as a club DJ at **New York's Speed**.



CARTER

Like "Shoot The Boss," Carter's DJ style explores a variety of musical styles that includes ragga-injected funk, menacing dub, uplifting tribal breaks, and jittery guitar-driven grooves. It is a style that is manic and unexpected, fluid and accessible, not blatantly commercial.

"It doesn't matter if I'm in the studio or in a club; my style remains the same," Carter says. "You'll find elements of hip-hop, twisted-up jungle and breakbeats, ragga, and rock. My sound thrives on a thumping hip-hop beat and the energy of a rave or warehouse party. And the dynamics of rock music must always be there."

Although Carter enjoys working as a DJ, he much prefers the live performances of **Monkey Mafia**, which is managed/booked by London-based **David Dorrell Management**.

"I enjoy spinning at a great party, but I love the feedback you get from doing a live show, especially if you

can replicate the excitement of dance music onstage," says Carter, grinning.

In addition to ringleader Carter, who plays keyboards, the **Monkey Mafia** collective includes vocalist **MC Dougie**, turntable artist **First Rate**, bassist **Agent Dan**, and drummer **Tom Simmons**. With a set that is riveting and irresistibly funky, the **Mafia** proved to be the perfect opening act for **Prodigy's** sold-out U.K. tour last year.

When the **Prodigy** tour ended, Carter and crew found themselves the supporting act on another sold-out U.K. tour, this time for 1997 **Mercury Music Prize** winners **Roni Size & Reprazent**. By last spring, **Monkey Mafia** was headlining its own U.K. tour.

On Wednesday (2), the five-member band begins a seven city stadium tour in support of **Massive Attack**. This U.K. tour includes stops at **Barrowland** (Glasgow, Scotland); the **Arena** (Sheffield, England); **Docklands** (London); the **Arena** (Cardiff, Wales); **Ny/Nex** (Manchester, England); **NEC** (Birmingham, England); and **NIC** (Bournemouth, England).

Throughout, Carter will maintain his DJ residency at the **Heavenly**, as well as his guest DJ spots at **Cream** in **Liverpool**. "I'd be mad if I didn't work," Carter says. "You've got to do what you can before you become creatively dead. Having said that, I'll continue doing things differently and uniquely for as long as I can. Because if I didn't, I'd become creatively dead."

Billboard. HOT Dance Breakouts

DECEMBER 5, 1998
CLUB PLAY

1. BLUE MONDAY ORGY F-111
2. OUTSIDE GEORGE MICHAEL EPIC
3. PRESSURE ULTRA NATE STRICTLY RHYTHM
4. U GOT MY LOVE DJ JEAN MO' BIZZ IMPORT
5. YESTERDAY DEBELAH MORGAN VAZ

MAXI-SINGLES SALES

1. UP & DOWN VENGABOYS GROOVILICIOUS
2. HAPPENIN' ALL OVER AGAIN LONNIE GORDON TRAX
3. THESE ARE THE TIMES PURE SUGAR GEFEN
4. PRESSURE ULTRA NATE STRICTLY RHYTHM
5. STRONG IN LOVE CHICANE FEAT. MASON EDEL AMERICA

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

CLUB PLAY					
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	2	4	9	THE FIRST NIGHT ARISTA PROMO 1 week at No. 1.	MONICA
2	4	6	8	YOU BETTER MCA 55512	MOUNT RUSHMORE
3	9	22	4	BELIEVE WARNER BROS. 44576	CHER
4	1	2	10	CHANGES CUTTING 437	SO PURE! FEATURING SHELEEN THOMAS
5	3	5	8	CUBIK:98 ZTT PROMO/UNIVERSAL	808 STATE
6	6	11	8	FIND ANOTHER WOMAN GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
7	5	7	9	I WANT YOUR LOVE NARCOTIC 014/STRICTLY RHYTHM	ROGER SANCHEZ PRESENTS TWILIGHT
8	10	17	6	STRONG IN LOVE EDEL AMERICA 3990	CHICANE FEATURING MASON
9	11	18	6	I'M GONNA GET YA BABY EDEL AMERICA 4375	BLACK CONNECTION
10	8	3	9	THE FUTURE OF THE FUTURE (STAY GOLD) ARISTA 13566	DEEP DISH WITH EVERYTHING BUT THE GIRL
11	19	26	5	DON'T LET THIS MOMENT END EPIC 79059	GLORIA ESTEFAN
12	12	16	7	GIVE AWAY MY FEAR EIGHTBALL 129	AETHER
13	7	1	10	LOVE HIM ATLANTIC PROMO	DONNA LEWIS
14	17	21	5	THIS JOY WELCOME WAX 001	VERNESSA MITCHELL
15	16	20	6	TO THE RHYTHM PAGODA 45305/DRIVE	PEPSTAR
16	22	31	4	I LIKE THE WAY 4 PLAY 1018	DENI HINES
17	23	33	4	JOIN IN THE CHANT WAVE 50033	KEVIN AVIANCE
18	20	24	7	WHEN CAN OUR LOVE BEGIN KING STREET 1087	KIMARA LOVELACE
19	27	39	3	THESE ARE THE TIMES GEFFEN 060/AQUA BOOGIE	PURE SUGAR
20	15	13	10	FEEL IT NERVOUS 20322	TIKO PRESENTS THE GROOVE FEAT. DAWN TALLMAN
21	25	29	7	BRING BACK THE LOVE STRICTLY RHYTHM 12554	95 NORTH PRESENTS LAURA HARRIS
22	14	9	12	TONIGHT...I'M DREAMING 4 PLAY 1014	FIFTY FIFTY
23	13	8	11	THE FREAKS COME OUT TOMMY BOY SILVER LABEL 327/TOMMY BOY	CEVIN FISHER'S BIG FREAK
24	33	38	4	SNOW ON THE SAHARA EPIC PROMO	ANGGUN
25	18	12	12	RAIN GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
26	24	15	11	JET SET JELLYBEAN 2539	DAT OVEN
27	31	36	4	YOU DON'T KNOW STRICTLY RHYTHM 12546	MASS SYNDICATE FEATURING SUSU BOBIEN
28	30	34	7	LOVE IS ALL AROUND PRELUDE 0001	BRENDA DURMANN
29	28	19	10	SUPERSTAR LOGIC 3000 54069/LOGIC	NOVY VS. ENIAC
30	35	41	4	DAYS LIKE THIS COLUMBIA PROMO	KENNY LATTIMORE
POWER PICK					
31	40	—	2	MUSCLES TWISTED 55488/MCA CLUB 69 FEATURING SUZANNE PALMER	
32	26	14	12	NOBODY'S SUPPOSED TO BE HERE ARISTA 13551	DEBORAH COX
33	29	23	10	PORNSTAR SNAPT 2072/MAXI	BIG MUFF
34	38	46	3	COLD WORLD TANTRUM 1511	EDDIE BAEZ FEATURING SYREN
35	47	—	2	WISHING ON A STAR BLACK CULTURE IMPORT/ATLANTIC	RANDY CRAWFORD
36	21	10	13	CAN'T GET HIGH WITHOUT U SUBLIMINAL 007/STRICTLY RHYTHM	JOEY NEGRO FEAT. TAKA BOOM
37	34	27	10	THE DOOR SFP 9626	CIRCUIT BOY
38	39	40	5	KEEP LOOKIN' PLAYLAND 53320/PRIORITY	DELOUR DIMENSION FEATURING QUEEN MARY
39	48	—	2	SUNSHINE DAY JELLYBEAN 2543	MATT BIANCO
HOT SHOT DEBUT					
40	NEW	—	1	POWER EIGHTBALL 127	JOI CARDWELL
41	NEW	—	1	UNE VERY STYLISH FILLE ATLANTIC PROMO	DIMITRI FROM PARIS
42	43	47	3	WOMAN 2000 AV8 059	KANO & IZE-1
43	42	44	3	WREK THA DISCOTEK TVT SOUNDTRAX PROMO/TVT	ROGER S. FEATURING SOULSON
44	37	30	12	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
45	NEW	—	1	UP & DOWN GROOVILICIOUS 060/STRICTLY RHYTHM	VENGABOYS
46	NEW	—	1	I'M COMIN' WEST END 1001	TAANA GARDNER
47	NEW	—	1	RELEASE ME INTERHIT 54029/PRIORITY	ENGELBERT HUMPERDINCK
48	41	37	7	YOU USED TO HOLD ME '98 UNDERGROUND CONSTRUCTION 325	RAZOR N' GUIDO
49	46	35	17	MUSIC SOUNDS BETTER WITH YOU ROULE 38561/VIRGIN	STARDUST
50	36	28	13	MOVIN' ON UNIVERSITY PROMO/INTERSCOPE	MYA FEATURING SILKK THE SHOCKER

MAXI-SINGLES SALES					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1/GREATEST GAINER					
1	34	—	2	BELIEVE (T) (X) WARNER BROS. 44576 1 week at No. 1.	CHER
HOT SHOT DEBUT					
2	NEW	—	1	NIGHT WIND (M) (X) MODERN VOICES 007	TONY MASCOLO
3	1	1	28	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	BRANDY & MONICA
4	2	2	9	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	DEBORAH COX
5	4	6	9	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	STARDUST
6	7	7	31	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	MARIAH CAREY
7	3	3	10	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS.	DEPECHE MODE
8	17	19	5	BACK IN YOUR ARMS AGAIN (T) (X) THIRD MILLENNIUM 1584	JUDY TORRES
9	5	5	18	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	FATBOY SLIM
10	6	4	3	DON'T LET THIS MOMENT END/OYE (T) (X) EPIC 79059	GLORIA ESTEFAN
11	8	9	34	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	BACKSTREET BOYS
12	11	11	26	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
13	10	10	23	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	MADONNA
14	19	21	13	SUAVENTE (X) SONY DISCOS 82795	ELVIS CRESPO
15	9	23	5	JUMP JIVE AN' WAIL (X) UNDER THE COVER 9807	BIG DADDY ORCHESTRA
16	12	8	5	WHAT DO YOU REMEMBER? (T) (X) CLASSIFIED 0255	M:G
17	23	22	3	IF I CAN'T HAVE YOU (T) (X) LOGIC 62020	L.F.O. (LYTE FUNKY ONES) (FEATURING KAYO)
18	14	12	5	MUSCLES (T) (X) TWISTED 55488/MCA CLUB 69 FEATURING SUZANNE PALMER	
19	41	33	30	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
20	16	15	25	STOP (X) VIRGIN 38641	SPICE GIRLS
21	15	14	5	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
22	20	13	12	THINKIN' BOUT IT (T) (X) EASTWEST 63809/EEG	GERALD LEVERT
23	22	17	27	THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932	RICKY MARTIN
24	24	26	5	LOVE OF A LIFETIME (T) (X) METROPOLITAN 4530	COLLAGE
25	28	20	43	HOW DO I LIVE (T) (X) CURB 73047	LEANN RIMES
26	18	16	15	IF I HAD THE CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
27	38	36	18	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
28	30	18	37	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	MADONNA
29	NEW	—	1	I LIKE IT (T) VELOCITY 61020	BRICK NATION FEATURING CRAIG TRAVIS
30	37	37	25	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	SHANIA TWAIN
31	48	30	3	YESTERDAY (T) (X) VAZ 860875/MOTOWN	DEBELAH MORGAN
32	21	27	17	CLOSING TIME (X) UNDER THE COVER 9803	SOKAOTIC
33	32	24	6	WHENEVER YOU'RE NEAR ME (T) (X) ARISTA 13554	ACE OF BASE
34	RE-ENTRY	18	DELICIOUS (T) (X) GEFFEN 22408	PURE SUGAR	
35	RE-ENTRY	44	HONEY (M) (T) (X) COLUMBIA 78665	MARIAH CAREY	
36	RE-ENTRY	3	BAD ENOUGH (T) (X) SUBLIMINAL 008/STRICTLY RHYTHM	CZR FEATURING DARRYL PANDY	
37	27	31	13	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (T) (X) TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
38	40	32	17	TAKE ME AWAY (T) (X) PHAT CAT 90001	MIX FACTORY
39	29	29	46	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	JAYDEE
40	39	—	2	NEXT TIME (T) (X) CLASSIFIED 0311	PINAY
41	35	34	19	CRUEL SUMMER (T) (X) ARISTA 13506	ACE OF BASE
42	47	39	3	I STILL LOVE YOU (T) (X) METROPOLITAN 4529	LIL SUZY
43	26	35	33	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	PRODIGY
44	RE-ENTRY	11	WHATEVER YOU WANT (T) (X) NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE	
45	42	38	3	LOOKING FOR THE PERFECT BEAT (T) (X) TOMMY BOY 330	AFRIKA BAMBAATAA & SOUL SONIC FORCE
46	43	28	30	I GET LONELY (T) (X) VIRGIN 38632	JANET
47	50	46	37	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
48	RE-ENTRY	65	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	DEBORAH COX	
49	49	—	2	FIND ANOTHER WOMAN (T) GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
50	31	41	6	GET UP (X) COLD FRONT 4186/K-TEL	ATOMIC BABIES

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.

DANCE TRAX

(Continued from preceding page)

For their second encore, the 11-member soul collective, after having exhausted every track from its debut album ("Cool And Steady And Easy"), performed an impromptu version of a traditional Turkish folk song, "Üsküdar."

With the sold-out crowd approaching near-hysteria, an idea was formed. Eighteen months later, BFE returned to Istanbul to record an album inspired by traditional Turkish music.

Released Oct. 20 on New York independent Shanachie Records, "In The BuzzBag" is actually a joint effort between BFE and Laço Tayfa, an 11-member outfit of Turkish/Romanian Gypsy musicians. Produced by BFE co-founder/member Lati Kronlund (who produced "Where Love Lives" for Alison Limerick in 1990), "BuzzBag" is a funky Middle Eastern trip that invites Turkish *darbukas*, *zurnas*, and clarinets to merge with electric

bass, keyboards, and trombones.

Such key tracks as the drum'n' bass-inspired "By And Bye," the Stevie Wonder-esque "Selling Out," the simply beautiful "Keep It Together," and the *Masters At Work* feel of "Zurna Preserve" cleverly intertwine two very disparate cultures. Festive, indeed.

DOWN DEEP: New Jersey's much-venerated Subliminal Records can apparently do no wrong. With three

songs reaching No. 1 on Billboard's Hot Dance Music/Club Play chart—most recently with **Joey Negro Featuring Taka Boom's** "Can't Get High Without U" the week of Oct. 31—the Strictly Rhythm-distributed label is enjoying much success with two deeply underground jams, **CZR Featuring Darryl Pandys** "Bad Enough" and **Babe Instinct's** "Disco Babes From Outer Space," which were released Oct. 23 and Nov. 20, respectively.

Of course, some club DJs who can't get enough of *that* burning Subliminal sound are already giving major props to the label's next release (due Dec. 11), "Just Can't Get Enough" by **Harry "Choo Choo" Romero Presents Inaya Day**. Perhaps they're just as delighted as we are by Romero's wicked beats coupled with the fierceness that is Day, who was the voice behind **Boris Dlugosch's** "Keep Pushin'" and **Mousse T. Vs. Hot 'N' Juicy's** "Horny."



Carter Family Reunion. Members of the third and fourth generations of the Carter Family performed recently on "The Ernest Tubb Midnight Jamboree" in Nashville. Shown, from left, are Helen Carter Jones' sons David and Danny Jones, Anita Carter's daughter Lorrie Davis Bennett, Helen Carter Jones' grandson David Carter Jones, and family friend Ronnie Williams, who played Maybelle Carter's autoharp on the show.

Ricky Skaggs Launches Ceili Label

BY JIM BESSMAN

NEW YORK—Flush with the success of his return to bluegrass with the 1997 album "Bluegrass Rules," on his Skaggs Family Records (SFR), Ricky Skaggs is launching a sister label, Ceili Music, to further exploit increased interest in the bluegrass and acoustic roots music genres, as well as expand into Celtic music.

Ceili's first releases, slated for Feb. 9, will be a bluegrass album from the Del McCoury Band and a compilation that Skaggs' partner Stan Strickland says will epitomize Ceili's concept: Recorded in Scotland for a BBC Scotland TV program, "The TransAtlantic Sessions" brings together U.S.



SKAGGS

and British artists including Skaggs, Rosanne Cash, Nanci Griffith, Radney Foster, Maura O'Connell, Jerry Douglas, Sharon White, Paul Brady, and Michael Doucet.

Those titles will be followed in the first quarter by albums from the Whites, Blue Highway, and Jerry & Tammy Sullivan, with a Gibson Brothers set to come in late spring. Strickland says the label will issue 10 to 12 albums yearly, compared with three from SFR.

Heading the new label as GM is Bev Paul, former director of sales and marketing for Sugar Hill Records—a previous Skaggs label home—in Raleigh, N.C., where she remains based. "Bev and Ricky want it to be not just about roots and acoustic music in the U.S., but to open the door for Irish and Celtic music," says Strickland, who manages Skaggs and is GM of SFR. He notes that the two labels are separate entities: SFR will release Skaggs' personal recording projects (his follow-up, "Ancient Tones," is due Jan. 26), and Ceili, while also owned by Skaggs, is totally independent. The labels are distributed by Distribution North America (DNA) (see Declarations of Independents, page 102).

"Ceili artists won't feel they're in Ricky's shadow, or that it's a 'farm team' label," says Paul. Adds Strickland, "It was birthed out of SFR because of the success of 'Bluegrass Rules,' but he turned all that cash back into play with the new label and advances for the artists he wanted."

The word "Ceili," notes Paul, is Gaelic and signifies a community dance and gathering, specifically musicians entering a living room, rolling up the rug, and sitting down to play. At the recent International Bluegrass Music Assn. (IBMA) Convention, Strickland says, "the best musi-

cians were going room to room in the hotel and jamming all night long."

Skaggs, who was in the mainstream country format with Atlantic Records prior to "Bluegrass Rules," says he started Ceili "to have a home for the acoustic music and bluegrass that I love, that I grew up playing. And I wanted to be able to help some younger bluegrass people, friends, and family and have an oasis where artists are treated fairly and can get their CDs at a good price to take on the road to sell themselves and make money—because a lot of my friends have really gotten ripped off in the business."

Skaggs is refurbishing the Oak Ridge Boys' former offices and studios in Hendersonville, Tenn., which will house SFR, Ceili, management (a combination of RS Entertainment, Skaggs' self-owned management company, and Strickland's Florida-based Rainmaker management company, through which he manages Skaggs, the Del McCoury Band, and Blue Highway), and in-house agent Andrea Compton, who supports Monterey Artists in booking Skaggs and McCoury and exclusively handles Blue Highway and the Gibson Brothers.

"We need all the disparate parts working under one roof, because bluegrass is such a small genre," says Strickland, noting, however, that "the heat is on bluegrass now," due to the success of Alison Krauss and "Bluegrass Rules"—and the buzz surrounding the forthcoming Del McCoury Band and Steve

Earle bluegrass albums, the latter having recorded his with the former.

"We believe there's a lot more sales opportunity out there, but somebody had to suck it up and spend more money on it to do better—and that's us," says Strickland, lauding Skaggs' commitment to bluegrass. "It's rare for someone at 44 to make this radical a change and put it on the line. Three years ago, Nashville was ready to pack him off to Branson [Mo.], but now he's had his best year on the road since '85—when people said he'd suffer if he backed off from country dates."

Strickland credits DNA for its role in helping create what he sees as a coming bluegrass "explosion." DNA sales VP Pip Smith agrees that the retail base for bluegrass has grown,

(Continued on page 73)

New Renaissance Label Is Bringing Back Good Music With Important Reissues

ANOTHER NEW RECORD LABEL? Sure. Renaissance Records, headquartered just down the road in Brentwood, Tenn., is quietly making a name for itself as a significant reissue label.

Renaissance, which issued its first releases in late 1997, just signed an exclusive distribution deal with Ryko Distribution Partners. The label was formed by former aerospace engineer and musician John

W. Edwards to concentrate, as he puts it, on artists who have achieved critical acclaim but not mass popularity and who, consequently, find themselves ignored by traditional record companies. The label's motto is "Good Music Is Back."

Renaissance's A&R director, Mark Saxon, tells Nashville Scene that the label is now issuing more than 50 releases a year, covering all genres of music. Acts include Juice Newton, Box Of Frogs, Keats, Karla DeVito, Crack The Sky, Wishbone

Ash, Russ Ballard, Charlie, and T'Pau, plus a live Yardbirds album.

Although the label is mainly concerned with progressive rock, there is, Saxon says, an increasing emphasis on classic country, due to the label's proximity to country music vaults in Nashville. "The labels have really been neglecting catalog," he says. "Besides issuing rereleases, we're also putting out live albums and new anthologies. Some albums we're doing as two-fers and adding new live interviews, so we're packing more than 70 minutes onto a CD."

The label's first country release, he says, was by Sylvia (Hutton). "That ended up being one of our early successes," Saxon says. "RCA had had an eight- or nine-track greatest-hits album that really didn't do her any justice. She had a lot of stuff in the can, so we did an anthology that opened up a nice relationship with RCA. She had a lot of control of the package, with liner notes and photographs, and we got a lot of unreleased cuts. That went so well we kept pursuing other country acts."

Current country releases are anthologies by Dave & Sugar, Louise Mandrell, Newton, Deborah Allen, and Stella Parton and an anthology of various artists.

The Allen collection is an especially welcome addition to Nashville's discography. Even before the steamy-voiced singer cut an album for Capitol in 1980 here, Allen made musical waves when the late Jim Reeves' widow, Mary, selected her as the first artist to duet with her late husband's tracks. Those three songs are included here, along with 18 other tracks from her Capitol, RCA, and Giant recordings. Allen provides new liner notes, along with new photographs. Like Sylvia, Allen was a major talent who has never realized her full potential.

ON THE ROW: American Express has donated \$25,000 to the capital campaign for the new Country Music Hall of Fame and Museum. The funds represent proceeds from a recent 12-week promotion, "Help Preserve Country Music's Heritage," which encouraged cardholders to use their AmEx cards in Nashville.

The Nashville Songwriters Assn. International (NSAI) has scheduled a floating songwriting seminar

for Feb. 7-11. A number of Nashville songwriters will teach writing classes on board the cruise ship Fantasy, sailing to the Bahamas. NSAI faculty members will include Hugh Prestwood, James Dean Hicks, Steve Seskin, Jon Ims, Angela Kaset, Ralph Murphy, and Craig Wiseman.

PEOPLE: Hal L. Willis, former CMT VP/GM and general counsel to TNN and Acuff-Rose Music, opens law offices in Brentwood.

Radney Foster and Bill Lloyd will regroup as Foster & Lloyd for one night only, to play a New Year's Eve show at the Bluebird Cafe here.

Lynn Anderson signs a personal management agreement with Cathy Gurley of Gurley & Co.

Reba McEntire has been inducted into the Oklahoma Hall of Fame.

Songwriter/singer Marcus Hummon has published a book of gospel haiku poems, accompanied by photographs by Joshua Timm. Appropriately titled "Gospel Haiku," the book is published by Providence House in Franklin, Tenn. Book proceeds will go to Magdalene, a recovery program for women with a history of drug abuse and prostitution.



by Chet Flippo



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DECEMBER 5, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◆ No. 1/Hot Shot Debut ◆						
1	NEW	1	1	GARTH BROOKS CAPITOL 97424 (19.98/26.98) 1 week at No. 1	DOUBLE LIVE	1
2	1	1	55	SHANIA TWAIN ▲ ⁵ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
◆ GREATEST GAINER ◆						
3	8	—	2	SOUNDTRACK 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
4	2	2	43	DIXIE CHICKS ▲ ² MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	2
5	3	3	27	SOUNDTRACK ▲ ³ CAPITOL (LOS ANGELES) 93402 (10.98/17.98)	HOPE FLOATS	1
6	4	4	31	FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
7	6	5	13	ALABAMA ▲ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
8	7	6	12	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
9	10	14	8	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA MCA NASHVILLE 70038 (10.98/16.98)	BREATH OF HEAVEN—A CHRISTMAS COLLECTION	9
10	5	7	5	TOBY KEITH MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5
◆ PACESETTER ◆						
11	17	18	29	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
12	9	8	5	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
13	11	9	25	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
14	12	10	77	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
15	16	17	36	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
16	21	28	7	MARTINA MCBRIDE RCA 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	16
17	13	11	29	MARK WILLS ● MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	8
18	14	13	52	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
19	15	12	25	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
20	NEW	1	1	SOUNDTRACK DREAMWORKS 50045/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	20
21	19	16	31	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
22	18	15	15	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
23	20	20	29	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
24	23	19	19	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
25	22	21	6	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
26	24	22	17	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
27	26	25	62	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
28	25	26	65	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
29	28	23	6	TRAVIS TRITT WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
30	29	30	15	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	20
31	27	24	9	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
32	31	29	24	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
33	30	27	9	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
34	36	33	65	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
35	33	31	19	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
36	34	34	63	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
37	32	32	3	BILLY RAY CYRUS MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32
38	35	35	27	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
39	45	56	4	VARIOUS ARTISTS HIP-O 40124/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS II	39
40	38	38	19	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
41	43	55	3	THE TRACTORS ARISTA NASHVILLE 18878 (10.98/16.98)	FARMERS IN A CHANGING WORLD	41
42	41	41	8	BLACKHAWK ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
43	37	36	12	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
44	39	39	7	AARON TIPPIN LYRIC STREET 165003/HOLLYWOOD (10.98 EQ/16.98)	WHAT THIS COUNTRY NEEDS	33
45	42	42	29	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
46	40	37	71	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
47	44	40	11	VARIOUS ARTISTS ASYLUM/ELKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
48	46	44	31	STEVE WARINER CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
49	47	47	4	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	47
50	49	49	27	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
51	50	48	65	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
52	52	50	55	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
53	48	43	12	WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98)	TEATRO	17
54	55	53	26	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
55	57	54	31	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
56	56	52	58	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
57	54	51	31	ROY D. MERCER CAPITOL 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
58	67	71	3	VARIOUS ARTISTS ATLANTIC 83090/AG (10.98/17.98)	THE CIVIL WAR: THE NASHVILLE SESSIONS	58
59	51	46	28	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
60	59	64	22	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	49
61	53	45	8	LORRIE MORGAN BNA 67627/RLG (10.98/16.98)	SECRET LOVE	36
62	60	57	5	CONFEDERATE RAILROAD ATLANTIC 83024/AG (10.98/16.98)	KEEP ON ROCKIN'	57
63	64	62	83	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
64	58	58	81	ROY D. MERCER CAPITOL 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
65	62	60	24	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
66	63	59	57	ROY D. MERCER CAPITOL 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
67	66	67	24	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
68	61	61	3	LINDA DAVIS DREAMWORKS 50100/GEFFEN (10.98/16.98)	I'M YOURS	61
69	65	63	77	ROY D. MERCER CAPITOL 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
70	72	70	13	DOLLY PARTON DECCA 70041/MCA NASHVILLE (10.98/16.98)	HUNGRY AGAIN	23
71	RE-ENTRY	9	9	RANDY TRAVIS WARNER BROS. 47028 (10.98/16.98)	GREATEST #1 HITS	70
72	RE-ENTRY	91	91	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
73	73	—	68	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
74	68	68	4	T. GRAHAM BROWN INTERSOUND 9346/PLATINUM (10.98/16.98)	WINE INTO WATER	68
75	70	65	35	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
DECEMBER 5, 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 29689/5987 (10.98/15.98) 29 weeks at No. 1	THE HITS	170
2	2	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	198
3	5	GARTH BROOKS ▲ ¹⁰ CAPITOL 98742/5987 (7.98/11.98)	BEYOND THE SEASON	86
4	3	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	161
5	4	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	124
6	10	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (3.98/5.98)	A CHRISTMAS TOGETHER	21
7	11	BURL IVES MCA NASHVILLE 22177 (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	5
8	13	JOHN DENVER RCA 67641 (10.98/16.98)	ROCKY MOUNTAIN CHRISTMAS	6
9	7	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	234
10	6	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	609
11	18	JOHN DENVER LASERLIGHT 12762 (3.98/6.98)	CHRISTMAS LIKE A LULLABY	7
12	22	REBA MCENTIRE ▲ MCA NASHVILLE 42031 (2.98/5.98)	MERRY CHRISTMAS TO YOU	47
13	15	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	108

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	14	TIM MCGRAW ▲ ² CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	244
15	—	VINCE GILL ▲ MCA NASHVILLE 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	61
16	12	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	58
17	9	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	116
18	16	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	162
19	8	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	205
20	—	TRISHA YEARWOOD ● MCA NASHVILLE 11091 (4.98/6.98)	THE SWEETEST GIFT	12
21	—	GEORGE STRAIT ▲ ² MCA NASHVILLE 5800 (2.98/7.98)	MERRY CHRISTMAS STRAIT TO YOU	47
22	21	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	322
23	20	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	467
24	17	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	224
25	23	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	146

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.



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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
No. 1						
1	3	3	17	IT MUST BE LOVE D. JOHNSON (C. BICKHARDT, J. SUNDRUD)	TY HERNDON (V) EPIC 79049	1
2	4	7	13	LET ME LET GO D. HUFF, F. HILL (S. DIAMOND, D. MORGAN)	◆ FAITH HILL WARNER BROS. ALBUM CUT	2
3	1	1	16	WIDE OPEN SPACES P. WORLEY, B. CHANCEY (S. GIBSON)	◆ DIXIE CHICKS (C) (D) (V) MONUMENT 79003	1
4	2	2	18	A LITTLE PAST LITTLE ROCK M. WRIGHT (J. BROWN, T. LANE, B. JONES)	◆ LEE ANN WOMACK (C) (D) (V) DECCA 72068	2
5	7	5	11	HUSBANDS AND WIVES D. COOK, K. BROOKS, R. DUNN (R. MILLER)	BROOKS & DUNN (V) ARISTA NASHVILLE 13143	5
6	6	6	16	SOMEONE YOU USED TO KNOW C. RAYE, P. WORLEY, B. J. WALKER, JR. (R. LEE, T. JOHNSON)	COLLIN RAYE (C) (D) EPIC 79011	6
7	8	8	15	YOU'RE EASY ON THE EYES K. STEGALL (T. SHAPIRO, C. WATERS, T. CLARK)	◆ TERRI CLARK (V) MERCURY 566218	7
8	5	4	17	WE REALLY SHOULDN'T BE DOING THIS T. BROWN, G. STRAIT (J. LAUDERDALE)	GEORGE STRAIT (V) MCA NASHVILLE 72071	4
9	10	9	8	RIGHT ON THE MONEY K. STEGALL (C. BLACK, P. VASSAR)	ALAN JACKSON (V) ARISTA NASHVILLE 13136	9
10	9	10	4	IT'S YOUR SONG A. REYNOLDS (B. HILL, P. WOLFE)	GARTH BROOKS CAPITOL ALBUM CUT	9
11	11	13	16	YOU'RE BEGINNING TO GET TO ME J. STROUD, C. WALKER (T. SHAPIRO, A. BARKER)	CLAY WALKER (C) (D) (V) GIANT 17158/REPRISE	11
12	15	21	18	FOR YOU I WILL P. MCMACKIN, A. TIPPIN (T. MARTIN, M. NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	12
13	14	18	12	WRONG AGAIN M. MCBRIDE, P. WORLEY (T. L. JAMES, C. WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	13
14	13	19	23	HOW DO YOU SLEEP AT NIGHT D. COOK (J. MCBRIDE, J. SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	13
15	19	24	15	THERE YOU HAVE IT M. BRIGHT, T. DUBOIS (S. BOGARD, R. GILES)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	15
16	18	20	11	ABSENCE OF THE HEART C. FARREN, D. CARTER (D. CARTER, C. FARREN, C. JONES)	◆ DEANA CARTER (V) CAPITOL 58738	16
AIRPOWER						
17	24	35	5	FOR A LITTLE WHILE B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR, S. MANDILE, J. VANDIVER)	TIM MCGRAW CURB ALBUM CUT	17
18	16	14	21	DON'T LAUGH AT ME C. CHAMBERLAIN (A. SHAMBLIN, S. SESKIN)	◆ MARK WILLS (V) MERCURY 566054	2
19	12	11	19	HOW DO YOU FALL IN LOVE D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER)	◆ ALABAMA (V) RCA 65561	2
20	21	25	9	SPIRIT OF A BOY, WISDOM OF A MAN J. STROUD, B. GALLIMORE, R. TRAVIS (T. BRUCE, G. BURTNIK)	◆ RANDY TRAVIS DREAMWORKS ALBUM CUT	20
21	22	26	13	GETCHA SOME J. STROUD, T. KEITH (T. KEITH, C. CANNON)	◆ TOBY KEITH (V) MERCURY 566432	21
22	17	15	22	WHERE THE GREEN GRASS GROWS B. GALLIMORE, J. STROUD, T. MCGRAW (J. LEARY, C. WISEMAN)	TIM MCGRAW CURB ALBUM CUT	1
23	25	31	9	STAND BESIDE ME B. GALLIMORE, T. MCGRAW (S. A. DAVIS)	◆ JO DEE MESSINA CURB ALBUM CUT	23
24	20	12	20	HONEY, I'M HOME R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (V) MERCURY 566220	1
25	23	22	23	EVERYTHING'S CHANGED D. COOK, W. WILSON (R. MCDONALD, P. NELSON, L. BOONE)	◆ LONESTAR BNA ALBUM CUT	2
26	26	29	9	HOLD ON TO ME C. PETOCZ, J. M. MONTGOMERY (B. DALY, W. RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84197	26
27	32	44	4	WRONG NIGHT D. MALLOY, R. MCENTIRE (J. LEO, R. BOWLES)	REBA (V) MCA NASHVILLE 72075	27
28	28	34	6	UNBELIEVABLE M. D. CLUTE, DIAMOND RIO (A. ANDERSON, J. STEELE)	◆ DIAMOND RIO (V) ARISTA NASHVILLE 13138	28
29	29	27	29	I'M ALRIGHT B. GALLIMORE, T. MCGRAW (P. VASSAR)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
30	30	32	15	IF I LOST YOU B. J. WALKER, JR., T. TRITT (T. TRITT, S. HARRIS)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17152	30
31	27	16	16	YOU MOVE ME A. REYNOLDS (G. KENNEDY, P. PETTIS)	GARTH BROOKS CAPITOL ALBUM CUT	3
32	31	17	20	FOREVER LOVE D. MALLOY, R. MCENTIRE (L. HENGBER, D. BRYANT, S. RUSS)	◆ REBA (V) MCA NASHVILLE 72062	4
33	38	40	10	NO PLACE THAT FAR N. WILSON, B. CANNON (S. EVANS, T. SHAPIRO, T. MARTIN)	◆ SARA EVANS (C) (D) (V) RCA 65584	33
34	34	38	15	GUILTY C. FARREN (B. WARREN, B. WARREN, D. BERG)	◆ THE WARREN BROTHERS (C) (D) (V) BNA 65552	34
35	37	39	11	BY THE BOOK R. E. ORRALL, J. LEO (M. PETERSON, R. E. ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	35
36	36	42	7	FLY (THE ANGEL SONG) T. HASELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, R. M. BOURKE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17131/REPRISE	36
37	35	36	19	I'LL GO ON LOVING YOU K. STEGALL (K. KANE)	◆ ALAN JACKSON (V) ARISTA NASHVILLE 13135	3
38	40	45	6	BUSY MAN J. KELTON, K. STEGALL (B. REGAN, G. TERENCE)	◆ BILLY RAY CYRUS (V) MERCURY 566582	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	33	37	9	KINDLY KEEP IT COUNTRY T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 72072	33
40	41	41	13	A BITTER END B. CHANCEY, C. YOUNG (D. DODD, K. BEARD)	◆ DERYL DODD (C) (D) COLUMBIA 79013	40
41	46	75	3	I DON'T WANT TO MISS A THING M. WRIGHT (D. WARREN)	MARK CHESNUTT DECCA ALBUM CUT	41
42	43	46	10	TAKE ME D. HUFF (S. SMITH, B. DIPIERO)	◆ LARI WHITE LYRIC STREET ALBUM CUT	42
43	45	48	7	SOMEbody'S OUT THERE WATCHING T. HASELDEN, R. ZAVITSON (R. LERNER, F. GOLDE, S. BOOKER)	◆ THE KINLEYS (C) (D) EPIC 79064	43
44	44	43	19	NOTHIN' NEW UNDER THE MOON W. C. RIMES (R. BOWLES, T. SHAPIRO, J. LEO)	LEANN RIMES CURB ALBUM CUT/MCG	10
45	47	47	8	EVERY LITTLE WHISPER S. WARINER (B. KIRSCH, S. WARINER)	STEVE WARINER CAPITOL ALBUM CUT	45
46	42	33	12	WHERE YOUR ROAD LEADS A. REYNOLDS (V. SHAW, D. CHILD)	◆ TRISHA YEARWOOD (DUET WITH GARTH BROOKS) (V) MCA NASHVILLE 72070	18
47	49	51	9	ONE DAY LEFT TO LIVE K. STEGALL (D. DILLON, R. BOUDREAU, J. NORTHROP)	◆ SAMMY KERSHAW (C) (D) (V) MERCURY 566052	47
48	48	50	11	SOMETHING TO THINK ABOUT P. MCMACKIN (T. MARTIN, T. NICHOLS)	DAVID KERSH CURB ALBUM CUT	46
49	52	53	12	WINE INTO WATER G. NICHOLSON, T. GRAHAM BROWN (T. G. BROWN, B. BURCH, T. HEWITT)	◆ T. GRAHAM BROWN INTERSOND ALBUM CUT	49
50	51	52	6	I'M YOURS J. STROUD, J. KING (P. COLEMAN, C. D. JOHNSON)	◆ LINDA DAVIS (C) (D) DREAMWORKS 59015	50
51	39	28	17	I WILL STAND B. CANNON, N. WILSON (M. GERMINO, C. BEATHARD)	KENNY CHESNEY (C) (D) (V) BNA 65570	27
52	53	56	10	SLOW DOWN J. CRUTCHFIELD, K. LEHNING (M. NESLER, T. MARTIN)	◆ MARK NESLER ASYLUM ALBUM CUT	52
53	54	55	8	WHEN I GROW UP L. PENDERGRASS, J. SCHERER (T. MARTIN, C. SWEAT)	◆ CLINT DANIELS (V) ARISTA NASHVILLE 13137	53
54	56	57	5	ORDINARY LIFE N. WILSON, B. CANNON (B. BAKER, C. HARRINGTON)	◆ CHAD BROCK (C) (D) (V) WARNER BROS. 17136	54
55	70	—	2	POWERFUL THING T. BROWN, T. YEARWOOD (A. ANDERSON, S. VAUGHN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72082	55
56	50	49	14	STRAIGHT TEQUILA C. HOWARD, A. SMITH (D. STAFFORD, J. HARGROVE)	◆ TRINI TRIGGS (C) (D) (V) CURB 73066/MCG	47
57	60	—	2	THESE ARMS OF MINE W. C. RIMES (J. TWEEL, G. THOMPSON)	LEANN RIMES CURB ALBUM CUT/MCG	57
58	59	66	4	I'LL TAKE TODAY M. WRIGHT, B. HILL (K. M. ROBBINS, W. ROBINSON)	◆ GARY ALLAN (V) DECCA 72079	58
59	57	61	3	SHORTENIN' BREAD S. RIPLEY, W. RICHMOND (W. RICHMOND, S. RIPLEY, C. VAN BEEK, D. KEESEE)	◆ THE TRACTORS (V) ARISTA NASHVILLE 13147	57
60	58	62	5	I WON'T LIE N. WILSON, B. TANKERSLEY (B. BOUTON, H. LINDSEY)	◆ SHANNON BROWN (C) (D) (V) ARISTA NASHVILLE 13144	58
61	73	73	4	DRIVE ME WILD M. A. MILLER, M. MCANALLY (M. A. MILLER, G. HUBBARD, M. LAWLER)	SAWYER BROWN CURB ALBUM CUT	61
62	72	67	3	CAN'T STOP THINKIN' 'BOUT THAT R. CHANCEY, B. CHANCEY (M. DODSON, D. DRAKE, S. MULLINS)	RICOCHET COLUMBIA ALBUM CUT	62
Hot Shot Debut						
63	NEW	—	1	TEARIN' IT UP (AND BURNIN' IT DOWN) A. REYNOLDS (K. BLAZY, K. WILLIAMS, G. BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT	63
64	71	—	2	TOUCHDOWN TENNESSEE K. CHESNEY, C. BRADLEY (D. DILLON, K. CHESNEY)	KENNY CHESNEY BNA ALBUM CUT	64
65	NEW	—	1	WILD AS THE WIND A. REYNOLDS (P. WASSER, C. J. QUARTO)	GARTH BROOKS (DUET WITH TRISHA YEARWOOD) CAPITOL ALBUM CUT	65
66	63	60	17	LOOSEN UP MY STRINGS C. BLACK, J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 65585	12
67	62	63	8	I'M A COWBOY D. GRAU (B. ENGVALL, A. BAKER)	◆ BILL ENGVALL WARNER BROS. ALBUM CUT	60
68	NEW	—	1	FREEDOM J. STROUD, WYNONNA (L. ARMOR, B. HULL)	WYNONNA CURB/UNIVERSAL ALBUM CUT/DREAMWORKS	68
69	61	69	5	I WALK THE LINE REVISITED R. CROWELL (R. CROWELL, J. CASH)	RODNEY CROWELL WITH JOHNNY CASH (C) (D) (V) REPRISE 17149	61
70	NEW	—	1	KEEPIN' UP D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER, R. ROGERS)	ALABAMA RCA ALBUM CUT	70
71	67	59	4	LEAVE MY MAMA OUT OF THIS P. DAVIS, E. SEAY (M. HOLMES, K. BLAZY, W. KIMES)	MONTY HOLMES BANG II ALBUM CUT	59
72	65	—	2	BEHIND CLOSED DOORS J. SLATE, J. DIFFIE (K. O'DELL)	◆ JOE DIFFIE EPIC ALBUM CUT	65
73	66	71	3	THE BIG ONE B. BECKETT, P. GREENE (J. JIMS, P. MATTHEWS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	66
74	55	54	7	TICKET OUT OF KANSAS G. FUNDIS, R. METHVIN (T. SILLERS)	◆ JENNY SIMPSON (C) (D) (V) MERCURY 566476	54
75	69	74	4	YOU HAVEN'T LEFT ME YET T. BROWN, G. STRAIT (D. H. OGLESBY, K. ROBBINS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	69

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.

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	1	1	38	THIS KISS ● WARNER BROS. 17247	FAITH HILL
2	2	2	22	26 CENTS GIANT 17197/WARNER BROS.	THE WILKINSONS
3	4	4	39	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
4	8	20	3	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
5	3	3	11	FOR YOU I WILL LYRIC STREET 164023/HOLLYWOOD	AARON TIPPIN
6	5	5	10	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
7	9	10	11	I WILL STAND BNA 65570/RLG	KENNY CHESNEY
8	6	9	11	SOMEONE YOU USED TO KNOW EPIC 79011/SONY	COLLIN RAYE
9	10	6	34	COMMITMENT ● CURB 73055	LEANN RIMES
10	11	8	12	A LITTLE PAST LITTLE ROCK DECCA 72068/MCA NASHVILLE	LEE ANN WOMACK
11	13	12	5	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
12	12	11	77	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
13	7	7	16	WIDE OPEN SPACES MONUMENT 79003/SONY	DIXIE CHICKS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	13	7	THERE YOU HAVE IT ARISTA NASHVILLE 13134	BLACKHAWK
15	16	21	4	GUILTY BNA 65552/RLG	THE WARREN BROTHERS
16	15	23	3	NO PLACE THAT FAR RCA 65584/RLG	SARA EVANS
17	19	14	28	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
18	17	19	19	COVER YOU IN KISSES ATLANTIC 84157/AG	JOHN MICHAEL MONTGOMERY
19	18	16	13	WRONG AGAIN/HAPPY GIRL RCA 65456/RLG	MARTINA MCBRIDE
20	21	18	5	STRAIGHT TEQUILA CURB 73066	TRINI TRIGGS
21	NEW	—	1	A BITTER END COLUMBIA 79013/SONY	DERYL DODD
22	RE-ENTRY	—	7	YOU'RE BEGINNING TO GET TO ME GIANT 17158/WARNER BROS.	CLAY WALKER
23	25	22	33	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
24	23	15	19	THE HOLE DREAMWORKS 59010/GEFFEN	RANDY TRAVIS
25	RE-ENTRY	—	21	I SAID A PRAYER ARISTA NASHVILLE 13125	PAM TILLIS

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

COUNTRY CORNER



by Wade Jessen

WELL, ALRIGHTY THEN: Opening with double Hot Shot Debut honors atop Top Country Albums and The Billboard 200, **Garth Brooks'** "Double Live" scans an overwhelming 1,085,000 units to break not one but two historic sales records (see Between the Bullets, page 128).

"Double Live," which contains live tracks culled from concert performances (some of which were studio-enhanced for the new collection), has been the focus of an ambitious marketing scheme wherein Capitol laid plans to scan a million units during the first day at retail. That mammoth plan was revealed exclusively in the Oct. 24 Billboard, and it included three TV specials on NBC, a closed-circuit performance beamed to 2,400 Wal-Mart stores on Nov. 17, and an appearance on "The Tonight Show With Jay Leno" the night before.

Although not announced in the aforementioned Billboard article, the intrepidly daring marketing plan called for a chart-topping debut on Hot Country Singles & Tracks with "It's Your Song," the lead single from "Double Live." That track entered at No. 33 in the Nov. 14 issue, vaulted 33-10 in the Nov. 21 issue, inched 10-9 last issue, and dips 9-10 this issue. While airplay is detected at each of our 163 monitored stations, "It's Your Song" finishes with 4,095 plays, down 82 spins. Despite the song's spin slump, with all the hoopla over the massive sales figure it may be unwise to prematurely dismiss this song.

Concurrently, two other eligible tracks from "Double Live" enter Hot Country Singles & Tracks. With 146 plays, "Tearin' It Up (And Burnin' It Down)" pops on with the Hot Shot Debut purse at No. 63, while "Wild As The Wind" (a duet with **Trisha Yearwood**) enters at No. 65 with 120 spins. All other tracks from "Double Live" are deemed ineligible to chart because they are considered alternate versions of studio originals that have spent the maximum number of weeks allowable on that chart (see legend below chart, page 72).

AND HE ENCORES: With approximately 20,000 scans, **Garth Brooks** captures our percentage-based Pacesetter trophy with "The Limited Series," which gains 70% to rise 17-11 on Top Country Albums and rises 143-104 on the big chart.

Meanwhile, Greatest Gainer roses are handed to "Touched By An Angel: The Album" (550 Music/Epic), which scans 110,000 units, up more than 92,000 scans. Aside from spots promoting the set during the CBS show, several artists who are included on the soundtrack will make appearances on the show during the season. **Wynonna** appeared and performed on the Nov. 14 show, while another country act, **the Kinleys**, will be featured in an upcoming episode.

Speaking of the Kinleys, the "Touched By An Angel" set also benefits from increased video and radio exposure for the Kinley twins' "Somebody's Out There Watching" (Epic), the lead single from "Touched." With more than 5 million audience impressions, that track rises 43-45 on Hot Country Singles & Tracks, up 183 plays. The single is airing on 100 monitored country stations, with new airplay detected at 12 of those signals.

Earle, Williams Lead Nashville Music Assn. Noms

BY CHET FLIPPO

NASHVILLE—With three nominations each, Steve Earle and Lucinda Williams led all nominees for the 1999 Nashville Music Assn. Awards.

More than 200 artists are nominated for the awards, to be presented Feb. 10 at the Tennessee Performing Arts Center's Andrew Jackson Hall.

Those who received two nominations each were Jim Lauderdale, Vince Gill, Emmylou Harris, Michael W. Smith, Edgar Meyer, Nichole Nordeman, and the late Rich Mullins & A ragamuffin Band.

The Nashville Music Awards were begun in 1994 by Leadership Music to spotlight all genres of music active in the Middle Tennessee area, ranging from classical to country, rap to blues, bluegrass to folk, Christian to rock, and gospel to roots. Benefits from the awards show go to music-related area charities.

A listing of acts whose albums are nominated follows.

Roots music: Paul Burch & the WPA Ballclub, Steve Earle, Duane Jarvis, Lonesome Bob, Lucinda Williams.

Bluegrass: Eddie & Martha Adcock, John Hartford, Bobby Hicks, Nashville Bluegrass Band, Ricky Skaggs & Kentucky Thunder.

Blues: Big Al & the Heavyweights, Aashid Himons, Johnny Jones, Delbert McClinton, Rick Vito.

Children's music: Bob Howard, Rachel Sumner, the Animal Band, Barbara Bailey Hutchinson, Wendy Whitten & Rick Florian.

Classical: Butch Baldassari & John Mock, Enid Katahn, Edgar Meyer/Emerson String Quartet, Nashville Mandolin Ensemble, Classical Brass.

Christian: Rich Mullins & A ragamuffin Band, Newsboys, Nichole Nordeman, Chris Rice, Michelle Tumes.

Country: Vince Gill, Faith Hill, Alan Jackson, Jim Lauderdale, Randy Scruggs.

Folk: Kate Campbell, Nanci Grif-

fith, Riders In the Sky, Greg Trooper, Gillian Welch.

Independent: Emmylou Harris, lambchop, Ceili Rain, Kirby Shelstad, Tommy Womack, various artists (for the album "Nashpop").

Instrumental: DeFord Bailey, Craig Duncan & Jo-El Sonnier, David Grier, Phil Keagy, Brent Mason.

Jazz: Beegie Adair Trio, Alison Brown Quartet, Bela Fleck & the Flecktones, Schvilkus, Antoine Silverman.

Pop: Dez Dickerson, Josh Rouse, Sixpence None The Richer, the Evinrudes, the Mavericks.

Rap: Big Lou, Blow Pop, Playa G,

Untouchables, Utopia State.

Reissue: "Ernie's Record Mart," "From Where I Stand: The Black Experience In Country Music," "Tennessee Plowboy: Eddy Arnold," "The Complete Hank Williams," "Y'all Come: The Essential Jim & Jesse."

R&B: Bo, Max Carl & Big Dance, the Guy Smiley Blues Exchange, BeBe Winans, CeCe Winans.

Rock: Bare Jr., Wes Cunningham, Iodine, Matthew Ryan, Screamin' Cheetah Wheelies.

Traditional gospel: Bobby Super & New Life with the Nashville Super Choir, the Cathedrals, the Steeles.

(Continued on page 79)

RICKY SKAGGS LAUNCHES CEILI LABEL

(Continued from page 69)

led by Krauss and the response of book/music accounts and even the rackjobbers. "The timing couldn't be better with Ricky coming into the mix with his label," says Smith. "He provides the muscle to take bluegrass to the next level, not only for himself, but for the artists on his label. There will be a coattail effect for the genre, and we're championing at the bit for the January releases. The next 12 months will be unbelievable for bluegrass."

Skaggs says he's "fired up" by McCoury, the Whites, and the Gibson Brothers. "Hearing two brothers sing like that takes me back to me and

Keith Whitley when we were with Ralph Stanley," he says. "Here it is 25 years later, and we're doing something worthwhile that might mean something 30, 40 years down the road. I saw some young kids at IBMA—Sara and Sean Watkins and Chris Thile of Nickel Creek and the Bulla Family—and to be able to offer them a deal is great. To not worry about country radio playing this kind of music, but to just go in and create it, is a wonderful freedom that I haven't had—except maybe when I was first playing bluegrass, when we didn't depend on radio to play our music."



Touched By A Ranger. Country artists Lee Roy Parnell, John Anderson, and Mark Collie got the chance to play cowboy on the Nov. 21 episode of the CBS-TV show "Walker Texas Ranger." Shown, from left, are Anderson, show star Chuck Norris, Collie, and Parnell.

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

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

- 16 **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
- 72 **BEHIND CLOSED DOORS** (Warner House of Music, BMI) WBM
- 73 **THE BIG ONE** (Rites Of Passage, BMI)
- 40 **A BITTER END** (BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM
- 38 **BUSY MAN** (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM
- 35 **BY THE BOOK** (Warner-Tamerlane, BMI/EMI April, ASCAP/JKids, ASCAP) HL/WBM
- 62 **CAN'T STOP THINKIN' 'BOUT THAT** (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Killen-Turner, BMI/We're Brewin' Hits, BMI) HL
- 18 **DON'T LAUGH AT ME** (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 61 **DRIVE ME WILD** (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooler Moe, ASCAP)
- 45 **EVERY LITTLE WHISPER** (Hamstein Cumberland, BMI/KidJulie, BMI/Steve Wariner, BMI) WBM
- 25 **EVERYTHING'S CHANGED** (Five Cowboys, BMI/Sony/ATV Tree, BMI/Tenilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 36 **FLY (THE ANGEL SONG)** (Golden Phoenix, SOCAN/Kiayasongs, SOCAN/Rory Bourke, BMI) WBM
- 17 **FOR A LITTLE WHILE** (Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco,
- BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 32 **FOREVER LOVE** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Starstruck Angel, BMI/Missoula, BMI) HL
- 12 **FOR YOU I WILL** (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
- 68 **FREEDOM** (Leigharm, ASCAP/BMG, ASCAP/Brass Heart, BMI)
- 21 **GETCHA SOME** (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
- 34 **GUILTY** (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL
- 26 **HOLD ON TO ME** (Reynsong, BMI/Bayou Boy, BMI) HL
- 24 **HONEY I'M HOME** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 19 **HOW DO YOU FALL IN LOVE** (Maypop, BMI/Wildcountry, BMI) WBM
- 14 **HOW DO YOU SLEEP AT NIGHT** (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings, SESAC) HL/WBM
- 5 **HUSBANDS AND WIVES** (Sony/ATV Tree, BMI) HL
- 41 **I DON'T WANT TO MISS A THING** (Realsongs, ASCAP) WBM
- 30 **IF I LOST YOU** (Post Oak, BMI/Edisto, ASCAP) HL
- 37 **I'LL GO ON LOVING YOU** (Spur 66, SESAC/Moraine, SESAC/Little Duck, SESAC)
- 58 **I'LL TAKE TODAY** (Seven Summits, BMI/Will Robinsons, BMI/Irving, BMI) HL/WBM
- 67 **I'M A COWBOY** (Twin Spurs, BMI/Muy Bueno, BMI/Blind Sparrow, BMI)

- 29 **I'M ALRIGHT** (EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 50 **I'M YOURS** (Gravitron, SESAC/Blakemore Avenue, ASCAP/Full Keel, ASCAP) WBM
- 1 **IT MUST BE LOVE** (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM
- 10 **IT'S YOUR SONG** (Gooby, BMI/Pan For Gold, BMI/Copyright Management, BMI)
- 69 **I WALK THE LINE REVISITED** (Sony/ATV Tunes, ASCAP/House Of Cash, BMI/Bug, BMI) HL
- 51 **I WILL STAND** (Scarlett Sister, ASCAP/Still Working For The Woman, ASCAP/Sweet Two O Five, BMI/Frankly Scarlett, BMI/First And Goal, BMI)
- 60 **I WON'T LIE** (EMI April, ASCAP/Pedalhead, ASCAP/Famous, ASCAP) HL
- 70 **KEEPIN' UP** (Maypop, BMI/Wildcountry, BMI/Route Six, BMI)
- 39 **KINDLY KEEP IT COUNTRY** (Viny Mae, BMI) WBM
- 71 **LEAVE MY MAMA OUT OF THIS** (Blue Lake, BMI/Terrace, BMI/Split & Shoelace, BMI/In The Air, BMI/A Hard Day's Write, BMI/Careers-BMG, BMI/Mama's Blessing, ASCAP) HL
- 2 **LET ME LET GO** (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) HL/WBM
- 4 **A LITTLE PAST LITTLE ROCK** (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM
- 66 **LOOSEN UP MY STRINGS** (Blackened, BMI) WBM
- 33 **NO PLACE THAT FAR** (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
- 44 **NOTHIN' NEW UNDER THE MOON** (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Wildcountry, BMI/Mike Curb, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) HL/WBM
- 47 **ONE DAY LEFT TO LIVE** (Acuff-Rose, BMI/That's A Smash, BMI/Mike Curb, BMI/CPN, ASCAP) WBM
- 54 **ORDINARY LIFE** (McSpadden-Smith, BMI/Magnolia Hill, ASCAP)
- 55 **POWERFUL THING** (Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL
- 9 **RIGHT ON THE MONEY** (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 59 **SHORTENIN' BREAD** (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquapin, BMI/CVB, BMI/Atlantic Meridian, BMI) WBM
- 52 **SLOW DOWN** (Glitterfish, BMI/Buna Boy, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM
- 43 **SOMEBODY'S OUT THERE WATCHING** (Warner-Tamerlane, BMI/Packalesia, BMI/Nomad-Noman, BMI/Franne Golde, BMI/Windswep 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
- 20 **SPIRIT OF A BOY, WISDOM OF A MAN** (WB, ASCAP/Big Tractor, ASCAP/War Bride, ASCAP) WBM
- 23 **STAND BESIDE ME** (Hamstein Cumberland, BMI) WBM
- 56 **STRAIGHT TEQUILA** (Top Brass, ASCAP/Penny Annie, BMI/House Of Penny, BMI/Copperfield, BMI)
- 42 **TAKE ME** (EMI Blackwood, BMI/Singles Only, BMI/Sony/ATV Tree, BMI) HL
- 63 **TEARIN' IT UP (AND BURNIN' IT DOWN)** (Careers-BMG, BMI/A Hard Day's Write, BMI/Kim Williams, ASCAP/Sony/ATV Cross Keys, ASCAP/Major Bob, ASCAP/No Fences, ASCAP)
- 15 **THERE YOU HAVE IT** (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
- 57 **THESE ARMS OF MINE** (Curbosongs, ASCAP/Kinetic Diamond II, ASCAP/Emilaur, BMI)
- 74 **TICKET OUT OF KANSAS** (Tom Collins, BMI) WBM
- 64 **TOUCHDOWN TENNESSEE** (Acuff-Rose, BMI) WBM
- 28 **UNBELIEVABLE** (Mighty Nice, BMI/Al Andersongs, BMI/Longitude, BMI/My Life's Work, BMI) HL/WBM
- 8 **WE REALLY SHOULDN'T BE DOING THIS** (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
- 53 **WHEN I GROW UP** (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM
- 22 **WHERE THE GREEN GRASS GROWS** (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 46 **WHERE YOUR ROAD LEADS** (EMI April, ASCAP/Desmole, ASCAP/Manor House, ASCAP/BMG, ASCAP) HL
- 3 **WIDE OPEN SPACES** (Pie-Eyed Groobee, BMI/Groobee, BMI)
- 65 **WILD AS THE WIND** (Uncle Pete, BMI/Foreshadow, BMI)
- 49 **WINE INTO WATER** (EMI Blackwood, BMI/River Of Time, BMI/Burch Brothers, BMI/Ted Hewitt, ASCAP) HL
- 13 **WRONG AGAIN** (Still Working For The Man, BMI/Dyad, BMI)
- 27 **WRONG NIGHT** (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM
- 75 **YOU HAVEN'T LEFT ME YET** (Irving, BMI/Cotter Bay, BMI/Neon Sky, ASCAP) WBM
- 31 **YOU MOVE ME** (PolyGram International, ASCAP/Piercephittions, 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
- 7 **YOU'RE EASY ON THE EYES** (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/PolyGram International, ASCAP/Terr-OOG, ASCAP) HL/WBM

WEA Latina Launches Mexican Imprint

WEA LATINA BOWS MEX IMPRINT: WEA Latina has formed a regional Mexican label called WEA Mex.

According to WEA Latina VP/GM **George Zamora**, WEA Mex will begin operations in January or February.

Heading the imprint, says Zamora, will be **Miguel Trujillo**, who has been appointed label director. Trujillo formerly was WEA Latina's national promotion director.

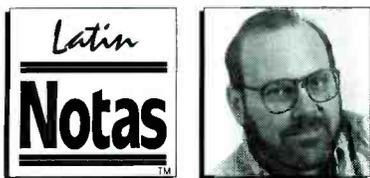
Zamora says WEA Mex's initial slate of product will come from Warner Mexico's Monterrey-based label MCM, whose product was licensed to Fonovisa until November.

Among the artists signed to MCM's regional Mexican-heavy roster are **Banda Machos**, **Caballo Dorado**, and **Los Tigrillos**. Zamora says that WEA Mex eventually will become a self-contained label.

Calling the Mexican market the largest sector in the U.S. Latino record industry, Zamora says the absence of a regional Mexican imprint was "the only leg that was missing" from WEA Latina's artist profile.

WEA Mex's first scheduled release, set for the first quarter, will be from Los Tigrillos.

PONDERING SHAKIRA'S ANGLO CROSSOVER: White-hot singer/songwriter **Shakira** is scheduled to go into the studio in January to cut an English-language version of "Dónde Están Los Ladrones?," her hit Sony Discos title that reached No.



by John Lannert

1 on The Billboard Latin 50 last issue.

Producing the English-language disc will be **Emilio Estefan Jr.**, who also is Shakira's manager. The album is slated to be released on Columbia in the first quarter.

Word has it that Sony Music Entertainment president/CEO **Thomas D. Mottola** wants to drop Shakira's album as quickly as possible. Mottola's eagerness to ship Shakira's album does raise the question, How is Sony going to market and promote all the other Latino acts on its affiliated labels?

Product is reportedly expected next year from **Ricky Martin**, **Marc Anthony**, **Jennifer Lopez**, **Jon Secada**, **DLG**, **Julio Iglesias**, and his son **Julio José**.

In any case, it should come as no surprise that Sony is moving toward *una dirección más* Latina. Estefan has mentioned in interviews that Mottola is a longtime fan of Latino sounds.

In fact, a fictional account (one would guess) of Mottola's amorous travails rated a mention in the 1976 chestnut "Cherchez La Femme," recorded by the immortal, Latin-tinged swing ensemble **Dr. Buzard's Original Savannah Band**.

Shakira's label bow surely will not make references to Mottola's love life. However, Estefan's superstar wife, **Gloria**, will be doing many of the English translations, included "Blinded, Speechless," the English-language counterpart to Shakira's No. 1 "Ciega Sordomuda."

LATINOS EN VIVO: October was a hot concert month for Mexican superstar acts **Juan Gabriel** and **Maná** and Puerto Rican idol **Ricky Martin** as their shows reached the top 10 of Amusement Business's Boxscore listings.

Maná's two sellout performances at Los Angeles' 6,200-seat Greek Theatre grossed \$555,325, good enough for sixth place in the Boxscore published in the Nov. 7 issue of Billboard.

The Nederlander Organization promoted the pair of shows for the WEA Latina act from Mexico. Ticket prices ranged from \$33.25 to \$56.25.

Landing at No. 10 in the Boxscore in the same issue of Billboard was Sony Discos' **Martin**, who grossed \$446,805 from his sold-out Oct. 24 show at Arrowhead Pond in Anaheim, Calif. In attendance were 10,745 people, who paid from \$30 to \$55 to see Martin. Nederlander also promoted Martin's performance.

Juan Gabriel reached second place (Continued on next page)

LATIN TRACKS A-Z

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

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Hot Latin Tracks™



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

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.

Artists & Music

NOTAS

(Continued from preceding page)

in the Boxscore in the Nov. 14 Billboard with four sellout concerts at the 6,000-seat Universal Amphitheatre in Universal City, Calif.

The Ariola/BMG icon from Mexico grossed \$1,361,798 from the quartet of shows that took place Oct. 16, 17, 18, and 23. Promoting the shows was Universal Concerts. Ticket prices ranged from (gulp) \$53.50 to \$128.50.

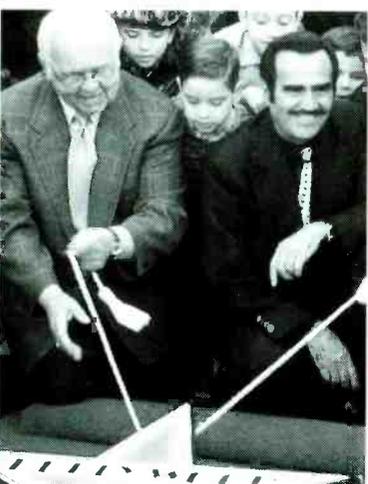
STATESIDE BRIEFS: *Felicidades a Juan González*, who has been named the American League's most valuable player (MVP). The Puerto Rican slugger, who plays for the Texas Rangers, is the fiancé of WEA Latina star *Olga Tañón*. Completing the first all-Latino sweep of Major League Baseball's MVP awards is Dominican home-run star *Sammy Sosa*, the Chicago Cubs outfielder who won the National League's MVP honor. No word yet if either baseball player will be cutting a tropical album.

On Sunday (29) at Fiesta Promenade in Miami Beach, more than a dozen rock acts will be performing a show where the Red Cross will be accepting donations for those affected by Hurricane Mitch. Among the artists slated to appear at the daylong event, dubbed Latin Rock Live, are Caimán's *Patricia Loiza*, who performed earlier this year at Billboard's ninth annual International Latin Music Conference; BMG's *Pastilla*; and Grita's *Volumen Cero*. The event is being produced by *Ricardo Farías*.

Los Prisioneros, *Los Divididos*, *Cuca*, and *Las 15 Letras* are slated to perform at the fourth annual Reti-la Rock Awards, which is set to take place Dec. 11 at L.A.'s Grand Olympic Auditorium.

Also on Dec. 11, EMI Latin heart-throb *Carlos Ponce* will be appearing in an episode of the WB's TV show "7th Heaven."

MTV Networks Latin America has appointed *Adriana Medici* account manager of affiliates sales for the southern cone. She was affiliate sales representative of the Weather Channel Latin America.



Una Estrella Para Vicente. Sony Discos artist Vicente Fernández received his star on the Hollywood Walk of Fame Nov. 11 during a ceremony attended by an estimated 4,000 people. Pictured kneeling, from left, are Johnny Grand, honorary mayor of Hollywood, and Fernández.



Cerati Signs On The Dotted Line. Gustavo Cerati, former front man of Argentina's revered rock group Soda Stéreo, recently inked a deal with BMG Argentina. Shown, from left, are Carlos San Martín, president of BMG Argentina; Cerati; Afo Verde, director of A&R for BMG Argentina; and Daniel Kon, Cerati's manager.

Zaccai Curtis has won first prize and *Luis Irizarry* has won second prize in the ninth annual Charlie Palmieri Memorial Piano Scholarship Competition. Curtis and Irizarry will study Latin music disciplines at the New York-based Harbor Conservatory for the Performing Arts. The Charlie Palmieri Memorial Piano Scholarship was established by *Tito Puente* to further the Latin music style of *Palmieri*, an esteemed pianist who died in 1988.

MEXICO NOTAS: On Dec. 14, EMI's irreplaceable diva *Thalía* will start taping her new *telenovela* "Ros-alinda." Produced by *Salvador Mejía*, the soap opera is slated to air in the first quarter on Spanish TV network Televisa.

For *Fey's* latest album, "El Color De Los Sueños," her label, Sony Mexico, has released the album in four 3D packages, each using a different color. In addition, the new look of the fresh-faced songstress is rooted in Indian culture.

Verónica Castro, "la reina de las telenovelas," who recently departed Televisa, is now concentrating on her musical career. Castro, mother of BMG pop star *Cristian*, has signed with Sony. Her label bow, due in the first quarter, is a bolero and rhythmic pop disc to be produced by labelmate *Ana Gabriel*.

In a move to freshen the image of its Channel 9, Televisa has introduced a number of promotion spots featuring well-known recording artists who are singing jingles for the channel. The five acts participating in the project are Fonovisa's *Los Tigres Del Norte* and *Banda El Recodo*, PolyGram's *Grupo Limite*, EMI Latin's *Los Tucanes De Tijuana*, and Ariola/BMG's *Ilegales*. Channel 9 broadcasts Mexican-made movies, telenovela reruns, and talk shows.

PolyGram Mexico's pop/dance troupe *Kabah* recently went to Brazil to promote its latest album, "Esperanto," which will be released there in the first quarter.

DESDE ARGENTINA: EMI Argentina just dropped *Los Pericos'* "Mystic Love" on Nov. 15. The album includes a guest appearance by

Ratones Paranóicos front man *Juane* and a cover of a '70s classic by *Luis Alberto Spinetta* titled "Los Libros De La Buena Memoria." EMI Latin is expected to drop the disc in the U.S. next year.

Confirmed to perform in Buenos Aires in December are *KC & the Sunshine Band* (Saturday [5], Obras Stadium); *B.B. King* (Dec. 9, Gran Rex Theater); the *Monsters of Rock Festival* with *Iron Maiden*, *Soufly*, and *Helloween* (Dec. 12, Vélez Stadium); *Pimpinela* (Dec. 12, Luna Park Arena); *Lito Vitale* (Dec. 12-13, Teatro Coliseo); and *Charlie Zaa* (Dec. 16, Gran Rex Theater).

HAPPY TURKEY DAY: Due to an early Thanksgiving Day deadline, Chart Notes will not be published this issue.

CORRECTION: Contrary to an item in last issue's Latin Notas, the promoter of the Vive Latino concert was RAC Producciones.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City and Marcelo Fernández Bitar in Buenos Aires.



Posing For A Million. EMI Spain recording act Ella Baila Sola recently was given an award by EMI Spain and EMI International Latin for sales of 1 million units in Spain and Latin America of its eponymous debut. The presentation took place Sept. 28 in Buenos Aires at the launch of the pair's second EMI album, "E.B.S.," which has been released in the U.S. on EMI Latin.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
NO. 1/GREATEST GAINER					
1	1	9	SHAKIRA	SONY DISCOS 82746 HS	2 weeks at No. 1 DONDE ESTAN LOS LADRONES?
2	2	9	ENRIQUE IGLESIAS	FONOVISA 080002	COSAS DEL AMOR
3	3	4	OLGA TANON	WEA LATINA 25098 HS	TE ACORDARAS DE MI
4	4	7	JULIO IGLESIAS	COLUMBIA 69577	MY LIFE: THE GREATEST HITS
5	5	32	ELVIS CRESPO	SONY DISCOS 82634 HS	SUAVEMENTE
6	6	41	RICKY MARTIN	SONY DISCOS 82653	VUELVE
7	7	15	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
8	8	7	CHAYANNE	SONY DISCOS 82869 HS	ATADO A TU AMOR
HOT SHOT DEBUT					
9	NEW		LOS TUCANES DE TIJUANA	EMI LATIN 96599	LOS MAS BUSCADOS
10	9	3	LOS TEMERARIOS	FONOVISA 6078	15 EXITOS PARA SIEMPRE
11	11	59	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
12	10	51	ALEJANDRO SANZ	WEA LATINA 20281 HS	MAS
13	12	5	GRUPO LIMITE	RODVEN 559468/POLYGRAM LATINO HS	DE CORAZON AL CORAZON
14	14	61	ALEJANDRO FERNANDEZ	SONY DISCOS 82446 HS	ME ESTOY ENAMORANDO
15	18	21	VICENTE FERNANDEZ	SONY DISCOS 82713 HS	ENTRE EL AMOR Y YO
16	13	61	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478AG HS	BUENA VISTA SOCIAL CLUB
17	17	24	CHARLIE ZAA	SONOLUX 82706/SONY DISCOS HS	UN SEGUNDO SENTIMIENTO
18	15	8	DI BLASIO	ARIOLA 61420/BMG LATIN	DESDE MEXICO
19	29	2	VARIOUS ARTISTS	J&N 82790/SONY DISCOS	MERENHITS '99
20	20	55	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
21	30	3	FEY	SONY DISCOS 82755	EL COLOR DE LOS SUENOS
22	21	8	FRANKIE NEGRON	WEACARIBE 24712/WEA LATINA	NO ME COMPARES
23	16	15	GIPSY KINGS	NONESUCH/ATLANTIC 79510/AG	CANTOS DE AMOR
24	47	2	GISSELLE	ARIOLA 62790/BMG LATIN	ATADA
25	25	12	TONO ROSARIO	WEACARIBE 24304/WEA LATINA HS	EXCLUSIVO
26	23	12	CONJUNTO PRIMAVERA	FONOVISA 9663	NECESITO DECIRTE
27	24	21	LOS TUCANES DE TIJUANA	EMI LATIN 93618 HS	AMOR PLATONICO
28	27	6	JOSE FELICIANO	RODVEN 559002/POLYGRAM LATINO	SEÑOR BOLERO
29	19	10	LOS SUPER SEVEN	RCA (NASHVILLE) 67689/BMG LATIN	LOS SUPER SEVEN
30	32	5	JULIO IGLESIAS	SONY DISCOS 82871	MI VIDA: GRANDES EXITOS
31	22	4	MICHAEL SALGADO	JOEY 82925/SONY DISCOS	PURO PUEBLO
32	41	11	BANDA ARKANGEL R-15	LUNA 8502/FONOVISA	AMOR DEL BUENO
33	NEW		BANDA MAGUEY	RCA 62928/BMG LATIN	EXITOS EN VIVO
34	35	15	LUIS MIGUEL	WEA LATINA 20845	TODOS LOS ROMANCES
35	28	13	FRANKIE RUIZ	RODVEN 557773/POLYGRAM LATINO HS	NACIMIENTO Y RECUERDOS
36	42	33	SELENA	EMI LATIN 94110	ANTHOLOGY
37	46	2	LOS TRIOS	PLATINO 9727/FONOVISA	AYER, HOY Y SIEMPRE... CON AMOR
38	45	32	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
39	31	23	OZOMATLI	ALMO SOUNDS 80020/INTERSCOPE HS	OZOMATLI
40	50	3	KARIS	EMD 62364/BMG LATIN	YO VOY POR TI
41	34	28	VICTOR MANUELLE	SONY DISCOS 82717 HS	IRONIAS
42	36	4	LAURA PAUSINI	WEA LATINA 24720	MI RESPUESTA
43	40	4	ALABINA	ASTOR PLACE 4014	THE ALBUM II
44	39	2	JENNIFER Y LOS JETZ	EMI LATIN 97994	MARIPOSA
45	37	10	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1775	CASAS DE MADERA
46	26	22	JARABE DE PALO	EMI LATIN 41762	LA FLACA
47	43	13	GRUPO BRYNDIS	DISA 95847/EMI LATIN	UN JUEGO DE AMOR
48	48	9	LOS MISMOS	EMI LATIN 98802	VEN A MI MUNDO
49	RE-ENTRY		LOS TEMERARIOS	FONOVISA 0515 HS	COMO TE RECUERDO
50	38	6	MILLY QUEZADA	SONY DISCOS 82593	VIVE

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 multivolume sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1998, Billboard/BPI Communications and SoundScan, Inc.

The best voice
The best guitarist
The best arrangements
The best mix
The best production
The best management
The best boleros

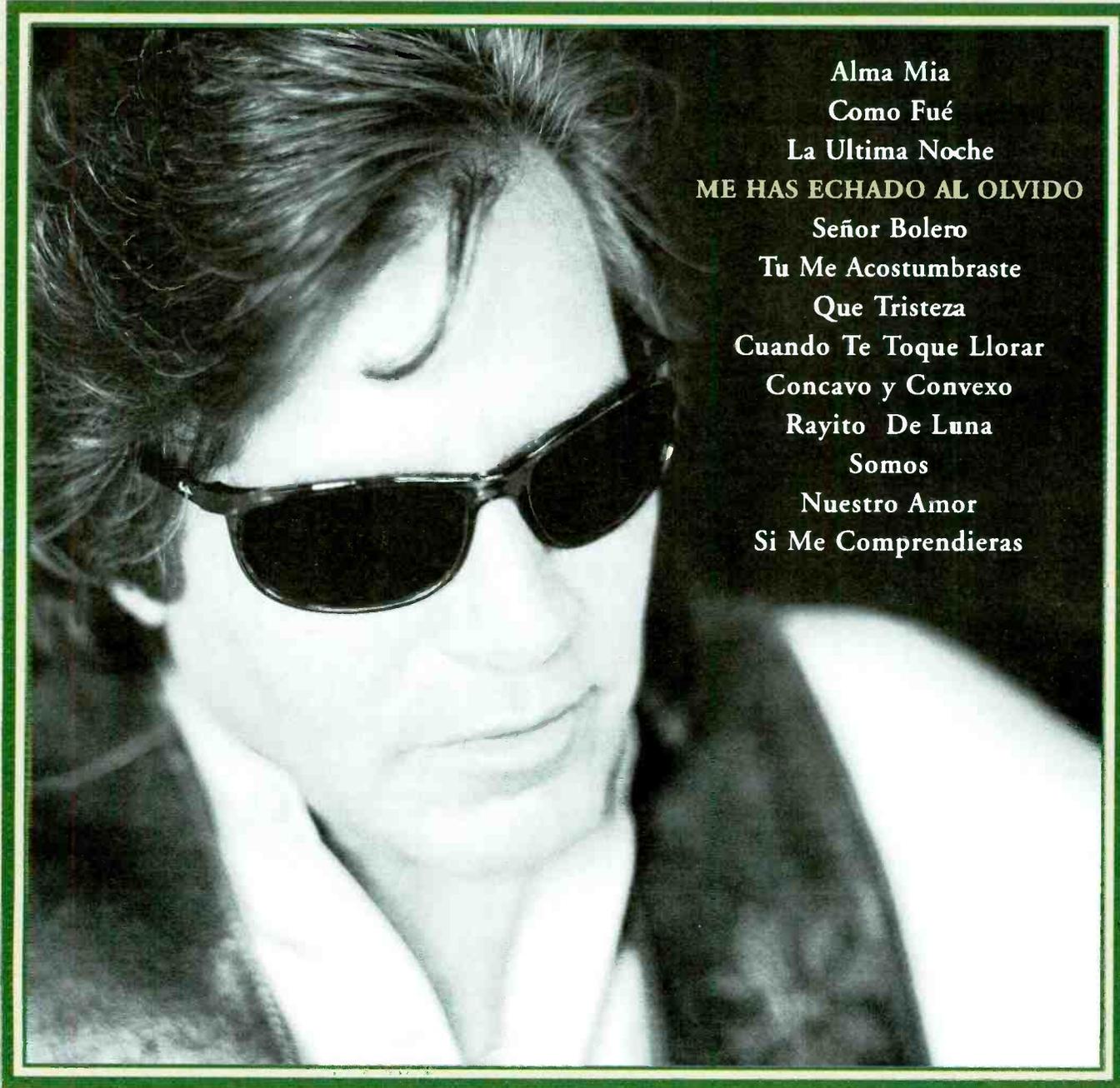
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Alma Mia
Como Fué
La Ultima Noche
ME HAS ECHADO AL OLVIDO
Señor Bolero
Tu Me Acostumbraste
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Cuando Te Toque Llorar
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Public Relations

d&a

584 Broadway, Suite 1201
New York, New York 10012 USA

Phone: (212) 966-4600 / Fax: (212) 966-5763

Top Gospel Albums™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			NO. 1	
1	1	8	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE	THE NU NATION PROJECT
2	NEW		SOUNDTRACK DREAMWORKS 50050/GEFFEN	THE PRINCE OF EGYPT—INSPIRATIONAL
3	2	19	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE	TRIN-I-TEE 5:7
4	3	2	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC	LIVE FROM THE POTTER'S HOUSE
5	4	31	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
6	5	79	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
7	10	7	CECE WINANS PIONEER 92810/AG	HIS GIFT
8	7	35	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
9	6	10	YOLANDA ADAMS VERITY 43123	SONGS FROM THE HEART
10	8	43	VARIOUS ARTISTS VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
11	11	4	TAKE 6 REPRISE 46795/WARNER BROS.	SO COOL
12	9	6	VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR TYSCOT/NEW LIFE 43117/VERITY	ANY DAY
13	16	21	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE	LOVE ALIVE V. 25TH ANNIVERSARY REUNION
14	17	104	SOUNDTRACK ARISTA 18951	THE PREACHER'S WIFE
15	13	13	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
16	15	17	PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR VERITY 43116	LIVE AT LOVE FELLOWSHIP TABERNACLE
17	21	13	VARIOUS ARTISTS CRYSTAL ROSE 20952	PURE GOSPEL — 10 TOP CHOIRS
18	20	3	VARIOUS ARTISTS VERITY 43121	THE REAL MEANING OF CHRISTMAS VOLUME 2
19	25	8	HOWARD SLIM HUNT & SUPREME ANGEL MAJESTIC 7005	OVER YONDER!
20	12	5	KIM BURRELL TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
21	14	55	KAREN CLARK-SHEARD ISLAND 524397	FINALLY KAREN
22	NEW		LOIS SNEAD BORN AGAIN 41020	SOMEBODY
23	19	13	DAWKINS & DAWKINS HARMONY 1696	FOCUS
24	18	6	KIRK WHALUM FEATURING GEORGE DUKE & PAUL JACKSON, JR. WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ
25	23	57	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY	STRENGTH
26	22	74	VICKIE WINANS CGI 161279	LIVE IN DETROIT
27	24	56	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
28	26	90	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
29	40	7	WHITFIELD COMPANY CRYSTAL ROSE 20953	STILL
30	34	4	REVEREND EDGAR L. VANN, JR. AND THE SECOND EBENEZER BAPTIST CHURCH SOUND OF GOSPEL 225	LIVE IN DETROIT
31	36	26	BOBBY JONES & NEW LIFE WITH THE NASHVILLE SUPER CHOIR GOSPO CENTRIC 90211/INTERSCOPE	JUST CHURCHIN'
32	29	11	VARIOUS ARTISTS INTEGRITY/WORD 69541/EPIC	WOMEN OF WORSHIP—GOSPEL
33	39	8	JOE SIMON RIPETE 2258	THE STORY MUST BE TOLD
34	RE-ENTRY		EDWIN HAWKINS WORLD CLASS GOSPEL 0003	LOVE IS THE ONLY WAY
35	33	23	COGIC INTERNATIONAL MASS CHOIR WORLD CLASS GOSPEL 5002	LEANING ON JESUS
36	RE-ENTRY		KEVIN MCFADDEN ATLANTA INT'L 10240	KEVIN MCFADDEN
37	NEW		KEITH JOHNSON & THE SPIRITUAL VOICES WORLD WIDE 2609	THROUGH THE STORM
38	31	27	PATRICK LOVE & THE A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE 20950	THE VISION
39	27	82	SHIRLEY CAESAR WORD 68003/EPIC	A MIRACLE IN HARLEM
40	32	9	THE CHRISTIANAIRES CGI 161419	STANDING ROOM ONLY — LIVE

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

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Artists & Music



by Lisa Collins

ON THE ROAD AGAIN: Kirk Franklin & the Nu Nation are preparing to hit the road with a self-titled tour set to kick off Dec. 26 in New Orleans. Ticket sales are already going strong for the 66-city tour, which will also feature *Trin-I-Tee 5:7* and *CeCe Winans* and is tentatively set to wind down in Tallahassee, Fla., in mid-April. Adding to the excitement is a TV special featuring the tour's talented lineup, with *Debbie Allen* as director/producer. The special is slated to tape Jan. 2 at the MCI Center in Washington, D.C. Negotiations with networks are under way. Not surprisingly, all three touring acts are featured on DreamWorks' inspirational "Prince Of Egypt" soundtrack, which is fast becoming one of the most-added releases by gospel programmers across the nation and features a who's who of gospel, including *Fred Hammond & Radical For Christ*, *Shirley Caesar*, *BeBe Winans*, *Take Six*, *de Talk*, and *Donnie McClurkin*. Meanwhile, McClurkin teams with his talented sisters—*Olivia*, *Andrea*, *Meryl*, *Carol*, and *Tanya*—on a new version of "The Hallelujah Chorus" (from *Handel's "Messiah"*) for a special radio-only single that was released Nov. 27. The track is part of a collection of songs from "The McClurkins" that is being slated

for release next year from Gospo Centric Records.

IN THE KNOW: Representatives from the various segments of the gospel music industry—including Gospel Music Assn. president *Frank Breeden*, Harmony Records GM *Raina Bundy*, Warner Gospel GM *Demetrius Alexander-Stewart*, Gospel Today publisher *Teresa Harris*, and *Jon Marcus*, executive director of the New York chapter of the National Academy of Recording Arts and Sciences—were on hand for a one-day regional conference Nov. 21 in New York, co-sponsored by the United Gospel Industry Council and ASCAP. More than 150 people turned out for the seminars, which focused on gospel marketing, retail, radio, sales, and distribution issues. The event was facilitated and organized by Verity Records executives *Carla Williams* and *Tara Griggs-Magee*. Artists in attendance included *James Hall* and *Nancey Jackson*.

ON THE WORD: Joining the new trend of evangelists releasing gospel albums is *Jackie McCullough*. Her much-anticipated debut release, "This Is For You, Lord"—featuring the *Family* (of *Kirk Franklin* fame) and *Lawrence Matthews*—had been scheduled for release earlier this year but is now sporting a February '99 release date. "The reason we delayed the release was because when it was finished, we felt it would be a much bigger record than we had anticipated, and we felt it needed its own space," says Gospo Centric CEO *Vicki Mack Lataillade*. "People will be seeing the Family in a new light. It's all-new songs with lyrics by McCullough with music by *Kevin Bond* [B-Rite VP of A&R]. Kevin got new textures and sounds out of the Family. We're really going to be putting everything behind it."



by Steve Graybow

RUNNING THE VOODOO DOWN: Miles Davis' "Bitches Brew" was already ahead of its time nearly 30 years ago, eerily foreshadowing musical forms that our ears are only now becoming attuned to.

While "Brew" initially caused purists to revile Davis for abandoning jazz tradition, the double-vinyl album has left an indelible mark upon our cultural landscape. As we move toward the millennium, it stands poised to make its mark upon a new generation of listeners.

Davis' still-potent concoction was culled from recordings made in August 1969 and February 1970. "At this point in time, Davis had stopped making albums and just made music," says *Steve Berkowitz*, Legacy's VP of A&R. "It was actually [producer] *Teo Macero* who put together the record that we now know as 'Bitches Brew.'"

"There is more music from those sessions, sections of which ended up on other Davis albums," Berkowitz continues. "But it is one body of work, because that's the way the musicians played it. Regardless of where the music ended up, or in what order it was made available to the public, it historically belongs together."

"The Complete Bitches Brew Sessions," released Nov. 24 on Legacy, brings together all of the music recorded at those groundbreaking dates. Included in the four-CD box is the original "Bitches Brew" album, preserved for historians in its familiar running order.

"We put the original album first, in its original context, so that the listener can hear 'Bitches Brew' as they know it," says Berkowitz. "The rest of the music is chronological, so that you can hear its development. Our goal was to reflect the reality of what happened at those sessions."

To create awareness for the box, Legacy serviced college radio, retail, and press with a CD single, featuring four Macero-edited "Bitches Brew" tracks. Interestingly, the under-three-minute versions of "Spanish Key" and "Miles Runs The Voodoo Down" originally appeared as the A- and B-sides of a commercially available 45. "Bitches Brew" had gone gold, which in 1970 was a huge plateau for any artist," says Berkowitz. "Miles was so visible that I imagine Columbia was hopping for radio airplay." (Berkowitz points out that the edits themselves are not on the boxed set, since they are essentially snippets of music already included.)

According to *Seth Rothstein*, Legacy's senior director of jazz marketing, "Bitches Brew" is "one of the first jazz projects to be worked in conjunction with Sony Music Distribution's urban force, who have been very successful in getting Davis stocked in smaller, urban mom-and-pop stores. Likewise, our college reps have been involved in our marketing plan from the beginning. They realize that 'Bitches Brew' is sort of the fount of everything that came after it. Hip-hop, trip-hop, sampling, looping—it all started here."

Legacy's ongoing Davis program involves the positioning of the late trumpeter as a cultural icon—and of the music as part of a collective entity of works, rather than individual albums.

"We have a metallic poster of Miles for retailers; he's sitting in front of his brownstone, wearing really funky duds, with big bulbous glasses. It simply says, 'Miles,'" says Rothstein, pointing out that Davis is not even holding a trumpet in the photo. "We also have custom CD bins, giving us permanent Miles Davis retail space."

Dave Dunn, jazz buyer for HMV's 72nd Street store in New York, reports that "there are always die-hard Miles fans who come in asking about upcoming product, and this is certainly no exception. 'Bitches Brew' came out when I was in high school; it was part of my musical vocabulary."

"At the same time, it appeals to a younger audience, and to young musicians, who are paying close attention to what came before their time. There is plenty of appeal to fans of funk and hip-hop," Dunn says.

Dunn notes that Davis is a staple for retailers to turn to when "someone comes in looking for a jazz artist to start their collection with."



DAVIS

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			◀ NO. 1 ▶	
1	3	3	SOUNDTRACK 550 MUSIC/MYRRH 5772/WORD	TOUCHED BY AN ANGEL: THE ALBUM
2	1	8	KIRK FRANKLIN GOSPO CENTRIC/INTERSCOPE 90241/WORD	THE NU NATION PROJECT
3	2	5	VARIOUS ARTISTS SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
4	4	8	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA SPARROW 7003B/MCA NASHVILLE	BREATH OF HEAVEN — A CHRISTMAS COLLECTION
5	NEW		SOUNDTRACK DREAMWORKS 50041/PROVIDENT	THE PRINCE OF EGYPT
6	5	6	MICHAEL W. SMITH REUNION 10015/PROVIDENT	CHRISTMASTIME
7	NEW		SOUNDTRACK DREAMWORKS 50050/PROVIDENT	THE PRINCE OF EGYPT—INSPIRATIONAL
8	6	9	DC TALK VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
9	NEW		SOUNDTRACK DREAMWORKS (NASHVILLE); 50045/PROVIDENT	THE PRINCE OF EGYPT—NASHVILLE
10	7	16	POINT OF GRACE WORD 5444	STEADY ON
11	12	9	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
12	10	21	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
13	8	19	TRIN-I-TEE 5:7 B-RITE 0072/WORD HS	TRIN-I-TEE 5:7
14	14	63	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
15	11	5	REBECCA ST. JAMES FOREFRONT 5189/CHORDANT HS	PRAY
16	9	2	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY 1319/WCD HS	LIVE FROM THE POTTER'S HOUSE
17	13	30	MICHAEL W. SMITH REUNION 10007/PROVIDENT	LIVE THE LIFE
18	16	25	JACI VELASQUEZ MYRRH 7026/WORD	JACI VELASQUEZ
19	23	6	BILL GAITHER & THE GAITHER VOCAL BAND SPRING HILL 5458/CHORDANT HS	STILL THE GREATEST STORY EVER TOLD
20	20	21	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH 7034/WORD HS	THE JESUS RECORD
21	15	6	VARIOUS ARTISTS TIME LIFE 80404/MADACY	SONGS 4 LIFE — RENEW YOUR HEART!
22	17	5	RAY BOLTZ WORD 5702 HS	HONOR AND GLORY
23	21	5	BURLAP TO CASHMERE SQUINT:A&M 5562/WORD HS	ANYBODY OUT THERE?
24	24	2	VARIOUS ARTISTS REUNION 10009/PROVIDENT	AWESOME GOD A TRIBUTE TO RICH MULLINS
25	22	6	KATHY TROCCOLI REUNION 10007/PROVIDENT HS	CORNER OF EDEN
26	27	47	AVALON SPARROW 1639/CHORDANT HS	A MAZE OF GRACE
27	35	2	FFH ESSENTIAL 10498/PROVIDENT	I WANT TO BE LIKE YOU
28	NEW		MICHAEL CARD MYRRH 5792/WORD HS	STARKINDLER: A CELTIC CONVERSATION ACROSS TIME
29	26	8	BOB CARLISLE BENSON/DIADEM 82312/PROVIDENT	STORIES FROM THE HEART
30	18	3	FIVE IRON FRENZY 5 MINUTE WALK/FOREFRONT 5216/CHORDANT HS	QUANTITY IS JOB 1 (EP)
31	37	3	CECE WINANS PIONEER/SPARROW 1674/CHORDANT	HIS GIFT
32	19	8	VARIOUS ARTISTS TIME LIFE 80403/MADACY	SONGS 4 LIFE — EMBRACE HIS GRACE!
33	28	55	VARIOUS ARTISTS ▲ SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
34	34	10	CHRIS RICE ROCKETTOWN 5310/WORD	PAST THE EDGES
35	31	57	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
36	30	43	CARMAN SPARROW 1640/CHORDANT	MISSION 3:16
37	29	17	THE W'S 5 MINUTE WALK/SARABELLUM 5204/CHORDANT HS	FOURTH FROM THE LAST
38	36	6	MICHAEL ENGLISH CURB 77939/WCD HS	GOSPEL
39	33	5	VARIOUS ARTISTS HILLSONG/INTEGRITY 1400/WORD	TOUCHING HEAVEN CHANGING EARTH
40	32	36	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE

HIGHER GROUND



by Deborah Evans Price

MOSELEY RESIGNS: Benson Records president **Jeff Moseley** has turned in his resignation to Provident Music Group president/CEO **Jim Van Hook**. "I decided not to continue as president of Benson upon completion of my contract," Moseley says of his departure, which will take place in late spring. "My personal mandate is to facilitate spreading the gospel in a culturally relevant way, and I just think it's time for me to look for new opportunities to do that. Did it spring out of any particular instance? No. It's something I've just been praying about for a long time, and at that particular moment in time, I just felt like this is the right thing for me to do."

As to why he gave several months' notice, Moseley says, "My contract called for me to make people aware of when I would leave within a certain time frame, and so I made that decision within that time frame."

Van Hook says that he and Moseley have a good relationship and that he wasn't expecting Moseley to make a change. "He really did catch me by surprise," says Van Hook. "We were having a meeting on an issue, and it wasn't a tense deal, I was just telling him something. The next day he had his resignation on my desk . . . It was a complete surprise to me and, I think, to our management team and staff here as well. The irony is nobody is mad about anything. We're getting along OK. His contract is set up in such a way, he has several more months to carry out, and he says he wants to do that."

Moseley maintains that he has no complaints against Provident but says he feels God calling him to move on. He has no specific plans and says his current priority is to concentrate on Benson releases due in early 1999, such as projects by **Russ Taff**, **Natalie Grant**, **A Cross Between**, and the multi-artist "Bridges" album, which will feature contemporary Christian artists performing duets with gospel acts. Among the pairings already lined up are **Taff** and **Anointed**, **Kathy Troccoli** and **Hezekiah Walker**, **Bob Carlisle** and **Take 6**, and **Sandi Patti** and **Daryl Coley**.

Van Hook says he has not yet decided on a successor for Moseley. An announcement will be forthcoming.

Z NEWS: For those of you who have been wondering what has been happening at Z Music Television, the good folks over there are alive and well and adding some interesting programming to their lineup. On Nov. 15, the 5-year-old network began to digitize its signal to improve signal quality. In addition, the network was scheduled to premiere two gospel shows Sunday (29). "Southern Gospel Showcase" will air at 8 p.m. ET, with **Mark Lowry** hosting the first show from Nashville's famed Opryland Hotel. The program will feature videoclips from **the Martins**, **Janet Paschal**, and **the**

Gaither Vocal Band. It will be followed by "Gospel Beat," a show featuring R&B-oriented gospel. The premiere episode will be hosted by **CeCe Winans** and will feature clips by **Beverly Crawford**, **Ron Kenoly**, and **Kirk Franklin**.

After the premieres, viewers can find "Southern Gospel Showcase" at 8 p.m. ET on Sundays and 7 p.m. ET Wednesdays and Fridays. "Gospel Beat" airs at 8 p.m. ET on Mondays and Thursdays and 9 p.m. ET Sundays.

In a prepared statement, Z Music programming manager **Mark Giguere** said, "The time is right to expand the scope of the network, and there is a growing audience for these two genres. We're excited to embrace more of what gospel music has to offer."

Z is also introducing some new special segments. "Hot Pick" will spotlight the week's top five videos and will air in addition to the weekly "Top Ten." "Double Take" will feature two of a particular artist's videos aired back to back. "Fresh Cut" will introduce viewers to new acts, and "Flash Back" will play classic Christian clips. The network, managed by Gaylord Entertainment Co., will also add "Zoom In," a segment that gives viewers a chance to see artists discussing their music and offstage lives.

UP FOR SALE? That's the word on the street concerning WEA Christian Distribution. WEA Christian Distribution VP/GM **Melinda Scruggs Gales** declined to comment on the situation, but two other sources at different Warner divisions (who naturally wished to remain anonymous) confirmed that Warner is starting to shop around for a buyer for the distribution company, but not the label Warner Alliance. Both Word president **Roland Lundy** and Provident Music Group president/CEO **Jim Van Hook** say they had heard the rumors and were keeping an eye on the situation. Lundy says he's always interested in "a good opportunity." Apparently some of WEA Christian's distributed labels have been informed that the company is on the selling block. At press time, no one at Warner would make an official statement. Stay tuned for details.

NEWS NOTES: **Dc Talk**, **Michael W. Smith**, **Steven Curtis Chapman**, **Vestal Goodman**, and **Jaci Velasquez** were among the artists featured in a PAX TV special, "Gospel's Greatest Performances: 30 Years Of The Dove Awards." The show, which aired Nov. 26, featured performances from the past three decades of Dove Awards. Just a reminder—the actual Dove Awards show has been moved to March 24 and for the first time will be separate from the Gospel Music Assn. Week festivities in April . . . **Gary Chapman** will host "Christmas At Sam's Place" Dec. 19 at Nashville's Ryman Auditorium. Guests will include **Steven Curtis Chapman**, **Susan Ashton**, and **Ashley Cleveland**. The show is a benefit for the Salvation Army's Angel Tree Program. Attendees are encouraged to bring a new, unwrapped toy.

RUMOR MILL: Reliable sources indicate that **dc Talk's Toby McKeehan** and Southern gospel legend **Bill Gaither** will be partners in starting up a new label. The venture will be a praise and worship label geared toward the younger demographic.

EARLE, WILLIAMS LEAD NASHVILLE MUSIC ASSN. NOMS

(Continued from page 73)

various artists ("Smoke On the Mountain"), **Kelli Williams**.

Following is a listing of act nominations.

Artist/songwriter: **Bill Anderson**, **Garth Brooks**, **Steve Earle**, **Rick Elias**, **Jim Lauderdale**, **Dolly Parton**, **Josh Rouse**, **Michael W. Smith**, **Steve Wariner**, **Lucinda Williams**.

Songwriter/composer: **Gary Burr**, **Beth Nielsen Chapman**, **Fred James**, **Ty Lacy**, **Dan Penn**, **Annie Roboff**, **Leslie Satcher**, **Tom Shapiro**, **Phil Vassar**, **Craig Wiseman**.

Male vocalist: **T. Graham Brown**, **Earle Gaines**, **Vince Gill**, **Raul Malo**, **BeBe Winans**.

Female vocalist: **Emmylou Harris**, **Martina McBride**, **Tracy Nelson**, **Jaci Velasquez**, **Trisha Yearwood**.

Group/duo: **Diamond Rio**, **Swan Dive**, **the Mavericks**, **the Nashville Chamber Orchestra**, **the Wilkinsons**.

Unsigned artist: **Ruby Amanfu**, **Hillary Lindsey**, **Rod McGaha**, **Rebecca Stout**, **the Billygoats**.

Background vocalist: **Vicki Carrico**, **Chris Rodriguez**, **John Wesley**

Ryles, **the Carol Lee Cooper Singers**, **Dennis Wilson**.

Producer: **Peter Collins**, **Steve Earle** and **Ray Kennedy**, **Mark Heimerman**, **Paul Worley**, **David Z**.

Engineer: **Richard Dodd**, **Mark Howard**, **David Leonard**, **Justin Niebank**, **Dave Thoener**.

Song: "Never Been Unloved" (written by **Michael W. Smith** and **Wayne Kirkpatrick**), "Paint By Numbers" (**Matt Mahaffey**), "Right In Time" (**Lucinda Williams**), "This Kiss" (**Robin Lerner**; **Annie Roboff**, **Beth**

Nielsen Chapman), "Wide-Eyed" (**Nicole Nordeman**).

Video: "Lullaby" (directed by **Roger Pistole**), "Postmarked Birmingham" (**Robert Deaton** and **George J. Flanigen**), "There's Your Trouble" (**Thom Oliphant**), "This Kiss" (**Stephen Goldmann**), "You're Gone" (**Peter Zavadi**).

Musician awards: Bass: **Chris Feinstein**, **Viktor Krauss**, **Edgar Meyer**, **Victor Wooten**, **Glenn Worf**. Percussion: **Steve Brewster**, **Lalo Davila**, **Greg Morrow**, **Tommy "Musa"**

Smith, **Roy Wooten**. Guitar: **Jay Joyce**, **Buddy Miller**, **Jack Pearson**, **Redd Volkaert**, **Biff Watson**.

Miscellaneous stringed instrument: **Sam Bush**, **Jerry Douglas**, **Dan Dugmore**, **Stuart Duncan**, **Conni Ellisor**, **Carl Gorodetzky**, **Fats Kaplan**, **Anthony Lamarchina**, **Darrell Scott**, **Mary Kathryn Vanosdale**.

Miscellaneous wind instrument: **Jeff Coffin**, **Jim Hoke**, **Jim Horn**, **Bobby Taylor**, **Dennis Taylor**. Keyboards: **Pat Coil**, **John Hobbs**, **John Jarvis**, **Steve Nathan**, **Jerome Reed**.



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Robert Cray
Ben Harper
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Los Lobos
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Charlie Musselwhite
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Ike Turner
Jimmie Vaughan

John Lee Hooker celebrates the 50th anniversary of his million-selling debut, "Boogie Chillen," with *The Best Of Friends*—10 tracks culled from his last five Grammy-nominated and award-winning albums (including three tracks from the classic *Healer* album) plus three brand new recordings.

More than 50 years after the inventor of boogie blues first got his mojo workin', it still hasn't quit. *Vibe Magazine*

John Lee Hooker remains a vital force in keeping the blues alive and kickin'. *Album Network*

"There are no duds on this great disc." *New York Post*

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TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	1	4	NEXT MILLENNIUM BLUNT 6370*/TVT HS	BOUNTY KILLER
			◀ NO. 1 ▶ 3 weeks at No. 1	
2	11	2	STRICTLY THE BEST 21 VP 1539*	VARIOUS ARTISTS
3	2	19	PURE REGGAE POLYGRAM TV 565122/ISLAND	VARIOUS ARTISTS
4	3	27	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
5	NEW▶		STRICTLY THE BEST 22 VP 1540*	VARIOUS ARTISTS
6	4	21	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
7	6	49	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
8	5	49	MANY MOODS OF MOSES SHOCKING VIBES 1513*/MP HS	BEENIE MAN
9	9	6	A DAY IN THE LIVE... VP 1534*	BERES HAMMOND
10	7	10	MR. ENERGIZER POLYBEAT 46055/VIRGIN HS	GENERAL GRANT
11	8	52	INNA HEIGHTS GERMAIN 2068*/MP HS	BUJU BANTON
12	15	2	FREEDOM CRY VP 1536*	SIZZLA
13	10	16	DANCEHALL XPLOSION '98 — MEGAMIX JAM DOWN 40001	VARIOUS ARTISTS
14	14	4	HEADS HIGH GREENSLEEVES 251	MR. VEGAS
15	RE-ENTRY		PLATINUM JAM '98 VP 3114*	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	1	61	ROMANZA ▲ PHILIPS 539207 HS	ANDREA BOCELLI
			◀ NO. 1 ▶ 33 weeks at No. 1	
2	2	60	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
3	4	5	CELTIC CHRISTMAS IV WINDHAM HILL 11367	VARIOUS ARTISTS
4	3	9	RETURN TO PRIDE ROCK—SONGS INSPIRED BY DISNEY'S THE LION KING II WALT DISNEY 60639	VARIOUS ARTISTS
5	5	62	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
6	7	15	CANTOS DE AMOR NONESUCH/ATLANTIC 79510/AG	GIPSY KINGS
7	6	2	O.K. ISLAND 524559	TALVIN SINGH
8	9	35	LEAHY NARADA 42955/VIRGIN HS	LEAHY
9	14	3	WORDS THAT REMAIN SHANACHIE 78023	SOLAS
10	8	4	THE ALBUM II ASTOR PLACE 4014	ALABINA
11	15	84	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 HS	RONAN HARDIMAN
12	13	17	GAELIC STORM OMTOWN/HIGHER OCTAVE 46112/VIRGIN HS	GAELIC STORM
13	10	16	SUPRALINGUA RYKODISC 10396 HS	MICKEY HART/PLANET DRUM
14	RE-ENTRY		CELTIC LOVE SONGS MADACY 53296	VARIOUS ARTISTS
15	11	8	REENCARNACION HANNIBAL 1429/RYKODISC	CUBANISMO!

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	1	5	WANDER THIS WORLD ✱ A&M 540984	JONNY LANG
			◀ NO. 1 ▶ 5 weeks at No. 1	
2	3	59	TROUBLE IS... ● REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
3	2	5	BLUES ON THE BAYOU MCA 11879	B.B. KING
4	5	95	LIE TO ME ▲ A&M 540640 HS	JONNY LANG
5	4	5	BEST OF FRIENDS VIRGIN 46424	JOHN LEE HOOKER
6	6	13	SLOW DOWN OKEH/550 MUSIC 69376/EPIC HS	KEB' MO'
7	7	29	JUST WON'T BURN TONE-COOL/ROUNDER 471164/MERCURY HS	SUSAN TEDESCHI
8	8	55	DEUCES WILD ● MCA 11711	B.B. KING
9	9	42	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
10	10	13	GREATEST HITS MCA 11746	B.B. KING
11	11	9	BLUES COLLECTION MADACY 1332	VARIOUS ARTISTS
12	12	21	LIFE, LOVE & THE BLUES PRIVATE MUSIC 82162/WINDHAM HILL	ETTA JAMES
13	13	69	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
14	14	2	LAST TIME AROUND - LIVE AT LEGENDS SILVERTONE 41629/JIVE	BUDDY GUY & JUNIOR WELLS
15	NEW▶		TWELVE SONGS OF CHRISTMAS PRIVATE MUSIC 82166/WINDHAM HILL	ETTA JAMES

◻ 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.

Artists & Music

EMI Classics Producer John Fraser: Musical Diagnostician And Diplomat

BEHIND THE BOARD: To many, producing records is a shadowy art, perhaps even more so in classical music than in pop or jazz. Simply put, a producer is there to be "a musical



FRASER

diagnostician—and a diplomat," according to one who knows, EMI Classics chief producer John Fraser. Now in his 21st year with EMI, Fraser has been at the helm for recordings by such august artists as Itzhak Perlman, Sir Simon Rattle, Bernard Haitink, Ravi Shankar, and Sir Paul McCartney, as well as for discs by up-and-comers like tenor Ian Bostridge, percussionist Colin Currie, soprano Sophie Daneman, and conductor Ingo Metzmacher.



by Bradley Bambarger

"During a recording, when an artist asks you, 'How was that?', a producer has to be able to say just how it was, in concrete terms and, sometimes, with the proper measure of tact," Fraser says. "And by working with great people—or, occasionally, not-so-great people—you learn more about how to do this with every recording. But, to me, the worst kind of producer is the one who makes an artist perform the music *his* way. I like to challenge the artists that I work with, yet I try hard to help them play the music the best that they can in *their* way."

As EMI Classics' London-based director of recorded productions, Fraser has masterminded the label's uniquely vital "Debut" series, which provides a showcase for artists new to the recording game. With "Debut" discs sold at budget price, the production outlays for the series are modest at 10,000 pounds (\$16,700) per album; the editing bill alone for some

EMI Classics productions can run to that amount, Fraser says. Yet the performers benefit from the latest Abbey Road technology and the considerable expertise of EMI's production/engineering staff, which gives them the chance to release first-class recordings—matchless "calling cards" they otherwise would probably never have.

"'Debut' isn't just another budget series, but a line of records with a real purpose," Fraser says. "It's a personal playground for me in a way that I don't have to defer to any committee in putting it together. But this tremendous freedom also comes with the tremendous responsibility to get it right. The chance to help a young artist leave his or her best mark on record is an incredible privilege."

So far, "Debut" has yielded 22 discs, with another dozen due next year. The most renowned products of "Debut" have been two albums by young British composer/performer Thomas Adès,

as "Life Story" and "Living Toys" spotlight his prodigious talents in various solo, chamber, and vocal guises. The plan for "Debut" has one artist "graduating" to a release on EMI proper each year. Suitably, the first is Adès, whose opera "Powder Her Face" is being issued this month in the U.S. (to coincide with its New York bow in the Brooklyn Academy of Music's Next Wave Festival). The "Debut" sessions have been supervised by varying producers, including Fraser's former colleagues David Murray and Simon Woods (excellent producers who have since moved on to Deutsche Grammophon and the Philadelphia Orchestra, respectively).

Fraser's hands-on "Debut" productions include Daneman's gorgeous recital of Schumann songs with pianist Julius Drake and tenor Charles Daniels' set of Dowland (Continued on page 83)

IMPORT & EXPORT

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Songwriters & Publishers

ARTISTS & MUSIC

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HOT COUNTRY SINGLES & TRACKS

IT MUST BE LOVE · Craig Bickhardt, Jack Sundrud · Almo/ASCAP, Craig Bickhardt/ASCAP, Magnasong/BMI, Red Quill/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

Notting Hill Inks Kristofferson, Others; Bowie Seeks Lyrical Help

NOTTING HILL DEALS: London-based Notting Hill Music professional manager **Kate Sweetsur** tells *Words & Music* that the company has completed several deals.

It has signed **Kris Kristofferson** to an exclusive agreement that includes the writer's recent works with **Bob Dylan**, **Richie Havens**, **Waylon Jennings**, and **Willie Nelson**. It has also signed U.S. rapper **Kool Keith**, who's written for **Prodigy**, **DJ Spooky**, and **Ultramagnetic MCs**, among others. He's finishing his own album for release worldwide on **Ruffhouse/Columbia**. In addition, Notting Hill has inked a deal with director **Quentin Tarantino's** **Horny Guy/Cauliflower Ear Music** (spoken word) for the world excluding the U.S. and Australia.

Another signing is that of **Edwin Birdsong**, whose works have been sampled by **De La Soul**, **A Tribe Called Quest**, and

Snoop Dogg. And, finally, the Notting Hill roster now includes **Neil Rumney** of U.K. garage label/production company **Smokin' Beats**.

In citing several current covers, Sweetsur notes that recent signing **Roger Eno** has released an album, "The Flatlands," on **All Saints Records** and that in February a collaboration with fellow Notting Hill writer **Lol Hammond** will be issued.

WORDS FOR BOWIE: **David Bowie**, who usually completes his own songs, wants help on a new track, "What's Really Happening," in the form of three corresponding verses for the melody. It's part of a promotion sponsored by Bowie and his online venture, **www.davidbowie.com**. Sound files for the song will be posted on Bowie's World Wide Web site for visitors to download and listen to. A group of finalists will be selected from all the entries via online voting; Bowie himself will select the grand-prize winner, who will receive co-writing credit, a

\$15,000 publishing contract, and a trip to New York to attend the studio sessions.

SHORT RUN, HIGH SCORE: Short-lived as it was—it ran for only 32 performances on Broadway in 1968—"Darling Of The Day" is considered to have a score of great merit. That truth is now evident in a new CD from **RCA Victor**. Master theater songwriters **Jule Styne** (music) and **E.Y. Harburg** (lyrics) provided the witty and melodic songs. The label has also put out a CD version of **Al Carmine's** more successful 1969 musical, "Promenade."

THE FACT that **Irving Berlin** spent a good deal of his career writing songs for Hollywood and seeing some of his Broadway hits transferred to the big screen makes "Irving Berlin In Hollywood" from

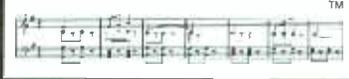
Turner Classic Movies/Rhino Movie Music a very tuneful affair. Indeed, the chronology starts with 1927 and ends with 1954, covering a total of 25 songs by the best acts Hollywood had to offer from such studios as **RKO**, **20th Century Fox**, **Samuel Goldwyn**, and **Warner Bros**. The album is due Feb. 16.

AIMP HONORS BLUE: The Assn. of Independent Music Publishers will present its Indie Award to publisher **Helene Blue**, a founding member of the organization, at the body's In-With-the-New-Year Party Dec. 8 at **Dillon's** in New York. Call 212-758-6157 for info.

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

1. "The Lion King II: Simba's Pride," soundtrack.
2. "Titanic," soundtrack.
3. **Sarah McLachlan**, "Surfacing."
4. Various artists, "Lilith Fair—A Celebration Of Women In Music."
5. **Jimi Hendrix**, "Are You Experienced?" (transcribed score).

Words & Music



by Irv Lichtman

Boosey & Hawkes Gets Into Pictures

U.K. Music Co.'s Sights On Visual Media With Acquisition

BY NIGEL HUNTER

LONDON—The purchase of Big Picture Music by Boosey & Hawkes (B&H) for an undisclosed sum is seen as a practical demonstration of the venerable music company's determination to move with the times while retaining and promoting the best of the past.

The acquisition of Big Picture includes its studios on War-dour Street here, its stable of composers, and its back catalog.

Big Picture proprietor **Andrew Sunnucks** is joining B&H's London-based music publishing division as media director. His knowledge and experience, coupled with the resources of his company, mark a major development for B&H in its quest to become involved in visual media, which it rates as one of the biggest growth areas in the music industry over the next 10 years.

The acquisition also signals a return to full commercial action after the hiatus precipitated by the decision of the board of **Carl Fischer** in April 1997 to seek a buyer for its business, including its 45.4% voting stake in B&H, following the death of Fischer president **Walter Connor**.

That situation was resolved in May this year by a reorganization of the B&H stockholding structure in the shape of a new holding company, **Boosey & Hawkes Group**. The Group acquired all the stock of B&H through a court-approved scheme of arrangement and through the private acquisition of **Carl Fischer**.

The latter's stockholders gained the chance to hold their investment in the Group directly rather than through **Carl Fischer**, and B&H stockholders were able to exchange their holdings on a one-for-one basis for stock in **Boosey & Hawkes Group**, which now controls all the stock capital of **Boosey & Hawkes**.

For B&H chief executive **Richard Holland**, it was a happy outcome after an uneasy period that might have seen the company taken over and subsumed.

"We had an unsettling and disturbing year," he admits. "Our media music activities suffered during the **Carl Fischer** process. People in this area were nervous about the possible outcome, and we lost some staff. But we now have a wide spread of stockholders, and we're truly independent, with the biggest stockholder having 7%."

Holland adds that company results have been affected by the recession in the Far East and elsewhere and the effects of translating foreign currency into sterling during the high value of the pound. He is optimistic about the future of the company, whose history stretches back over 230 years. He joined in 1987 as group finance director before being named chief executive and deputy chairman two years later.

The 18th-century **Boosey & Co.** and **Hawkes & Son**, founded in 1865, were in competition in music publishing and the manufacture of musical instruments until they merged in 1930.

At that time, the declining importance of printed music, in contrast to radio and records, was recognized, and B&H focused its publishing activities on building up serious music copyrights. This was further strengthened in 1996 by the acquisition of **Bote & Bock**, a well-known Berlin publishing company founded in 1838.

The B&H catalog of 20th century composers in particular is formidable, with such names as **Benjamin Britten**, **Aaron Copland**, **Sergei Rachmaninoff**, **Richard Strauss**, **Leonard Bernstein**, **Peter Maxwell Davies**, **Henryk Górecki**, **Duke Ellington**, **Steve Reich**, **James MacMillan**, and **Harrison Birtwistle**. A recent publication is the widely acclaimed **Third Symphony** by **Edward Elgar**, which was completed by **Anthony Payne** from the composer's initial sketches and an outline.

Holland expects renewed interest and results stemming from the 50th anniversary of **Richard Strauss'** death next year and the centenary of **Copland's** birth, which coincides with the

turning of the millennium.

B&H is Europe's largest manufacturer of musical instruments and ranks third in the world, behind **Yamaha** and **Steinway/Selmer**. "We are not involved in pop music as such," **Holland** points out. "That would require a massive investment and knowledge of the genre, which we don't profess to have."

In print, B&H promotes its extensive catalog of serious and educational music, with a worldwide distribution system through dealers and wholesalers.

B&H favors third-party distribution, having arranged this in Germany last year. In the U.K. it has a deal with **Grantham Book Services**.

"We're not experts in physical distribution and prefer to find someone bigger and better at it than us," notes **Holland**.

He sees considerable potential in media music, which is being spearheaded from the London office. The **Cavendish Music** subsidiary specializes in background library music. Commissioned music for advertisements and TV themes is handled by another subsidiary, **Clockwise**.

"The Internet is the new sound carrier," **Holland** says. "It has enormous possibilities."



HOLLAND



After The Show. Caught backstage after a standing-room-only show at the Cine-grille in Hollywood are **Warner/Chappell Music's** **Jimmy Webb**, left, and **Brad Rosenberger**, **Warner/Chappell's** VP of film and television catalog development. Webb was in Los Angeles to perform and to promote his new book, "Tunesmith: Inside The Art Of Songwriting."

In Loving Memory of

LOU LEVY

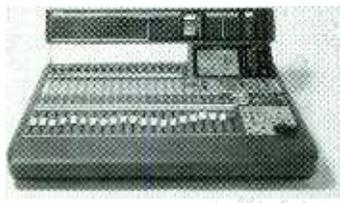
Legendary Music Publisher

December 3, 1910 – October 31, 1995

A Tribute to His Life and Legacy

Panasonic's DA7 Mixer Boasts Sonic Integrity, Low Price

THE PANASONIC DA7 digital mixer has broken through the din of a crowded market to emerge as one of the industry's top low-cost, high-end consoles.



DA7

A 32-input console with six auxiliary send/return channels—for a

total of 38 inputs—the DA7 is an 8-bus console with full automation. It features 24-bit analog-to-digital and digital-to-analog conversion; 32-bit internal processing; 16 analog, mike/line inputs, eight of which are XLR-type with individual, software-switched phantom power; 100-millimeter motorized, moving faders; compatibility with Alesis Adat, Tascam DA-88, and AES/EBU digital formats via proprietary slot cards; optional SMPTE and video sync cards; 50 scene memory locations; and 5.1-channel mixing capabilities.

At a list price of approximately \$5,000, the DA7 is a steal, consid-



by Paul Verna

ering its features, its processing power, and the fact that it can convert audio at 24 bits. However, its most fervent users are people who—price conscious though they may be—are more concerned about sonic integrity than their wallets.

Among the early proponents of the DA7, which began shipping in April, are **Greg Ladanyi**, **Bobby Brooks**, **Denny Purcell**, and the newly reunited team of **David Was** and **Don Was**.

Ladanyi—a producer/engineer/mixer whose credits include **Jackson Browne**, **Don Henley**, **Toto**, **Fleetwood Mac**, **Madonna**, and **Robert Plant**—plans to use the DA7 for a project by **Los Caifanes**, one of Mexico's most popular and influential groups. Ladanyi is also at work with various developing artists, including **Jody Davidson**, **Fuse**, and **Sharlene Brown**.

Brooks has worked with **Michael Jackson**, **Rick James**, **Teena Marie**, and **Stevie Wonder**, with whom he spent seven years as personal engineer and programmer.

Purcell, mastering engineer at Nashville powerhouse **Georgetown Masters**, is using the mixer for mastering applications, including multichannel work.

Fred Jones, national marketing manager and product manager for pro audio at Los Angeles-based **Panasonic Pro Audio**—a division of **Panasonic Broadcast & Digital Systems**—says, "A number of high-profile people are coming on board. It's starting to happen."

Jones adds that Panasonic took a low-key approach toward the launch of the DA7, preferring to let the product build by word-of-mouth rather than aggressive advertising or celebrity endorsements.

Jones says, "We launched the DA7 with the same attitude we took toward our SV-3700 DAT machine," which has become an industry-standard unit. "We said, 'We're quality, we're high-class. Let's just run a few ads and see what happens.' And the DA7 got to people who are early adopters. These guys would sit down with it and say, 'God, it sounds really good.' Then they'd play with the EQ and say, 'Wow, this is really nice.'"

Rock act **Little Feat** was among

the first to use the board. Its latest album, "Under The Radar," was entirely recorded and mixed at guitarist **Paul Barrere's** home studio using just one DA7.

Having established a critical mass among high-end users, the DA7 is now trickling down to the project studio community, according to Jones.

"People say, 'Why would I want to go into an \$1,800-a-day room if I can get the same quality at home, where my environment is better, I can get a better feel, and I don't have to worry about the clock?'" says Jones. "As long as they don't have to worry about the quality, they're there."

The mixer went through a brief identity crisis at the beginning, when it was advertised as a Ramsa-series mixer. Although it is part of Panasonic's Ramsa line, the company has since sought to emphasize the Panasonic name.

Jones says, "What happened with the DA7, because we hadn't delivered a new product in pro audio in a long time and we were changing from being an analog company to a digital company, we decided that we would take the image of, 'Let's make it a Ramsa series product.' So it's a Panasonic DA7, Ramsa-series mixer."

Besides its core music market, the DA7 has made significant inroads in other applications. For instance, the **Riverbend Church** in Austin, Texas, recently installed two linked DA7s for use in the **Discovery Channel's** "Real Life With Dr. Gerald Mann" show, and the **Reuben H. Fleet Science Center** in Balboa Park in San Diego, Calif., has added one.

BRIEFLY: **Claris Sayadian**, who just left **Allen Sides' Ocean Way/Record One** after 12 years of serving as studio manager at the L.A. studio complex, has resurfaced at design firm studio **bau:ton** (Studio Monitor, *Billboard*, Nov. 28).

Atlanta's Studio Scene Comes Into Its Own

BY DAN DALEY

Atlanta's recording studio community may be something of a barometer of the city's nascent resurgence in music. Long a stronghold of R&B and often subject to that genre's ebb and flow, Atlanta is seeing the establishment and expansion of new facilities that cater to a broad variety of music and are raising the area's technology quotient.

Artists including **Bobby Brown**, **Dallas Austin**, **Darryl Simmons**, **Keith Sweat**, **L.A. Reid**, and **Babyface** are closely associated with the city and R&B. Most have or have had sophisticated studios, whether private or commercial facilities. Furthermore, a new facility is expected soon by artist/producer **Jermaine Dupri**, best known for his solo work and for his productions of **Mariah Carey**, **Kriss Kross**, and **Da Brat**.

On the other hand, the legacy of rock that extends back to the **Allman Brothers Band** in nearby **Macon** and **Paul Davis** is carried on today by **Collective Soul** and **matchbox 20**. Their producers and mixers act as magnets for rock and pop to Atlanta and in some cases are building their own facilities as well.

Longtime Atlanta studio **Southern Tracks** has been serving as a base for producer/mixer **Brendan O'Brien** (**Black Crowes**, **Stone Temple Pilots**, **Pearl Jam**) for several years. **Purple Dragon** has become a favorite of Atlanta resident **Elton John**. Producer **Matt Serletic** is planning a three-room recording facility scheduled to come online sometime in 1999 on the site of the former **Axis Studios**, which had been long vacant.

What also bodes well for Atlanta's future as a recording center is the fact that studios aren't limited by genres.

"I just finished working with **Keith Sweat** in his private studio" in the upscale suburb of **Alpharetta**, says freelance engineer **Karl Heilbron**, who has lived and worked in Atlanta for the past five years after coming from Miami. "But I regularly go with R&B clients to other studios to track

live drums and acoustic instruments. There's a lot of interaction like that in Atlanta. You just don't see it until you live here awhile."

Tree Sound last year opened what most agree is Atlanta's first new world-class-level studio in more than a decade. The 5,000-square-foot tracking room and **SSL G+**-equipped control room are part of a larger, 20,000-square-foot complex that already has a **Digidesign Pro Tools** editing and mastering suite and expects its second tracking room to go online within the next 18 months.

"A lot of bands were hitting in Atlanta and then leaving to make their records," explains **Tree** owner **Paul Diaz**. "What the studios of the city have to do is act as an anchor for the music here. And that requires new investments, which we're starting to see."

A CERTAIN LEVEL

Jim Zumpano, manager and chief engineer at **Tree Sound**, says, "Atlanta is getting more producers from out of town coming here to record and mix. They're expecting a certain level of technology. And if we can give it to them, Atlanta can go even further than it already has."

Mike Clark is co-owner and manager at **Southern Tracks**; he has been in the studio business for 30 years in Atlanta. (His partner, publisher **Bill Lowery**, built the city's first recording studio in the 1950s.) Clark agrees that Atlanta is gaining as a music center but says that it's fought a perceptual battle about how much it has already accomplished.

"I think we've already changed and are becoming a world-class music city, but the world is just now starting to notice that," says Clark, noting the cosmopolitan attraction that the city holds for rock producers and artists.

There are also signs of the future in the ancillary facilities opening in Atlanta, including at least two new mastering studios, **Griffin Mastering** and **Glenn Schick Mastering**.

Schick, a transplanted New Yorker, says the fact that Atlanta can now

support local mastering facilities after years of sending its masters out of town is an indication of a growing infrastructure that can support a larger music industry.

"Atlanta is just now getting the sense that it can do it all on its own," says **Schick**, who is also contemplating a **DVD 5.1** mastering room with authoring for next year. "It's not a matter of 'If you build it, they will come,' but rather that if you build it right, you can support both the regional business and out-of-town clients."

Joel Katz, a senior partner in the law firm **Greenberg Traurig**, is regarded as the dean of the Atlanta entertainment industry by virtue of his 30 years there representing artists and producers like **Jimmy Buffett**, **Collective Soul**, and **L.A. Reid**. He believes that the way the business has evolved in Atlanta is a perfect fit with the direction in which the larger industry is moving, with major labels creating joint ventures with artists and producers.

"It's not just a matter of surrogate A&R—these ventures are full-fledged businesses," says Katz. "There are about 20 entities here that are producer-driven, creating new music. For instance, **Ed Roland** [of **Collective Soul**] has a venture with **Atlantic Records** that signs new talent. The structure here is perfect."

Mark Willis is a longtime Atlanta artist manager and show promoter who last August held the city's first music industry seminar, the **Atlantic Music Conference**; it will be held again in August 1999. He agrees that Atlanta is experiencing new levels of activity on several planes.

"What's happening with the studios here excites me," he says. "They are a way to test the pulse of the situation here, along with things like the Olympics and getting our second Super Bowl. New York and L.A. tend to regard Atlanta as an urban music town, and rightfully so. But there's much more than meets the eye to this city. And that's going to make itself felt in coming years."



Live In The Studio. Radioactive/MCA rock group **Live** worked on its long-awaited fourth album at the **Village Recorder** in Los Angeles with longtime producer (and former **Talking Heads** member) **Jerry Harrison**. Shown at the sessions, from left, are engineer **Karl Derfler**; Live singer/songwriter **Ed Kowalczyk**; his wife, **Erin Kowalczyk**; Village engineer **David Nottingham**; and **Harrison**.

CLASSICAL KEEPING SCORE

(Continued from page 80)

songs with lutenist **David Miller**. Fraser also produced one of the real gems of the series: Currie's percussion kaleidoscope "Striking A Balance," which includes **Steve Reich's** limpid "Nagoya Marimbas" as well as contemporary-minded arrangements of **Ravel** and **Bach**, among several other exceptional pieces.

Future "Debut" releases include such offbeat items as an album with a Caribbean steel-drum band playing classical transcriptions.

"That may sound dreadful, but let me assure you, it's wonderful," Fraser says. There is also a disc of Russian liturgical and secular material with the **Male Voice Choir Of St. Petersburg**, which features four basso profundos—who, Fraser avows, "make the room shake."

Several other "Debut" issues reflect Fraser's keen sense of vocal talent. One is a wide-ranging set of American songs from young American baritone **Nathan Gunn**. "Making that record was like discovering **Thomas Hampson** at 25," Fraser says. Another upcoming "Debut" is by American mezzo-soprano **Michelle DeYoung**, who sings Wagner's "Wesendonk Lieder" and other rich numbers by **Liszt**, **Strauss**, and **Duparc**—material "that suits her down to the ground," Fraser says. Baritone **Dietrich Henschel** and mezzo **Katarina Karnews** are two more vocalists with "Debuts." Fraser says, "There are so many singers around who are competent, but these are voices that just make you sit up and say, 'Wow.'"

The most notable voice thus far that Fraser has shepherded on record is that of **Bostridge**. The British tenor recorded his first album, a group of **Schubert** songs, for "Debut," but his career took off so fast that EMI put out his album of Schumann's "Liederkreis" and "Dichterliebe" as a regular release first—and to universal acclaim. **Bostridge's Schubert**

album then came out on EMI proper, and the label just issued his disc of **Britten** songs; a set of English songs may be next, with an album of Bach arias to follow. Schubert's "Winterreise" is also in the cards.

"Ian is two things tenors are traditionally not: tall and extremely intelligent," Fraser says. "But there is more to him than just presence and that formidable intelligence. He has a deep feeling for the poetry and the music. He is a rare musician."

The 49-year-old Fraser grew up in Stirling, Scotland, and graduated with honors in music from Edinburgh University before putting in a stint with the opera staff of Glyndebourne. An accomplished pianist, Fraser spends many of his off hours playing Schumann and Ravel at home; for the public, he gives four-hand recitals with pianist **Mikhail Rudy**. ("Maybe we'll make a record someday, and one of my colleagues can produce it," Fraser says. "And perhaps I'll be very difficult.") The musicianly quality that makes Fraser special as a producer is something attested to by various of his charges, including no less than **Placido Domingo**—who recently conducted London's **Philharmonia** on a Fraser-produced disc of Italian and French arias by Romanian soprano **Leontina Vedova**.

"John is such a dedicated musician," Domingo says. "He has all the technical knowledge but also a wonderful ear. He really is a pleasure to work with—a fantastic producer."

Fraser's studio facility and tempered manner have helped him cultivate ongoing relationships with several major artists. He has produced nearly all of **Perlman's** EMI discs, including such treasures as the violinist's "American" album (**Bernstein**, **Barber**, and **Foss** with the **Boston Symphony Orchestra** led by **Seiji Ozawa**) and the set of "Popular Jewish Melodies" (taped in Tel Aviv with the **Israel Philharmonic**).

The next **Perlman/Fraser** production to see light is an album of time-honored "teaching" concertos that every student violinist plays in school but that are almost never heard either in the concert hall or on record. Performing the pieces with the **Juilliard Orchestra** under **Laurence Foster**, **Perlman** was also filmed for a PBS special that will air in the spring.

Another of Fraser's long-term partnerships is with **McCartney**, as he produced "Liverpool Oratorio" and "Standing Stone." **McCartney's** hit forays into the classical realm. Fraser has also been working on an upcoming album that includes the first efforts in the chamber medium by the former **Beatle**. Tentatively titled "Working Classical," the disc should be out sometime next year; it includes a string quartet titled "Inebriation," a piece for four horns called "Stately Horn," and two works for small orchestra, "Spiral" and "A Leaf."

Fraser says working with **McCartney** is "one of the easiest things in the world. He may not read or write music in the traditional manner, but his musical instincts are, of course, impeccable. Paul is a very shrewd musician, and his work in the classical sphere gets more sophisticated all the time. And being in the studio with him is an enormous thrill—I grew up

with the Beatles, after all. So when we're working, half of my brain is busy being professional and the other half is screaming nervously, 'Aaagh, this is one of the most famous musicians of all time.'"

Other highlights of Fraser's EMI tenure include **Hampson's** burnished account of **Mahler's** "Kindertotenlieder" and "Rückert-Lieder," as well as recordings of the three great **Mozart/Da Ponte** operas with **Haitink**. A more recent Fraser project is **Mariss Jansons'** bold reading of **Kurt Weill's** Symphony No. 2, "Mahagonny" Suite, and Violin Concerto with soloist **Frank Peter Zimmerman**. Also, Fraser helmed soprano **Ruth Ann Swenson's** new set of **Handel** and **Mozart arias** with the **Orchestra Of The Age Of Enlightenment** led by **Sir Charles Mackerras**.

Other Fraser productions to look forward to: a **Handel** album by hot countertenor **David Daniels**, with the **Orchestra Of The Age Of Enlightenment** under **Roger Norrington**; a live recording of **Berg's** "Wozzeck" with **Metzmacher**, the **Hamburg State Opera Orchestra**, and a raft of prime soloists; and a take on **Szymanowski's** opera "King Roger" that was led by **Rattle** (who has "a Midas touch with everything he does," Fraser says), features **Hampson** in the title role, and was recorded in the "glorious" acoustics of the **City of Birmingham Sympho-**

ny Hall.

Fraser and his EMI cohorts inherited a grand tradition of record production not only from the legendary **Walter Legge** but from **Christopher Bishop**, who Fraser says set a high standard as the lead EMI producer from 1964-79. Yet EMI doesn't have a "house sound" like that of, say, **Decca** during the '60s and '70s. "To me, a house sound like **Decca's** has more to do with the sound of the venues you use and if you are able to use them consistently. But rather than a house sound, I am glad to have a roster of top-flight engineers who are like chefs who make sauces that are different yet great in their own ways."

The classical music world has changed drastically in the past few years, particularly in terms of recording. Fewer records are being made, and there is more pressure to make each one pay its own way. "All the normal A&R formulas no longer work," Fraser says. "We have to be more inventive; every full-priced record has to be really special. But take a simple but great idea like **Itzhak's** album of student concertos. That is the kind of thing we need to be creating."

"I have faith that we will find a path through the lethargy of the record-buying public," Fraser adds. "I know we can make records that have integrity and that the public really wants to buy."



PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 28, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	CLUB PLAY
TITLE Artist/ Producer (Label)	LATELY Divine/ John Howcott, Donald Parks (Pendulum/Red Ant)	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)	CHANGES So Pure Feat. Sheleen Thomas/ Bobby Guy, Ernie Lake (Cutting)
RECORDING STUDIO(S) Engineer(s)	TREE SOUND (Atlanta, GA) Alex Nesmith	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)	Yamaha 02R	SSL 6056G	Neve V3	Protocols	Soundtrax Quartz
RECORDER(S)	Alesis ADATS	Studer 800	Sony 3348	Lucas/Neve V3	MCI JH24
MASTER TAPE	Quantegy ADAT 489	Quantegy 499	Sony 1460	APS Hard Drive	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	BATTERY (New York, NY) Jonnie Most	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	THE WORK STATION (Nashville, TN) John Guess	COMPASS POINT Terry Manning	REEL TYME (New York, NY) Ernie Lake, Bobby Guy
CONSOLE(S)	SSL 4064G	SSL 6056G	Harrison Series 12	Protocols	Soundtrax Quartz
RECORDER(S)	Studer A800 MKIII	Studer 800	Sony 3348/Ampex ATR 100	Lucas/Neve V3	MCI JH24
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 499	APS Hard Drive	Quantegy 499
MASTERING Engineer	HIT FACTORY Chris Gehringer	MASTERDISK Tony Dawsey	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND Ted Jensen	TRU TONE Phil Austin
CD/CASSETTE MANUFACTURER	BMG	BMG	PDO-HTM	WEA	Music Connection

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Ritchie's Searing Tracks. Singer/songwriter **Kim Ritchie** worked on an album for Mercury at Sear Sound in New York with award-winning producer **Hugh Padgham**. Shown standing, from left, are Sear Sound assistant **Dave Fisher**, bassist **Kev Katz**, guitarist **Dominic Miller**, Sear Sound owner **Walter Sear**, assistant **Sean Shurtell**, **Ritchie**, and drummer **Sean Pelton**. Seated, from left, are guitarist **Waddy Wachtel** and **Padgham**.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

★ **VARIOUS ARTISTS**
HEMPilation 2: freethewed
 COMPILATION PRODUCERS: Steve Bloom, Eric Steenstra, Philip Walden
 Capricorn 314 538 246

The pop community's proponents of marijuana legalization have united for this strong sequel (benefiting the NORML lobbying organization, which champions decriminalization) to 1995's "HEMPilation: Freedom Is NORML" collection. Standout tracks on the album, which was co-sponsored by High Times magazine, include Willie Nelson's live "Me And Paul," Dar Williams' "Play The Greed," Spearhead's savvy cover of "The Joker," Letters To Cleo's exuberant "Let's Get High," Govt. Mule's redoing of Humble Pie's "30 Days In The Hole," George Clinton's droll "U.S. Custom Coast Guard Dope Dog," Fun Lovin' Criminals' hard-rappin' "Smoke 'Em," Everything's "Free To Choose," and a new version of "High" by Jimmy's Chicken Shack—plus Vic Chesnutt's impassioned "Weed (To The Rescue)," wherein the wheelchair-bound singer/songwriter extols ganja's medicinal/therapeutic side.

★ **SANDRA BERNHARD**
I'm Still Here . . . Damn It!
 PRODUCERS: Mitch Kaplan, Eve Nelson
 TVT Soundtrax 3290

This is the companion album to Bernhard's current one-woman Broadway show of the same name at the Booth Theater—and what a companion it is! In typical fashion, Bernhard speaks her mind on a variety of topics, including John Denver, Mary J. Blige, Courtney Love, Liza Minnelli, Jewel, Joan Jett, Mariah Carey, and Cher; the list goes on and on. Love her or hate her, Bernhard's acerbic wit and blunt attitude will elicit hoots and hollers or furrow some brows. She accomplishes such disparate reactions simply by uttering what many only think but would never dare verbalize. For that alone, she deserves major points. But there's more: She sings, too. "Nightingale," which finds Bernhard channeling the voice of Christine McVie, and the Gianni Versace-inspired "On The Runway" are melancholic and frenetic, respectively. Quite like the entertainer herself.

★ **KATE & ANNA MCGARRIGLE**
The McGarrigle Hour
 PRODUCER: Joe Boyd
 Hannibal 4117

Stuck in rush-hour traffic and need to mellow out? Got just the album for you—this down-home effort from Canada's McGarrigle sisters, who invited friends and family to drop by the studio to sing, play, and harmonize nearly two dozen old favorites, from Irving Berlin to Stephen Foster (!) to Jesse Winchester. (Kate and Anna sing a few of their own, too.) The gaggle of guests and kin stepping to the mikes in twos and threes include sister Jane; Emmylou Harris; Linda Ronstadt; Kate's ex, Loudon Wainwright III, and their two grown kids, Rufus and Martha; Anna's hubby, Dane Lanken, and their kids, Lily and Sylvan; and Montreal folk-scene cohorts such as Chaim Tannenbaum, whose song "Time On My Hands" is a melancholy reverie standout. An unpretentious delight.

HELEN REDDY
Center Stage
 PRODUCER: Bruce Kimmel
 Varèse Sarabande 5962

Helen Reddy had untold recording success. It's not that she has refashioned her vocal approach—it remains an affect-



METALLICA
Garage Inc.
 PRODUCERS: Bob Rock, Metallica, Mark Whitaker, others
 Elektra 62299

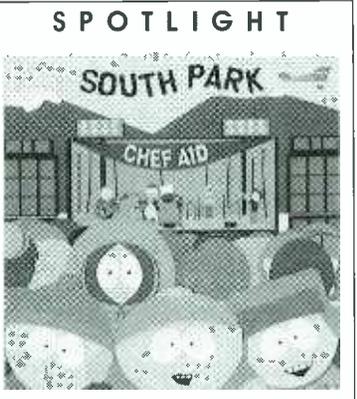
Only a band with the clout and the commitment to its craft that Metallica has can get away with releasing a double album of new and old cover recordings on a major label and pull it off flawlessly. The first disc consists of new recordings of rock staples by the likes of Black Sabbath, the Misfits, Nick Cave, Lynyrd Skynyrd, Blue Oyster Cult, and Bob Seger. In fact, it's Metallica's passion and sincerity that allow the band to record a metal-edged cover of Seger's melancholy road diary "Turn The Page" with authority (as Metallica-inspired Ugly Kid Joe brought to its equally surprising rendition of Harry Chapin's tear-jerking folk classic "Cat's In The Hat"). The second CD consists of material from Metallica's "Garage Days Revisited" and "Garage Days Re-Visited" albums of the mid-'80s, which have been out of print for a decade; B-sides and one-offs from the late '80s and early '90s; and the "Motorheadache" suite of Motorhead covers cut in 1996 as B-sides to Metallica's U.K. single "Hero Of The Day." Like Guns N' Roses' "The Spaghetti Incident," Metallica's "Garage Inc." pays homage to a star metal band's diverse roots.

ing ballad voice. But it's employed in the interest here of classy, mostly rarely recorded ballads from the world of musical theater. That includes some choice rarities, among them Kurt Weill and Langston Hughes' touching "A Boy Like You" from "Street Scene"; Rupert Holmes' "The Writing On The Wall" from "The Mystery Of Edwin Drood"; Burt Bacharach and Hal David's "Knowing When To Leave" from "Promises, Promises"; and Rodgers and Hammerstein's "Love, Look Away" from "Flower Drum Song." There is also comic relief in Irving Berlin's contrapuntal "You're Just In Love," with vocalist Richard Hillman. Reddy makes daring choices throughout this album and meets the challenge every time.

VITAL REISSUES

VARIOUS ARTISTS
The Complete Jazz At The Philharmonic, 1944-1949
 REISSUE PRODUCER: Phil Schaap
 Verve 314 523 893

Mammoth and monumental is this paean to Verve founder Norman Granz's jamm'n' Jazz at the Philharmonic concerts, the Lollapaloozas of their time. If you like your jazz wailin' and sailin', tilting to swing and pop from the masters, better tell Santa now! There are 10 CDs with 127 tracks totaling 12 hours of music (two hours previously unissued) by a



VARIOUS ARTISTS
Chef Aid: The South Park Album
 PRODUCERS: Rick Rubin, others
 American/Columbia 69377

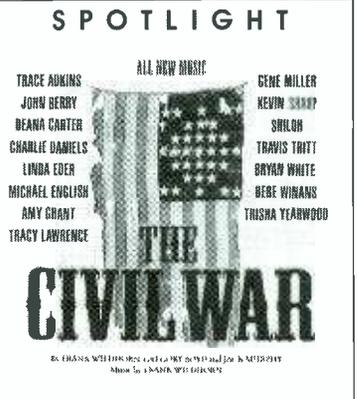
Leave it to producer Rick Rubin—a figurative rabbi in the marriage between rap and heavy metal—to assemble a soundtrack to the hit TV series "South Park" using the most cutting-edge rap and hard-rock acts, from Wyclef Jean, Master P, and Mase to Primus, Ozzy Osbourne, and Rancid. Rubin went a step further, employing the talents of an impossibly varied cast that includes Elton John, Ween, Devo, Meat Loaf, Perry Farrell, the Crystal Method, Joe Strummer, Rick James, and Ike Turner. The Chef from the irreverent show is the star of the soundtrack, amusing (or offending, as the case may be) on such choice cuts as "Chocolate Salty Balls." Other players include Mousse T. Vs. Hot 'N' Juicy ("Horny"), Ned Gerblansky (a truly stooped "Feel Like Makin' Love"), Ween (the homocentric "The Rainbow"), and Vitro ("Mentally Dull," which brings together the "South Park" cast). Destined to titillate fans of the show, ruffle the feathers of conservatives from sea to sea, and break down a few barriers between musical genres.

COUNTRY

DERYL DODD
 PRODUCERS: Chip Young, Blake Chancey
 Columbia 68793

An album that fell victim to a growing label practice—holding the release date for months until a single catches at country radio—Deryl Dodd's second release was worth the long wait. In this case, the single in question is "A Bitter End," a classic "woe is lonely me" weeper. Similarly, "Best I Ever Had" is an elegant, tear-drenched lament in country's best traditions. Dodd upholds country's drinking-song standards here with "Bad For Good." This is a writer and singer firmly rooted in traditional country but with enough club and roadhouse experience to know what works with today's audiences. Dodd falls in the country pantheon somewhere between Dwight

dizzying array of stars, including Charlie Parker, Lester Young, Coleman Hawkins, Dizzy Gillespie, Billie Holiday, Oscar Peterson, Roy Eldridge, Flip Phillips, and Illinois Jacquet. Verve's crackerjack album design staff has done it again—the set is housed in a replica "marquee" box with enough wood in it to build a beach cottage. Gargantuan gift givers also check out the gorgeous new eight-CD package of the Ella Fitzgerald and Duke Ellington live Côte D'Azur concerts. Both are way reet . . . but not petite.



VARIOUS ARTISTS
The Civil War—The Nashville Sessions
 PRODUCERS: Various
 Atlantic 83090

Conceived, written, and executive-produced by Frank Wildhorn, "The Civil War" is a colossal project that brings together country music stars in an effort to create a musical tapestry of the Civil War for the theatrical production of the same name. Far from a musicological study, "The Nashville Sessions" cuts a middle ground between its central subject matter and the modern sensibilities of its participants. In other words, Travis Tritt's anthem "The Day The Earth Stood Still" and Deana Carter's melancholy "Missing You (My Bill)" would sound at home on mainstream country radio, but they also fulfill Wildhorn's criteria that the tunes evoke the spirit of the era. Other participants include Trace Adkins, Tracy Lawrence, BeBe Winans, Bryan White & Amy Grant, Shiloh, Kevin Sharp, Linda Eder, Michael English, Charlie Daniels, and John Berry. A star-studded and respectful tribute to one of the most turbulent periods in American history.

Yoakam and Alan Jackson, which is not at all a bad place to be.

JAZZ

▶ **JOE PASS**
Unforgettable
 PRODUCER: Eric Miller
 Pablo 2310-964

The late guitar wizard Joe Pass was recorded playing solo nylon-string acoustic in the summer of 1992, and this lovely album is what came to be. "Unforgettable" consists of 17 standards that Pass limns to their melancholy essence, eschewing bravura for grace. "I Cover The Waterfront," "I Should Care," and "Round Midnight" are touching without being sentimental, as are fresh turns on "The Very Thought Of You" and the oft-abused title track. No pretensions here, no fireworks, just the zen of jazz guitar and a record that will please a lot of people.

LATIN

VARIOUS ARTISTS
The Songs Of Almodóvar
 PRODUCERS: Various
 Metro Blue 59544

It's no secret to fans of Pedro Almodóvar that the acclaimed Spanish filmmaker adores old-school Latino pop and tropical tunes delivered with unbridled passion that often matches the overflow of emotion found in his pictures. Tellingly, this ample, 23-song multi-artist package supervised by Almodóvar bulges with emotive, top-shelf material from powerhouse vocalists such as Chavela Vargas, Lola Beltrán, La Lupe, Lucho Gatica, Bola De Nieve, and Luz, the last of whom is a Spanish rocker who turns in a deliciously sensual rendition of the Mexican evergreen "Piensa En Mí."

However, an otherwise sterling set is tarnished by the inclusion of several nondescript tracks recorded by Almodóvar himself when he was beginning his cinematic career in the early '80s.

CLASSICAL

★ **SHIRIM**
Klezmer Nutcracker
 PRODUCER: Glenn Dickson
 Newport Classics 85640

An arrangement of Tchaikovsky's perennial "Nutcracker" ballet, Shirim's "Klezmer Nutcracker" sounds utterly natural and totally compelling. Klezmer devotees will rejoice at the fresh stock of great tunes, and classical fans so far immune to the Russian composer's populist favorite should find themselves swooning. The "Nutcracker" suite is only half of the album, though; the remainder consists of klezmer renditions of Eastern European-accented pieces by Mahler, Enesco, Brahms, and Chopin. Also included are Satie's "Gnossiennes," which sound remarkably as if the great French eccentric wrote them expressly for the band here of clarinet, trombone, tuba, banjo, piano, accordion, and drums. Shirim's genre-crossing conception is a delight and its playing a joy. A wonderful holiday record. Distributed in the U.S. by Allegro.

CONTEMPORARY CHRISTIAN

BRYAN DUNCAN
The Last Time I Was Here
 PRODUCERS: Bryan Duncan, Dan Garcia
 Myrrh 708068858812

Bryan Duncan is one of the most underrated talents in contemporary Christian music. Oh yes, he's garnered accolades, but they're not nearly commensurate with the talent that shines through his records. Known for his unique brand of soul, Duncan has a passionate voice that makes each song an emotional experience. The album opens with a rap on the edge cut "Yes, I Will," then segues into the soulful "Strollin' On The Water." Duncan continues to satisfy listeners with a strong collection of songs; he explores the intricacies of faith on tunes like "God Knows" and also celebrates treasures, as in "I Still Love You—Simple As That," a beautiful song he wrote for his wife of 20 years. Sonically, the album is richly textured with inventive arrangements, but at the core it's Duncan's incredible voice that imbues each song with heart and soul. Among the best cuts are the title tune, "Glad Morning," "Once I've Arrived," "That's What We Get," and the playful "Caribbean Dream."

CHRISTMAS

ENSEMBLE CHORAL DU BOUT DU MONDE
Noëls Celtiques
 PRODUCER: Christian Desbordes
 Green Linnet 3124

THE ATLANTA GAY MEN'S CHORUS
Carols, Revels And Holiday Cheer—A Celebration Of The Holiday Spirit
 PRODUCER: Joe Thomas
 DiverseCity 1982; contact: www.diversecity.com

THE KICKIN' KAZOOS
Kazoo Christmas
 PRODUCER: John Lindland
 CMH 6290
 Contact: www.kazooie.com/kazoo

VARIOUS ARTISTS
Yule B'Swingin'
 PRODUCERS: Various
 Hip-O 40117

VARIOUS ARTISTS
A Country Superstar Christmas
 PRODUCERS: Various
 Hip-O 40124

VARIOUS ARTISTS
The Colors Of Christmas
 PRODUCER: Robbie Buchanan
 Windham Hill 11368

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

SINGLES

EDITED BY CHUCK TAYLOR

POP

► **BACKSTREET BOYS All I Have To Give** (4:06)
 PRODUCERS: Full Force
 WRITERS: Full Force
 PUBLISHERS: P-Blast/Zomba Enterprises, ASCAP
Trans Continental/Alive 42562 (CD promo)
 It's hard to believe that we're still being offered new singles from Backstreet Boys' only U.S. album release, given what seems like growing maturity with each successive single. This, the fifth track worked to radio from that debut, should be the one to take the guys to the top of the charts for the first time, given its gold mine of successful elements: plush harmonies, a melody that seems altogether natural and familiar on the first listen, and clever production props from songwriting/production team Full Force (which has also lent its '90s-brand talents to 'N Sync and Britney Spears). This ballad is a no-brainer for mainstream and rhythm top 40 outlets and AC stations (and if R&B would only open itself up, "All I Have To Give" could be a shoo-in for massive airplay there). By the time this one's good and saturated in the next couple months, a lot of folks are going to drop that "boy band" label and start treating the Backstreet Boys like the talented and serious ensemble of men that they've become. And to make it all the better, a single will be dropped at retail Jan. 8.

► **BOYZ II MEN I Will Get There** (4:06)
 PRODUCERS: Jimmy Jam, Terry Lewis, Boyz II Men
 WRITER: Diane Warren
 PUBLISHER: RealSongs, ASCAP
DreamWorks 5100 (CD promo)
 The onslaught of singles from the three soundtracks being offered to support "The Prince of Egypt" moves into high gear with this gospel-lacquered ballad from the movie's "Inspirational" set. It finds the enduring quartet in a familiar setting, guided by the ubiquitous songwriting of Diane Warren and production of Jimmy Jam and Terry Lewis. C'mon, how can you miss with such a combination of talent? This wonderful track is like a luxurious bath, awash in lovely harmonies, tender production, and the kind of build that leaves a tingle or two working their way up your spine. Warren's lyric is potent, demonstrating the power of positive thinking to "get to the other side," and it works on a number of levels—as a testament to religious faith or as an anthem to empowering oneself in the face of pain and strife. The message, the stunning production, and the smooth, grade-A voices of these longtime radio friends guarantee immediate response and a solid multi-format hit—what do you know—just in time for the movie's opening.

► **SPICE GIRLS Goodbye** (4:10)
 PRODUCERS: Richard Stannard, Matt Rowe
 WRITERS: Spice Girls, Stannard, Rowe
 PUBLISHERS: Full Keel/Windswept Pacific/PolyGram International, ASCAP
Virgin Records America 13653 (CD promo)
 Sometimes, it takes nothing more than a change in the direction of the wind to signal a dramatic shift in a pop group's appeal with American audiences. It will be fascinating to see how radio—and fans—react to this single, now that the hype behind Geri "Ginger Spice" Halliwell's departure has subsided. This ballad follows in the spirit of "Too Much" and, on its own, deserves every shot for a healthy run on American radio. The melody is absolutely beautiful, in fact, one of the group's most memorable, with well-rounded harmonies and a message sweetly (and savvily) directed as much toward Ginger as to the departure of a lover or dear friend. Video play could be key here, given the Girls' less flashy, downright ladylike

makeover: Overseas, this one's already being heralded as the one to beat in the annual battle for the holiday No. 1; here, it most certainly deserves similar favor at top 40. Watch for the single to arrive at retail Dec. 8.

DANCE

► **XSCAPE Softest Place On Earth** (4:16)
 PRODUCER: Joe Thomas
 WRITERS: J. Thomas, J. Thompson
 PUBLISHERS: Zomba Enterprises/Kicky/Tallest Tree/WB Music, ASCAP
So So Def 41723 (CD promo)
 Xscape continues to mold itself into a more sophisticated, romantically inclined outfit with this smooth but most definitely sexually charged track from its third album, the gold-certified "Traces Of My Lipstick." Here, the foursome makes a pretty naughty allusion to that "softest place," but it's gently shielded by a lovesick lyric, the delicate strumming of an acoustic guitar, and tender, subtle harmonies. The ladies truly sound great here, keeping the spirit of their adoring vocals tamed for the midnight hour. You can almost feel the satin sheets with this one spinning. Top 40 and R&B shouldn't even have to think twice about rolling around in them.

► **ERIN HAMILTON Satisfied** (3:59)
 PRODUCERS: Scott Anderson, Ian Rich
 WRITERS: S. Anderson, E. Hamilton, I. Rich
 PUBLISHERS: Snack/ZQT, BMI; Ian Rich, ASCAP
 REMIXERS: Soul Solution, Michael Duretto
Trax Recording (CD promo)
 Hamilton—Carol Burnett's daughter, isn't that a kick?—stirred up quite a flurry on the dancefloor with her extraordinary debut, a cover of Gary Wright's "Dream Weaver." She follows that big summer smash with this catchy-as-all-get-out, hi-NRG dazzler that should have no trouble shaking hands with success at the club level and dance-friendly top 40 outlets. What puts this fun-loving track above the fold is Hamilton's solid, zesty vocal abilities, sadly not always a guarantee in the dance camp. Remixes from Soul Solution and Michael Duretto complete the picture, offering mix DJs plenty of dubs, bonus beats, and varying vocal mixes to fit this festive flapper into any weekend party setting. There's more ahead from this budding star, with an album due in late spring; radio would do well to set the stage by welcoming this runaway charmer with open arms.

VICTORIA ANGELES I'll Give You Everything (4:00)
 PRODUCER: Addison Martin
 WRITER: A. Martin
 PUBLISHERS: Rocks/Millinear, ASCAP
 REMIXER: Carlos Berrios
Robbins 72033 (CD promo)
 For those nostalgic for a slice of freestyle à la Lisette Melendez or classic Cynthia, this tasty number will ignite a flood of memories for a sound that just never seems to wear out. Angeles takes an aggressive stance on her plead, "I want you/And I need you/I'll give you everything you want." OK, it's not likely to reinvent anybody's life, but it is sure-fire catchy enough to get the troops singing along on Saturday night. Mixes include East and West Coast radio versions, Orbital Mix, and Berrios Beats. Miami, New York, Los Angeles, this is right up your alley.

R & B

► **LAURYN HILL Ex-Factor** (4:38)
 PRODUCER: Lauryn Hill
 WRITER: L. Hill
 PUBLISHERS: Colgems-EMI, ASCAP, Careers-BMG/Wu-Tang, BMI
Ruffhouse/Columbia 41657 (CD promo)
 Given the response to her No. 1 album "The Miseducation Of Lauryn Hill" and the chart-topping Hot 100 hit, "Doo Wop (That Thing)," anything this one-woman writer/arranger/producer touches right now is pretty much as sure a bet as the color of an orange. This stripped-down,

beat-box-driven track focuses on the purest elements of Hill's talent: an enchanting if not leisurely vocal and a lyric that shows why she's become one of the most sought-after musical wizards of the day: "I keep letting you back in/How can I explain myself/As painful as this thing has been/I just can't be with no one else." Pretty good, huh? Those sharpies who recognize familiar lines and melodic elements should note that the song contains replayed sections of "Can It All Be So Simple" by the Bergmans and Marvin Hamlisch.

★ **VANESSA WILLIAMS My Flame** (4:20)
 PRODUCER: Gary Taylor
 WRITER: R. Caldwell
 PUBLISHER: Morning Crew, BMI
Mercury 461 (CD promo)
 The timeless Vanessa Williams returns with a song to promote her richly appointed "Greatest Hits, The First Ten Years," which hit streets Nov. 24. This one new track on the 13-track Mercury collection, written by Bobby Caldwell, shows off the chanteuse side of Miss Vanessa with a black-gloved, jazz-inflected arrangement just saucy enough to get a little groove on in the process. For radio, this release has "adult R&B" written all over it, though it's also a natural for smooth jazz and AC outlets. Williams is always a refreshing presence on radio; this song is a cool reminder of how she's escorted us through this past decade with a hit parade as diverse as "The Comfort Zone" and "Love Is" to "Save The Best For Last" and "The Right Stuff."

COUNTRY

► **SAWYER BROWN Drive Me Wild** (3:34)
 PRODUCERS: Mark Miller, Mac McAnally
 WRITERS: M. Miller, G. Hubbard, M. Lawler
 PUBLISHERS: Travelin' Zoo/Myrt & Chuck's Boy/Cal IV/Cooter Moe, ASCAP
Curb D-1487 (CD promo)
 The first single from veteran act Sawyer Brown's upcoming Curb album follows two singles that have faltered at country radio. This tune, however, sounds like it could help the band rebound up the charts. It has a light, breezy feel and a gently grooving melody. Mark Miller always puts an abundance of energy and personality into everything he does, whether it's singing, dancing, or, for that matter, playing basketball, and he turns in an appealing performance, dipping deep into his lower register just before erupting on the chorus. The song's "happy to be in love, go anywhere with you" kind of theme seems to be prevalent at country radio right now. (Lari White's "Take Me" and Allison Moorer's "Alabama Song" cover similar emotional territory.) This could be the one to get the band back in the saddle at country radio.

★ **SUZIE BOGGUSS From Where I Stand** (3:02)
 PRODUCERS: Doug Crider, Suzie Bogguss
 WRITERS: K. Richey, T. Sillers
 PUBLISHERS: Wait No More/Mighty Nice/Tom Collins, BMI
Capitol 12375 (CD promo)
 Bogguss' last outing, the title cut from her album "Nobody Love, Nobody Gets Hurt," was a clever, emotional tale of a botched convenience-store robbery that was a treatise on the frailty of humanity. It should have found a more enthusiastic audience but, unfortunately, didn't. This time, Bogguss is back with an uptempo number that possesses a Linda Ronstadt country/rock-type flavor. Her voice has never sounded better, and Tia Sillers and Kim Richey have provided Bogguss with a song she can sink her vocal chops into. It's up to country radio to decide what happens next.

AC

★ **STEVE PERRY When You're In Love (For The First Time)** (3:45)
 PRODUCERS: Steve Perry, Randy Goodrum
 WRITERS: S. Perry, R. Goodrum
 PUBLISHERS: Street Talk Tunes/California Phase, ASCAP
Columbia 41638 (CD promo)
 Perry previews his "Greatest Hits + Five Unreleased" with this calypso-flavored

ode to the joy of first love that should make longtime fans smile. As always, his voice is instantly recognizable and in fact sounds refreshed in the context of this buoyant number, which plays like a day amid sun and sand. Even so, there are no guarantees that radio will pick up on the song, given even AC radio's inclination to favor individual songs over embracing longtime artists of the format. That said, you can't ignore the success of comparable artist Phil Collins' "True Colors" at AC, so never say never.

★ **BARRY MANILOW Strangers In The Night** (3:08)
 PRODUCERS: Phil Ramone, Barry Manilow
 WRITERS: B. Kaempfert, E. Snyder, C. Singleton
 PUBLISHERS: MCA Champion/Screen Gems-EMI, BMI
Arista 3589 (CD promo)
 Anyone who has ever seen Barry Manilow live knows that the man is capable of bringing a special touch to most any style of music he goes after. All camp aside—and that's a tough mission given Ramone and Manilow's reverent albeit schmaltzy arrangement—this track from the new "Manilow Sings Sinatra," is stellar in his endearing, sensitive vocal treatment, amid a cascade of strings and lovely acoustic guitars that lift this track to a place you'll find yourself enjoying more than you'll admit to the cynics among your friends. Radio may be a tough sell here—this song is so very traditional—but for the many loyal fans of the irrepressible Manilow, the holidays just arrived a little early.

ROCK TRACKS

► **SUGAR RAY Every Morning** (3:47)
 PRODUCER: David Kahne
 WRITERS: Sugar Ray, D. Kahne
 PUBLISHERS: Warner-Chappell/See Squared, BMI
Atlantic 8767 (CD promo)
 Following last year's biggest novelty song has got to be daunting for Mark McGrath and his fellow bandmates, but if there's anything that's going to bring the act back into the spotlight, it's this satisfying cut from the forthcoming "14:59." The confident and smart-sounding "Every Morning" serves up a dishful of clever elements but doesn't forget a substantive melody and chorus, making it both recognizable and interesting. Decidedly more straight-ahead than "Fly," the track features a shuffling rock beat, spiced with a sticky acoustic guitar lick, a hip-hop splash here and there, and—gotta love this one—a lonely whistle in the fade-out. Looks like 1999 could bring it all back around for this band, which has gone back to the drawing board and come up with a radio-ready piece that illustrates there's real talent here and a promising future ahead for Sugar Ray.

► **HEATHER NOVA Heart And Shoulder** (3:58)
 PRODUCER: Youth
 WRITER: H. Nova
 PUBLISHER: Big Life, BMI
Big Cat/Work 41508 (CD promo)
 Big Cat/Work continues to push the unique flavor of singer/songwriter Heather Nova to rock audiences, and this chugging midtempo number could be the one to rejuvenate favor for her over the airwaves. "Heart And Shoulder" offers a highly accessible melody and beautifully constructed chorus, with an extraordinarily intense lyric about trying to help a loved one, but feeling helpless in cutting through whatever has him or her down: "And the night's with you/And the storm's in your hand/And you're down and you're down/And I can't lift you/I'm powerless to change your world/I'm powerless to stop the hurt." The sentiment is universal, but made oh-so-personal by Nova's fragile vocal, which lilts and floats like a gentle embrace. All adjectives aside, this is a song that radio should take a serious listen to; with nurturing and some additional high-profile label attention, this could indeed be the breakthrough that will propel Nova to the next level. From the highly underappreciated album "Siren."

RAP

► **METHOD MAN Judgement Day** (4:09)
 PRODUCER: Method Man
 WRITERS: C. Smith, S. Bougard
 PUBLISHER: not listed
Def Jam/Mercury 287
 Method Man's previous single "Dangerous Grounds" is still gaining steam at radio, but there's no stopping the rapper's hot streak. "Judgement Day," the title track from his just-released album—purportedly four years in the making—is already a favorite on MTV and a number of early-believing radio outlets and is said to be inspired by the Arnold Schwarzenegger movie "Terminator 2: Judgment Day." This cut is another knockout and should further establish the artist as one of the most gifted wordsmiths on the rap scene today, as he pleads with the world to bring it all together before Armageddon leaves us looking back on humanity's potential. The track should please fans old and new and stands to gain instant favor at rap radio, in fact, likely overtaking "Dangerous" in popularity. And a wildly creative video helps the cause all the more. "10, 9, 8, 7, 6, 5, 4, 3, 2, 1"—that's where this track is heading as Method Man survives this "Judgement Day" unscathed.

CHRISTMAS

CELINE DION Don't Save It All For Christmas Day (no timing listed)
 550 Music/Epic 69523 (CD album cut)

PATSY MAHARAM The Daughter Of Santa Claus (3:37)
Wild Chrysanthemum 187 (CD single)
 Contact: 212-371-4142.

PEABO BRYSON & ROBERTA FLACK The Gift (4:07)
Windham Hill 98-64 (CD promo)

THE JONESES Where Will You Be On Xmas Day (4:36)
Karousel Records 9393
 Contact: 718-434-9169.

MXPX Christmas Day (3:00)
A&M 00787 (CD promo)

ROBERT EARL KEEN Happy Holidays Y'all (3:21)
Arista 3146 (CD promo)

5 YOUNG MEN Give Love On Christmas Day (3:45)
Loud/RCA 65631 (CD promo)

SHANIA TWAIN God Bless The Child (3:48)
Mercury 137 (c/o PolyGram) (CD promo)

SHAWN COLVIN Wish You Were Here (no timing listed)
Columbia 7937 (c/o Sony) (CD promo)

MARTINA MCBRIDE O Holy Night (3:39)
RCA 4688 (c/o BMG) (CD promo)

MARK CHESNUTT What Child Is This (2:43)
Decca 3863 (CD promo)

ALAN JACKSON Rudolph The Red-Nosed Reindeer (2:54)
Arista 3060 (c/o BMG) (CD promo)

GARY ALLAN Please Come Home For Christmas (3:50)
Decca 3864 (CD promo)

DAVID BENOIT FEATURING MICHAEL FRANKS Christmas Time Is Here (3:05)
GRP 5257 (CD single)

RAY STEVENS Little Drummer Boy Next Door (3:02)
MCA Nashville 1018 (c/o Universal) (CD single)

JIMMY BUFFETT Christmas Island (2:55)
Margaritaville/MCA 1019 (c/o Universal) (CD promo)

ANGELA WINBUSH All I Want For Christmas (3:21)
Island 7368 (CD promo)

ISLEY BROTHERS FEATURING RONALD ISLEY Special Gift (4:00)
Island 7369 (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.)

Reviews & Previews



Y2K: THE CLOCK IS TICKING

American Service Productions
35 minutes, \$24.95
In one full swoop, this informative video addresses the many questions computer users may be sweating over as the year 2000 approaches. And for those who think Y2K is some new fashion designer, the video clears up that confusion as well. Although the heap of information presented may leave the latter group with more questions than they had at the outset, it at least puts all viewers on the path to knowledge and defensive action. A news anchor-type host explains the numerous cause-and-effect issues of the so-called "millennium hug," with a focus on helping viewers determine whether their PCs will go into a tailspin at the stroke of midnight next New Year's Eve. The host also tells viewers what measures to take now to stop disaster from happening. Some helpful hints include visiting several "test sites" that are accessible via the Internet. With all the buzz about Y2K, this video should get prime positioning in stores. Contact: 888-506-2400.

JOHN GLENN: AN AMERICAN LEGEND

MPI Home Video
70 minutes, \$19.98
There are few Americans who don't know about the accomplishments of former U.S. senator and astronaut John Glenn. His just-completed trip back into space at age 77 and his first historic 1962 Earth orbit have made Glenn a household name across more generations than most public figures can hope to be. This video—one of many Glenn tributes hitting the market this season—targets Glenn fans young and old whose interest has been piqued by all the publicity and who want to know more about the man behind the missions. As well as providing a cavalcade of archival and current footage of Glenn's work with NASA, the video probes his history as a decorated soldier in both World War II and the Korean War and his role as a four-term U.S. senator.

BABY SONGS GOOD NIGHT

Backyard Entertainment/Anchor Bay Entertainment
30 minutes, \$12.98
After a long absence, the classic "Baby Songs" series is back in business with a big boost from longtime children's entertainer Hap Palmer. Featuring clamshell packaging and ready for the taking, the half-hour tape features 10 original Palmer songs set to a magical combination of live-action family scenes and some excellent animated segments. The sentimental tune "Old Rocking Chair," for example, is depicted by scenes of a grandma and baby soaring across beautiful landscapes in the comfort of a rocker. All the songs have a gentle, peaceful nature that make them a perfect backdrop to quiet play or a smooth segue into sleep, albeit in front of the TV.

LET'S EAT!: FUNNY FOOD SONGS

Sony Wonder
30 minutes, \$12.98
Cinderella, Little Miss Muppet, and other characters from classic children's stories dine at the ultra-chic Planet Café, where Sesame Street regular Grover is the head waiter. But young viewers will be most excited to see the rest of their friends from Sesame Street there as well. Grover and his pals Telly Monster, Elmo, and, of course, Cookie Monster take a close look at the food chain. As the

title suggests, there are plenty of funny songs and skits about food, such as "Blueberry Mouth" and "Cereal Girl," but there are also songs that teach important lessons, such as trying new foods and why it's important to eat a healthy breakfast—it is, after all, "The Most Important Meal Of The Day." Golden Books has put together a complementary book-and-tape version of this juicy recipe as well.

RICHIE RICH'S CHRISTMAS WISH

Warner Home Video
85 minutes, \$19.95
Money can't buy happiness, even for the richest kid in the world, in this live-action direct-to-video movie that stars David Gallagher, Martin Mull, and Lesley Ann Warren. Richie gets a most unusual gift in the form of a machine that is capable of granting wishes on one day of the year—Christmas Eve. When holiday time rolls around, the forlorn teenager is a little depressed and wishes he had never been born. In the spirit of "It's A Wonderful Life," the machine transports him to an alternate universe in which his family and servants are downright scary. There he learns he is actually happy—and special—

just the way he is. Warner is also reissuing and repricing to \$9.95 two animated "Richie Rich" titles: "Priceless Toys" and "A Boy's Best Friend."

DR. SEUSS CLASSICS: THE CAT IN THE HAT/HOOBER-BLOOB HIGHWAY

CBS Video
45 minutes, \$12.98
Rainy days don't have to be a drag when kids step back in time for a visit from the Cat in the Hat. This classic TV special, featuring Dr. Seuss' most recognizable character, is back from the vaults packed with all the fantasy play and rhyming ridiculousness that has charmed generations. Also included on the tape is the lesser-known but still-celebrated "Hoober-Bloob Highway," providing a glimpse at an alternate, Seuss-esque place where new babies are prepped for their time on the Earth by the wise, whimsical Mr. Hooper-Bloob. CBS is releasing a second volume of Seuss stories that contains "Green Eggs And Ham" and "Grinch Night."

GILBERT & SULLIVAN

Acorn Home Media
412 minutes, \$59.95 for boxed set or \$19.95 each
Leave it to the U.K.'s renowned Strat-

ford Festival to present three thoroughly delightful performances of Gilbert and Sullivan's best-loved comic operas—"The Mikado," "The Pirates Of Penzance," and "Iolanthe." There is nothing particularly unusual about the way the Stratford troupe interprets these classic works, but the stellar acting, soaring music, and extravagant costumes pay tribute to the pure, timelessly clever essence of each piece. Each opera is available separately or as part of a three-tape boxed set. Contact: 800-474-2277.

ENTER*ACTIVE BY DOUG REECE

NBA LIVE 99

Electronic Arts
Sony PlayStation
Electronic Arts doesn't make sports titles, it crafts them. For this title, the Electronic artisans have created 30 player facial expressions that change to match the tone of game play, skills that increase and decline over the career of a player, and artificial intelligence ramped up so high even the

most crafty gamer will have a hard time outwitting opponents. All the player trading/creating features and moves from earlier versions remain, but several new tricks are included as well. Trade suggestions by the game take out much of the guesswork that might have vexed and frustrated users before.

CRASH BANDICOOT: WARPED

Naughty Dog/SCEA
Sony PlayStation
"Crash Bandicoot," the Wile E. Coyote of PlayStation games, is back for another run against old and new enemies in the third installment of this massively popular franchise. With each successive title, Naughty Dog has been able to build in some creative new twists, and this release is no exception. "Crash" rides more vehicles and animals, has access to more weapons, and shows off some great new moves. In general, designers of console games have greatly improved the quality of graphics this year, but even with the bar raised, "Crash" makes some marvelous leaps looks-wise. Just take a peek at the way Naughty Dog handles the shimmer and motion of water in its jet-ski environment. But the early levels provide very little challenge for big "Crash" fans.

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

DATING FOR DUMMIES

By Dr. Joy Browne
Read by the author
HarperAudio
90 minutes (abridged), \$12
ISBN 0-694-52073-X
This guide for people ready to jump into the treacherous waters of dating works well as an audiohook. Presented as a pep talk, this audio is meant to encourage the shy, give confidence to the insecure, and offer practical suggestions on who, where, and how to date. A radio host, Browne is certainly comfortable in the role of speaker. Her voice is friendly, reassuring, and occasionally stern, like that of a trusted best friend who knows when to be encouraging and when to speak strongly with the unvarnished truth. There are no earthshaking revelations here, just sensible, helpful advice. Browne also covers how to ask for a date, how to gently turn down a date, how to ask for a phone number, and how to determine who pays.

THE SCI-FI CHANNEL'S SEEING EAR THEATRE: VOLUME ONE

By various authors
Performed by a full cast
Dove Audio
3 hours (unabridged), \$18
ISBN 0-7871-1813-3
Originally created for the Sci-Fi Channel's World Wide Web site (www.scifi.com), this fine series of original dramatizations makes its debut in audiobook form. The anthology includes a satisfying range of science fiction. Some tales are comic, such as "The Death Of Captain Future," in which a sloppy, incompetent captain of a broken-down vessel believes himself to be a "space hero" from an old-time radio show. Other tales are dramatic and thought-provoking, like "Think Like A Dinosaur," about a woman who expects to be beamed to another planet but learns that a duplicate will be created on the other planet and that she will be destroyed. When she resists, the man in charge of the procedure is faced with a moral dilemma. The acting is terrific, with well-cast voices that really help the listener visualize the action. Music and sound effects are also used well, enhancing the illusion without being obtrusive.

IN PRINT

NICK DRAKE
By Patrick Humphries
Bloomsbury USA
279 pages, \$24.95

If you're at all familiar with the music of Nick Drake, then you probably know his story goes something like this: Small-town, sensitive Brit folkie goes to London, makes a few poorly selling albums, becomes severely depressed, and dies at 26 of an apparent overdose from anti-depressant medication. Over the years, a small cult builds, and Drake's popularity in death far outstrips any success he had in life. Since the late-'70s release of the Hannibal Records boxed set "Fruit Tree" and its accompanying essay, this has been the official version of the Drake legend.

Thankfully, Patrick Humphries saw fit to look beyond the liner notes. As with his earlier biography of Richard Thompson, along with the numerous articles he's written, he unearths parts of the Drake tale hitherto unseen.

But the task was made vastly more difficult due to the fact that unlike Thompson, Drake and many of his contemporaries have either passed on or declined to make themselves available for comment. And those who did participate have varying memories of Drake, which makes for a maddening read in some spots.

The earliest memories of Drake are perhaps the most surprising. Rather than leading an introverted childhood, Drake appeared to those who knew him as an outgoing, happy, and athletic youngster. The depressed loner of later years is nowhere in sight when one reads of his upper-middle-class life with his

parents and sister Gabrielle, now a well-known actress in Britain. As a youth, Drake attended private schools and was known to be fairly talented at sports, as well as music.

Humphries meticulously details certain facts of Drake's life, and this works against the author to some extent. Does the reader really care what record reviews appeared in the British music papers during the weeks that Drake's albums were also mentioned? His mini-histories of Britain, both pre- and post-war, make for background better left to tomes exclusive to that particular subject, rather than a "rock star" biography. Likewise, his endless digressions on Island Records' (Drake's British label) roster of acts seem like padding.

In trying to explode the myth of Drake as some kind of folk/rock pre-Prozac-era Kurt Cobain, the book contains some wildly divergent memories of the singer/songwriter.

Drake's reluctance to perform live is traced to a bad



experience, although the actual date and location of that event differ among those interviewed. Rumors of homosexuality and hard-drug use were apparently just that. Drake's depression over his lack of success (the contributing factors mainly being meager record sales, as well as stage fright) is constantly cited as leading to his withdrawal inward, yet his parents maintained that he was doing much better emotionally in the weeks leading up to his death.

The book's greatest assets are the in-depth looks at the musician's recorded legacy and the developments leading up to the cult of Nick Drake. The former, a mere three albums released during his lifetime, are dissected in great detail, particularly his final album, "Pink Moon," one of the most harrowing works in the entire rock pantheon. The story of how Drake became a cult figure years after his death is fascinating.

This book began life as an extensive article in the February 1997 edition of Mojo. As a result of that article, many people came out of the woodwork to share their memories of Drake. Those sharing remembrances include Donovan, Linda Thompson, journalist Nick Kent, and producer Joe Boyd. Famous fans like Peter Buck and Paul Weller are also interviewed.

In the end, though, the question of what really happened to Drake is never fully answered, and therein lies the frustrating part of the book. Despite all of Humphries' research, Drake's enigma remains largely intact.

MICHAEL VILLANO

Billboard MUSIC AWARDS

SPECIAL PREVIEW SECTION

Awards Ceremony To Feature A Circus Theme

THE BILLBOARD MUSIC Awards will return to Las Vegas and the MGM Grand Hotel/Casino for a live telecast of the ninth annual show Dec. 7.

Madonna, Lauryn Hill, Hole, Natalie Imbruglia, Shania Twain, the Backstreet Boys, and Bette Midler and the Royal Crown Revue will be among the featured performers at the ceremony, which will be presented at the Grand Garden Arena of the MGM Grand strip.



MONICA

This marks the third year that the Billboard Music Awards has been beamed from

Las Vegas and the second consecutive year that the show is being presented at "the City of Entertainment," the MGM Grand.

"It's a terrific venue, a wonderful venue," says executive producer Bob Bain of the MGM Grand. "It's the best venue of its type that I've ever been in."

Adds Bruce Gowers, who will direct the show for a fifth time, "The Las Vegas audience is the most exciting audience ever. Their response is just incredible."

The Billboard Music Awards are presented annually to the No. 1 artists of the year, as well as the artists with the year's top albums and singles, based on sales and radio airplay. Winners are determined by the 1998 year-end charts compiled from Billboard's weekly charts published from December 1997 to November 1998; sales data for these charts are supplied by SoundScan, while airplay information is supplied by Broadcast Data Systems.

Singer/songwriter James Taylor will appear on the broadcast, accepting the 1998 Century Award, Billboard's highest honor for creative achievement (see story, page 15).

Midler, Dru Hill, Monica, Hanson, K-Ci & JoJo, Master P, Brian McKnight, 'N Sync, and Stone Cold Steve Austin will act as presenters during the two-hour special.

The Billboard Music Awards will once again utilize the Hard Rock Hotel & Casino for a unique off-site performance. Last year, Aerosmith cavorted by the Hard Rock pool for



HANSON

a show-stopping version of "Pink"; this year, Midler, backed by Los Angeles' premier swing band the Royal Crown Revue, will rock her way through the memorabilia-be-decked casino with a version of "One Monkey Don't Stop No Show." Gowers says, "The idea is to capture the whole feeling of the casino, so Bette will be moving from one part of it to the other, from the slots to the roulette table."

As in past years, the Billboard Music Awards—which will again

be co-produced by Paul Flattery and Michael Levitt, with Greg Sills as supervising producer—will center around a visual theme. While the telecast used the intersection of TV and music for its concept in 1997, this year's show will literally be a three-ring circus.

"The best way to describe this theme is 'a rock'n'roll circus of the '90s,'" says Bain. "What we are trying to exploit this year is the darker and more fantastic sides of the circus experience, as that applies to a larger-than-life city like Las Vegas. A lot of the set construction is very circus-like, but designed for mature audiences. This is not your grandfather's circus—this is what would happen if the wrong people were put in charge of the circus."

The set, designed by Bruce Ryan, will create a big-top motif with such accouterments as a carousel, a trapeze, and funhouse-style mirrors.

"It will have elements of circus-

dom, hopefully some of the most iconographic elements of circus-

dom," Bain says. "It's going to feel like Barnum & Bailey's three-ring circus," Gowers adds. "There are going to be three rings—a ring to the left and to the right and a performing stage at center stage. They're all intertwined. There'll be presenters on the left who will throw to presenters on the right who will throw to a band performance or an acceptance speech."



MCKNIGHT

The circus motif will be reinforced by prepackaged visuals and show bumpers created by Rick Austin. "Rick has done the MTV Movie Awards, the VH1 Fashion Honors, and the MTV Video Music Awards. We brought in a hipster. It's part of keeping some cutting-

edge creative work going."

Bain says, "This will be the most extravagant and clearly the most unique Billboard Music Awards show ever and, I would hope, the most entertaining."

VH1 will again present a live pre-broadcast show from the MGM Grand at 7-8 p.m. EST.

The 1998 Billboard Music Awards will be broadcast live at 8 p.m. EST and tape-delayed on the West Coast. Bain estimates that it will reach an international audience of more than 250 million in more than 70 countries. The show will air on Canal Fox in Latin America (reaching audiences in Mexico, Argentina, and Brazil live).

CHRIS MORRIS

Maverick's Madonna To 'Light' Up Awards Show

THE PUBLIC has spoken. After nearly a decade of controversial sexual titillation, fans were more than ready for a spiritually enlightened Madonna.

Since its March 3 release on Maverick, "Ray Of Light" has sold 2.3 million units in the U.S., according to SoundScan, with the label estimating sales outside the States at 4.2 million.

The album has spawned two top five hits in the U.S.—"Frozen" and the title cut—while "The Power Of Goodbye" recently peaked at No. 13 on the Hot 100. The set also spawned a top 10 U.K. hit, "Drowned World (Substitute For Love)."

With its futuristic electro-disco rhythms and self-probing, often confessional lyrics, "Ray Of Light" was a gamble that has paid off handsomely for Madonna, who is scheduled to perform at this year's Billboard Music Awards. It has not only provided the chameleon-like artist with her first universally applauded critical success, it has also proved that she remains a vital figure amongst woefully fickle young audiences.



Madonna's performance at the Billboard Music Awards is one of few opportunities to hear her perform live until she embarks on a tour, tentatively slated for the spring. Her latest Maverick album, "Ray Of Light," has sold 2.3 million units in the U.S., according to SoundScan, since its March release.

"My intention was to make a record that I'd enjoy listening to," Madonna told Billboard in an earlier interview about her first studio set since 1994's "Bedtime Stories." "This album is reflective of where

I am in my life right now—in terms of my musical interests and in terms of my personal beliefs."

Given her status as one of the first stars for the MTV generation, it comes as no surprise that Madonna has scored a string of accolades for the clips for the "Ray Of Light" album. She took home six MTV Video Music Awards this year. The clip supporting the title cut picked up honors for best female video, best choreography, best editing, best female video, and video of the year. The "Frozen" clip picked up an award for best special effects.

Madonna was also a big winner at the 1998 MTV Europe Music Awards, snagging the trophy for best female artist, while "Ray Of Light" was named best album.

The success of the project sits well with the artist, who said she "never takes for granted" the public's ongoing interest in her career. And while she's "extremely grateful" for the attention, she said her heightened level of personal spirituality "abolishes the idea of being unnecessarily competitive with other people. It's pointless to com-

pare yourself to others. Accepting that idea has been incredibly liberating—particularly as an artist."

Madonna's heightened level of personal awareness is illuminated on "Ray Of Light" in a variety of ways. Besides writing lyrics with the heartfelt tone of diary entries, she wrapped them in sweet, hymn-like melodies and vibrant, often uptempo instrumentation.

"This record takes me back to where I started—in a club right in the middle of a dancefloor," she said. "It's full circle, except I'm so different now. I've been transformed, and that's fully reflected in my music."

Madonna has decided not to tour in support of the album until the spring at the earliest. The delay is due to scheduling conflicts with the several films to which she is already committed. Rumors of a tour, which would be her first since 1990, accelerated in February, when she did a four-song set at New York's Roxy nightclub, after which she said she had "almost forgotten how much fun it is to perform in front of an audience."

LARRY FLICK

Billboard MUSIC AWARDS

SPECIAL PREVIEW SECTION

Lauryn Hill To Do That Live 'Thing'

New Ruffhouse Set's Material To Be Heard Live For 1st Time

SEEING 23-YEAR-OLD rapper/vocalist Lauryn Hill perform a track from her solo opus, "The Miseducation Of Lauryn Hill," at the ninth annual Billboard Music Awards should leave her fans salivating for more.

The young mother, who recently gave birth to her second child, has not performed any of the Ruffhouse/Columbia project's material live since its release Aug. 25. Columbia executives say the performance could quite possibly be the starting point of Hill's long-awaited worldwide concert tour.

Since debuting at No. 1 on both The Billboard 200 and the Top R&B Albums chart (boosted by advance radio play of two non-label-sanctioned singles, "Lost Ones" and "Can't Take My Eyes Off Of You"), Hill has become the darling of lady rappers, scoring the biggest debut week for a female artist in the SoundScan era, selling 423,000 copies in the U.S. (That achievement has since been eclipsed by Alanis Morissette.) Hill's album has sold 2 million units, according to SoundScan.

In addition, the project, which Hill considers to be "deeply personal," has had some remarkable chart activity. After three weeks at No. 1, "The Miseducation Of Lauryn Hill" slipped to No. 2 in its fourth week on The Billboard 200—eased out by Marilyn Manson—only to return to the No. 1 spot the following week. "Doo Wop (That Thing)," the album's first single, debuted at No. 1 on the Hot 100 Singles chart.

The songs on "The Miseducation Of Lauryn Hill," says the vocalist, are mostly about her growth as an individual. "Every time I got hurt, every time I was disappointed, every time I learned, I just wrote a song," Hill says.

The project, which she wrote and produced herself, is also a clear-cut example of how female producers can gain a place in an industry usually dominated by men. "Men have a hard time taking direction from women, but when you pay somebody, you pay them to get it right," says Hill. "I think that women will be called 'bitches' and 'hard to work with' if they ask for and get what they want."

While recording her groundbreaking album, Hill also penned "On That Day," a track for gospel artist CeCe Winans, as well as "A Rose Is Still A Rose" for Aretha Franklin. Addition-



Lauryn Hill's performance at this year's Billboard Music Awards could be the starting point for her long-awaited world tour. Hill's Ruffhouse/Columbia album "The Miseducation Of Lauryn Hill" debuted at No. 1 on both The Billboard 200 and the Top R&B Albums charts and has sold 2 million units in the U.S. since its August release.

ally, she directed the video for Franklin's song.

Hill, who is one-third of the Fugees,

had critics suggesting she go solo as early as the release of the trio's 1993 debut, "Blunted On Reality." But the vocalist, who is joined in the Grammy-winning trio by Wyclef Jean and Prakazrel "Pras" Michel, remained steadfastly loyal to the group.

By the time "The Score" was released in 1996, Hill had already begun honing her songwriting and production skills. "The Score" won the 1997 Grammy for best rap album. That year's Grammy for best R&B performance by a duo or group with vocal went to Hill's groundbreaking cover of Roberta Flack's "Killing Me Softly With His Song."

"The Score," released on Ruffhouse/Columbia, has sold more than 18 million albums worldwide, according to the label, making it the top-selling rap album in the world.

Long before joining the Fugees, Hill was in the spotlight. She has appeared in a recurring role in "As The World Turns" and was featured in "Sister Act II: Back In The Habit."

ANITA M. SAMUELS

A Grand Homecoming For Jive's Backstreet Boys

WITH THE MASSIVE U.S. commercial success of the Backstreet Boys' self-titled debut, the Jive Records vocal group has achieved nothing short of global domination and, in the process, helped usher in a new era of youthful pop music.

According to Jive representatives, the Orlando, Fla.-based quintet sold 7 million albums in international territories even before embarking on its U.S. push beginning in August 1997 with the release of "Backstreet Boys."

The centerpiece of their success was set firmly in place with the publication of the Recording Industry Assn. of America's October certifications, which named the album as the No. 3 selling release of the year with sales of more than 7 million units (Billboard, Nov. 14, 1997). In fact, only the phenomenon of "Titanic" and its diva cruise director,



The Backstreet Boys' self-titled Jive Records release put the group in the No. 3 spot of the year's top-selling albums as certified by the Recording Industry Assn. of America, with sales of more than 7 million units in the U.S. Three singles from the album have each sold 1.2 million units stateside, according to SoundScan.

Celine Dion, have sailed ahead of the Boys this year.

(Continued on next page)

Mercury's Shania Twain Bursts Out Of Country

SHANIA TWAIN is ebullient on the first anniversary of the release of her third album, "Come On Over." "I just saw the current sales figures," she says. According to SoundScan, the Mercury Records title has sold 5.2 million units.

Not only is Twain's 1-year-old set healthy, it continues to grow and is nurturing her current world tour, her first major outing. Her shows have proved naysayers, who doubted her live performing ability, wrong.

She turned another major corner in her career earlier this year when she and producer/co-songwriter/husband Robert John "Mutt" Lange revamped the album for the European market and elevated her profile in the U.K. and on the Continent.

"It's been a really nice climb, a lot of it due to international," she says. "Everything's become broader and wider, which is great. But it's funny in that it's all kind of the same stuff—it's all the same music, it's the same album. The album just keeps getting bigger."

"Come On Over" has spawned three No. 1's on Hot Country Singles

& Tracks with "You're Still The One," "Honey, I'm Home," and "Love Gets Me Every Time." Additionally, "You're Still The One" reached No. 1 on the Adult Contemporary chart and remains on the Hot 100 after 42 weeks.

Her world tour, which runs through mid-1999, is approaching 1 million tickets sold, according to a Twain spokesman. This year, she has also appeared on VH1's "Divas Live," which became the network's highest-rated program ever. VH1's second-highest-rated show was the Oct. 4 airing of the "Behind The Music" documentary on Twain.

The next stop for her tour will be Australia, in early 1999, where her album is in the top 10. "In my opinion, I'm still not sure if touring is a big part of record sales," says Twain, whose last album, "The Woman In Me," sold in excess of 10 million copies in the U.S. without benefit of a tour.

"So far, though, this album is selling at a better pace than 'The Woman In Me' did. But I can't say yet that it's the touring that's done that. The touring is just another whole element to



In the year since its release, Shania Twain's Mercury Nashville album "Come On Over" has sold 5.2 million units, according to SoundScan, and has had three No. 1's on Hot Country Singles & Tracks. Twain's world tour runs through mid-1999.

your career. It's not just a record-selling device. I think people tour for a lot of other reasons."

Twain says she timed the tour, which began in May, to take advantage of the new songs. "The reason I waited to do it was to be able to do a more fun and exciting show. Now I've

got two hours of music that's all my own. I don't know that I would have wanted to tour if I didn't have enough music to live with."

The most important thing for her, musically and artistically, Twain emphasizes, is that she has managed to resist and escape being categorized. Sure, she's nominally a country singer, but her appeal has spread beyond the country box.

"I can understand why labels and categories have to exist," Twain says. "But I do feel very lucky that I'm able to go beyond the restrictions that come with labels... I don't have to mold my music or my image or anything to fit in anywhere specifically. And that's probably why I don't fit in anywhere specifically, because I haven't molded anything to fit."

"I'm just lucky that it did work. My music is influenced by so many different styles of music that it is hard to place it. I'm living proof that you can be in a genre—country—and still be appreciated by fans who aren't necessarily listeners of that particular genre."

CHET FLIPPO

Billboard MUSIC AWARDS

SPECIAL PREVIEW SECTION

Bette Midler's 'Show' Will Go On

Diva To Rejoin Royal Crown Revue For Track From WB's 'Betty'

'DIVA LAS VEGAS!' will be the welcoming cry when Bette Midler performs at the Billboard Music Awards.

Vegas, the site of Midler's award-winning HBO special last year, will see the Divine Miss M re-teaming with Royal Crown Revue on "One Monkey Don't Spoil No Show," a track on her current album, "Bathhouse Betty."

The always-entertaining Midler will perform the song live from the Hard Rock Hotel & Casino, and she'll also be a presenter during the evening's show, broadcast from the MGM Grand Hotel.

Midler's pairing with Royal Crown Revue on the remake of the Big Maybelle song came at the behest of producer Ted Templeman, who was also working with the swing band.

"When I met Royal Crown Revue, I liked them immediately," said Midler in an interview with Billboard earlier this year. "We cut that track in one afternoon, and most of it is scratch vocal. It's like a party; it's so much more fun than laboring over it."

In addition to Templeman, other producers on "Bathhouse Betty,"



Bette Midler will re-team with Royal Crown Revue to perform "One Monkey Don't Spoil No Show" at the Billboard Music Awards. The song is from "Bathhouse Betty," Midler's 17th album and her first release for Warner Bros.

which was released Sept. 15, are Arif Mardin, Marc Shaiman, Brock Walsh, David Foster, and Chuckii Booker. According to SoundScan, the album has sold 202,000 copies in the U.S. since its release.

Worldwide, Midler has sold 26.5 million albums during the course of her career.

"Bathhouse Betty," Midler's 17th album and her first for Warner Bros., marks a return to the singer's earli-

er days with a diversity of songs ranging from the bawdy "Big Socks" to the 1930s classic "I Sold My Heart To The Junkman." Other highlights include first single, the touching ballad "My One True Friend," and the defiant, sassy "I'm Beautiful," a reworking of a 1994 club hit from Uncanny Alliance.

After focusing on ballads on her last record, "Bette Of Roses," Midler said fans told her that they wanted something more.

"They told me, 'We're waiting for all the different kinds of music. We want something funny and something only you do,'" recalled Midler. "Everything just kind of fell into place with this record. It was just effortless."

In fact, Midler said that she has more fun making albums now than ever before.

As for future plans, Midler recently finished playing the role of "Valley Of The Dolls" author Jacqueline Susann in a movie about the writer's life. While the singer says she's thinking about touring, possibly starting as early as this winter, no plans are set. MELINDA NEWMAN

DGC's Hole Harnessing A 'Newfound Energy'

HOLE IS SET to perform its second single, "Malibu," at the Billboard Awards Show. The intense ode to the beach is from the group's DGC/Geffen set "Celebrity Skin," which debuted Sept. 26 at No. 9 on The Billboard 200.

The year has been good for Hole bandmates Courtney Love, Melissa Auf Der Maur, Eric Erlandson, and Patty Schemel. (Drummer Schemel has been on hiatus for the past several months; Samantha Maloney has been filling in.) "Celebrity Skin" has stayed in the top half of The Billboard 200, and the single of the same name has been in the top 10 of the Modern Rock Tracks chart. "Malibu" is just starting its run at radio.

"Everything is coming together and going well," Erlandson says. "We expected a bumpy road and criticism because o rceived level of celebrity of our front person. We just try to balance the scales, stare down the rumors, and reach a greater audience with a record we are proud of. 'Celebrity Skin' is my baby. Every time it seemed like it would fall apart, I was there. Every time we hit an obstacle, the four of us with our distinct personalities were there working toward a common goal. Hole, contrary to popular belief, has been a pleasant experience."

Strengthening the bond lately was the band's return to the stage at the MTV Video Awards and at a recent show in the U.K. The band will play some radio station concerts



After the holidays, Hole heads to Australia to perform in the Big Day Out Festival, along with Marilyn Manson and Korn. "Malibu," the second single from "Celebrity Skin," the group's latest album on DGC/Geffen, is starting its run at radio.

before and after taking the stage at the MGM Grand. After Christmas, it is on the roster for Australia's Big Day Out festival with Korn and Marilyn Manson.

"We haven't really played in like three years," Erlandson says. "We have a newfound energy and are better than ever now. We're trying to put together a big rock show of our own, something that has never been done by a mostly female rock band before, to take out on the road next year."

"In the meantime, we are excited to play the Billboard Awards. We have never given Las Vegas a proper show, and the city fits in with the theme of our album about pumping water into a desert to create an imaginary oasis." CARRIE BELL

RCA's Imbruglia Takes To Int'l Stardom

SHE HAS YET to do a world tour, has been in the U.S. only five times, and has never released a single at retail outside of the U.K. But Natalie Imbruglia has become an international pop star anyway.

Propelled by her radio hit "Torn," the Australian-born soap star turned pop singer has become this year's "it" girl on MTV and at record stores around the world.

"Torn," released to U.S. radio by RCA in February, spent 11 weeks at No. 1 on the Hot 100 Airplay chart.

The song had already sold more than 800,000 copies in the U.K. before its U.S. debut.

Imbruglia told Billboard earlier this year that she was drawn to the song, which was written by former Cure producer/bassist Phil Thornalley and Anne Previn and Scott Cutler of the U.S. group Ednaswap. "The music and those lyrics evoke such powerful emotion, which I think everyone can relate to," she said (Billboard, March 21).

The follow-up single, "Wishing I Was There," has reached the top 20 on Billboard's Adult Top 40 chart.

Her current single, "Smoke," was released to radio Nov. 23, following the track's video premiere on MTV the previous week.

Her first album, "Left Of The Middle," released March 10 by RCA, has sold 1.6 million copies in the U.S., according to SoundScan. Another 3 million units have sold internationally, according to RCA, since its release outside of the U.S. a year ago.

Instead of embarking on a concert tour as the single gained steam, Imbruglia, who was signed by RCA's U.K. office, was put on a massive worldwide publicity tour, which included a spot on "Saturday Night Live" prior to the release of her album.

Imbruglia will head back into the studio to record a new album early next year. RCA marketing VP Julie Bruzzone says the package could be delivered as early as June, but more



RCA's Natalie Imbruglia is set to go into the studio early next year to work on her follow-up to "Left Of The Middle," which has sold 4.6 million units worldwide, according to the label.

likely it will arrive by the fourth quarter.

Then Imbruglia will finally begin touring. "Our biggest frustration was not having her [in the U.S.] to support the album," says Bruzzone. "But she couldn't be everywhere, and we had to make sure every territory got what they needed." EILEEN FITZPATRICK

A GRAND HOMECOMING FOR BACKSTREET BOYS

(Continued from preceding page)

Meanwhile, the hit singles "Quit Playing Games (With My Heart)" and "Everybody (Backstreet's Back)" have each sold 1.2 million units, according to SoundScan.

"All of the countries all over the world have been so good to us, but nothing feels quite like coming home," says group member Kevin Richardson. "Bringing the success home has meant that our friends and families have been able to enjoy it as well."

Other labels hoping to tap into the same youthful market that launched the group also came to appreciate the Boys' rise over the past 18 months.

"We feel like we were very involved in changing the landscape of pop music in America with the Backstreet Boys," says Jive president Barry Weiss. "We still categorically believe that we have the best band in this genre, but as this generic market for pop has grown by virtue of the Backstreet Boys' success, it certainly gives us reason to believe that the next album will also perform very well."

The act, which is recording a new album in Stockholm, will follow its Billboard performance with an appearance on Dick Clark's New Year's Eve program and a Jan. 17 Showtime pay-per-view special. DOUG REECE

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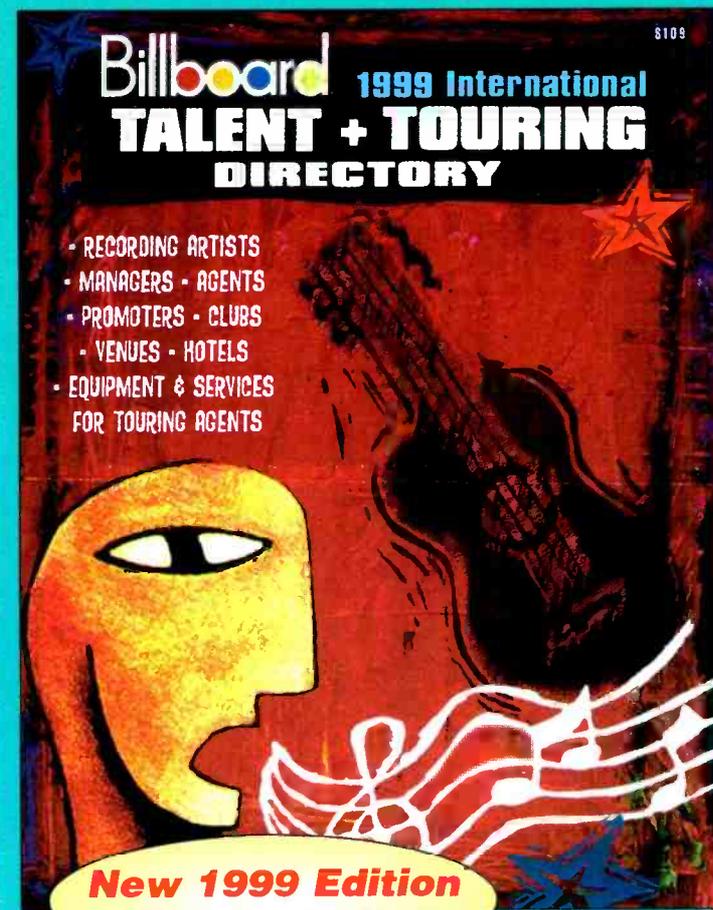
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Europe Welcomes New U.K. Indies Body

French, Italian Groups Say AIM Will Help Pan-European Lobbying

A *Billboard* and *Music & Media* staff report.

LONDON—Europe's independent label associations are welcoming the advent of the U.K. sector's first viable representative body for a decade, the Assn. of Independent Music (AIM).

The body, which will be operational by Jan. 1 (*Billboard*, Nov. 14), is regarded by sister organizations in Europe as a way to enhance the presence of indies in industry circles and to voice the concerns of independent companies at a

national and pan-European level.

"The U.K. indies have woken up a little late," says Franco Donato, secretary general of Italy's 190-strong indies association, AFI. "But it is at the right moment to give more power to the international movement for independent producers to combat the policies of the multinationals and the International Federation of the Phonographic Industry [IFPI], which dominate the distribution of music worldwide."

Jérôme Roger, GM of French indie group UPFI, also welcomes the creation of an organization representing indie labels in a market as important as the U.K., which echoes moves taken a few years ago in France.

"I think it is not a coincidence that this is happening now, with the ongoing consolidation of the market into a few mastodons, such as 'Unigram' [the combined Universal Music Group and PolyGram]," says Roger. "It shows that independent companies have different concerns than major companies, and it reflects the need to voice their interests." He notes that the creation of groups such as AIM is not necessarily a sign that there is conflict between indies and majors. Instead, it reveals "a

need to have an autonomous way of expressing our concerns," he says.

"It shows that on both sides of the [English] Channel, there are similar problems that need to be addressed," says Roger. He cites as an example the thorny question concerning the different ways in which indies and majors are treated by authors' bodies over mechanical licenses. In France, UPFI has been negotiating with mechanical rights body SDRM in order to obtain a specific contract for indie labels that would be more flexible than the current one.

"France is not the only country where this issue is crucial for independents," says Roger.

In the U.K., the most pressing issue facing AIM is the fact that indie labels have to prove financial viability before they receive a license to produce discs from the Mechanical Copyright Protection Society. Indies feel this is discriminatory because majors are trusted to have the resources to settle their bills and may produce whatever quantities they require without prior payment.

The AFI's Donato is also president of the Italian branch of the Federation

(Continued on page 98)

Nordic Industry Calls For Reduced Value-Added Tax

BY ANDERS LUNDQUIST and KAI R. LOFTHUS

STOCKHOLM—The record industry here is putting a renewed effort behind the campaign to reduce the value-added tax (VAT) on music.

The major labels body Sveriges Skivbolag, the Swedish group of the International Federation of the Phonographic Industry (IFPI), says the need for such a reduction in the Nordic countries is particularly urgent due to the high levels of VAT levied here.

Indeed, the Nordic region has Europe's highest music-VAT levels: Sweden and Denmark levy tax at 25%, while Norway and Finland have rates of 23% and 21%, respectively.

Sweden's minister of culture, Marita Ulvskog, says, "The [ruling] Social Democrats are in favor of reducing the VAT level, but in

a practical sense we can't decide this for ourselves."

She notes that the European Union determines which goods are deemed to be cultural items—and therefore subject to a lower or zero rate of VAT—and which goods are excluded from this

The Nordic region has Europe's highest music-VAT levels

reduced band. Ulvskog cites books and cinema and theater tickets as cultural goods but noted that neither music nor

video products are deemed to be cultural goods.

"Understandably," Ulvskog adds, "with the introduction of the new European currency, the euro, the finance ministers might have a different agenda than the one of the music industry." However, the Swedish IFPI group is pushing hard through the organization's European affairs office in Brussels.

IFPI Sweden managing director Lars Gustafsson says, "There is one possibility to have the VAT rate reduced. There is something called a cultural VAT rate of 6%, which applies to cinema, theater, and concerts and even performances in media of copyrighted works. When [public TV/radio broadcasting company] Sveriges Radio pays remuneration for their use of music to [Swedish authors body] STIM and IFPI, they pay only 6%."

KRU Is Set To Rap Its Way Thru S.E. Asia

BY ALEXANDRA NUVICH

KUALA LUMPUR, Malaysia—Local pop/rap group KRU will have its first English-language album, "This Is How We Jam," released through Southeast Asia in the wake of its Nov. 26 release in Malaysia. Since its 1992 debut, "Canggih" (Sophisticated), the act has sold 800,000 records in Malaysia and collected 10 AIM Awards (Malaysia's equivalent to the Grammys, which has no relation to the U.K.'s Assn. of Independent Music).

KRU comprises three brothers who write, arrange, and

'KRU are very good with sound, and their creativity is very Western'

produce all their own material. They also have written for such acts as rock artist Ella, R&B artist Sheila Majid, and pop girl group Elite, which is signed to KRU Records.

According to EMI Malaysia, Nov. 26 saw the domestic release of "This Is How We Jam," which will be followed by a regional release, in turn followed by an intensive three-week regional tour in January and February that will take in Japan, Korea, the Philippines,

(Continued on page 98)

Israel, Palestine Unite Over Piracy

BY BARRY CHAMISH and JEFF CLARK-MEADS

TEL AVIV, Israel—In a rare instance of Israeli/Palestinian cooperation, record pirates from both sides of the fence are threatening the very viability of the Israeli music industry.

According to the Israeli Assn. of Music Composers and Publishers (ACUM), the market for pirated discs in Israel stands at \$47 million in 1998. This year, the police seized 168,568 pirated discs and 110,274 illegal cassettes, a huge jump from the year before, when 69,663 discs and 31,270 cassettes were confiscated.

The result has been dozens of composers applying for funds from the ACUM welfare fund this year and 19 files opened by the State Collection Agency against music composers and retailers who have fallen into deep debt in the past six months.

The piracy industry has become too sophisticated for the police to crack, but indications are that as many as half the illegal discs and tapes are manufactured in the Palestinian Authority and transferred to Israeli underworld gangs, which divide the hawking of the products into territories. The

individual sellers are uninformed of the sales hierarchy, and thus, the producers are protected.

The piracy figures have become so high that the U.S. Commerce Department has placed Israel on the Priority Watch List, while the International Federation of the Phonographic Industry (IFPI) is pressuring the European Union to crack down on the Palestinian Authority.

Israeli Minister for Internal Security Avigdor Kahalani has ordered the police to form a special unit to put an end to piracy, but the Palestinian Authority has not yet issued a similar order to its police force.

Both sets of authorities may, though, come under pressure from the EU.

Stefan Krawczyk, senior adviser of international trade at IFPI's Brussels offices, says the EU is sympathetic to the music industry's concerns and has asked IFPI to provide further evidence of the extent and the nature of the illicit trade.

Krawczyk notes that the EU has trade agreements with both Israel and Palestine. One provision of these deals is an undertaking from the EU to protect the rights of Is-

raeli and Palestinian citizens; the Middle Eastern states undertake to give the same protection to EU rights holders.

EU officials met with the Israelis in July to discuss these trade agreements in general, but have yet to meet with Palestinian representatives. Krawczyk comments, "It is possible that piracy could be the first item on the first agenda at the first meeting with the Palestinian representatives."

Noting that the bulk of the people affected by piracy in Israel and Palestine are either European or U.S. citizens, Krawczyk says American trade authorities are also closely monitoring the situation.

Krawczyk notes that the main problem stems from one plant on the West Bank that, IFPI believes, is producing approximately 15,000 pirated discs a day. He says the bulk of the repertoire is current international hits and classic catalog albums from such acts as the Beatles and the Rolling Stones. The discs are moved between Palestinian and Israeli jurisdiction, Krawczyk says, under the cover of the large number of workers who cross the border each day.

European VAT Levels

Sweden	25%
Denmark	25%
Norway	23%
Ireland	22%
Finland	21%
Belgium	21%
France	20.6%
Austria	20%
Greece	18%
Holland	17.5%
U.K.	17.5%
Portugal	17%
Italy	16%
Spain	16%
Luxembourg	15%
Germany	15%

Source: Musikindustrin (MI).

Spanish Drive Promotes Latin Acts

BY HOWELL LLEWELLYN

MADRID—Ariola here has begun an initiative to promote Latin American pop/rock in Spain. Ariola director Carlos López has launched the project, Calaveras Y Diablitos, with a four-band tour of the country and promises there is more to come.

The initiative follows the debut of the Premios Amigos Awards by labels' body AFYVE last year (Billboard, Nov. 22, 1997) with a category devoted to Latino product. Labels spoke then of their plans to boost the presence of rock from Latin America in Spain; Ariola's move is the first concrete manifestation of that.

López says he realized that a swath of Latin American artists was being virtually ignored in Spain. He spoke with a former colleague with whom he had worked at Spanish authors' body SGAE, Argentine music journalist Bruno Galindo.

Around the same time, López spoke with an expert in the subject, Javier Liñán, then at Warner Spain and now head of Virgin Chewaka España, who put the Ariola head in touch with Rubén Scaramuzzino, the Argentine editor of Spanish-Argentine rock magazine Zona de Obras, based in the northern Spanish city of Zaragoza.

"Suddenly, we had a triangle—me, Bruno, and Rubén—to start our pro-



LOS FABULOSOS CADILLACS

ject, which we called Calaveras Y Diablitos after a song by Argentine band Los Fabulosos Cadillacs," says López. Galindo agreed to put together the first Calaveras compilation with guidance from Scaramuzzino, whose publication has promoted the project from the outset.

That album was released in April and has sold some 15,000 units, according to López. The first tour, featuring four acts—Los Fabulosos Cadillacs, Aterciopelados (from Colombia), Maldita Vecindad, and Julieta Vargas (both from Mexico)—took place in October, hitting six cities. The second Calaveras disc is scheduled for release in January, and the second tour will take place in May, with a presence planned at Spain's large summer music festivals. Calaveras records and tours are intended to be a regular feature on the Spanish music scene.

The first album includes artists from other labels, such as DRO East-West (Argentine-Spanish group Los Rodríguez), Sony (Brazil's Skank), EMI (Brazil's Paralamas), Universal (Mexico's Molotov), Warner (Argentina's Fito Páez and Mexico's Café Tacuba), and Esan Ozenki-Gora Herriak (Mexico's Todos Tus Muertos). BMG Ariola acts are Radio Futura and Juan Perro (Spain); Aterciopelados, Tijuana No, Vargas, El General, Maldita Vecindad, and Caifanes (Mexico); and the Cadillacs.

"The first important thing is that the acts are broadly pop/rock and have a quality and class that for some peculiar reason has until now been an obsta-

(Continued on page 110)

Thailand's Grammy Label Set To Run Language Schools

BANGKOK, Thailand—Grammy Entertainment plc, Thailand's biggest entertainment group, is moving into English-language education.

Chairman Paiboon Damrongchaitham says the diversification into building a nationwide chain of Grammy language centers is a natural progression from its success in the music business, in which Grammy claims more than 50% of the Thai market. Grammy intends to buy several local language and computer schools and to invite foreign-run schools to participate with their expertise in exchange for minority stakes in Grammy's new company.

In addition to English, German, Mandarin, and Japanese will be taught, and those targeted will be children, teenagers, and young adults.

The new move has surprised many in the entertainment business, as Grammy's previous entry into education resulted in an unheard-of 25-year contract to operate the state-run Kurusapa Business Organization's nationwide franchise on school education stores as well as print textbooks. That deal collapsed shortly after a major corruption scandal at Kurusapa that tainted Grammy's reputation, despite Paiboon's vociferous denials.

The company has already sold a majority share in Ton Or Grammy, which ran the Kurusapa stores, and is said to be withdrawing completely from any further association.

JOHN CLEWLEY

HITS OF THE WORLD

Because of early production deadlines, the following charts in Hits of the World are repeated from the previous week: Germany, France, U.K., Belgium, Switzerland, Austria, and Music & Media's Eurochart. Current charts may be obtained from Alison Smith in London by calling 011-44-171-323-6686.

newsline...

ITALY'S AUTHORS' BODY SIAE has signed an agreement with the country's second digital-TV station, Stream, 100%-owned by Telecom Italia. The deal covers authors' rights payments for pay-per-view services, including movies, live concerts, and sports events. SIAE claims this is the first agreement of its kind in any European Union country and the first to use an electronic "virtual ticket" system to monitor viewing and rights payments due. A percentage, still to be defined, of revenue for pay-per-view programming will be collected by SIAE. SIAE president Luciano Villevielle Bideri describes the agreement as "a new and important step toward protecting authors and publishers in the new digital market." SIAE spokeswoman Selene Guerrier adds, "The electronic ticket is a virtual version of a ticket that you would buy going into a cinema, concert hall, or sporting event and appears on your screen when you select a pay-per-view event." **MARK DEZZANI**

PADDY MOLONEY OF THE CHIEFTAINS has signed Cuban singer/key-boardist Juan Carlos Formell and Sin E, the respected Irish roots-music band led by *uilleann* piper Steafan Hannigan, to his New York-based world music label, Wicklow. Both acts will release albums in the New Year. The imprint, which is run jointly with BMG, released "Vihma" (Icy Rain) by Finnish folk act Värttina last summer in the U.S. (Billboard, Aug. 8). Meanwhile, the Chieftains have finished their long-awaited new album, "Tears Of Stone." The set features a different female vocalist on each track and includes the voices of Sinéad O'Connor, Joan Osborne, and Sheryl Crow, among others. The final track was recorded with Bonnie Raitt on Nov. 14, and the album is now scheduled for worldwide release on RCA Victor Feb. 22. A collaboration with multi-platinum Irish band the Corrs that appears on the album is due as a commercial single in the second week of February. **NIGEL WILLIAMSON**

EMI SVENSKA, the major's Swedish affiliate, is in advanced negotiations with an unnamed Swedish company to sell off EMI Studios, based in Johanneshov, a suburb of Stockholm. The facility is thought to be worth 2 million-3 million krona (\$250,000-370,000). According to EMI Svenska financial controller Ivar Noer, the decision was made after Stefan Andreasson replaced Rolf Nygren as managing director of EMI Svenska on March 1. EMI Studios, the largest studio facility in Stockholm, with about 5,400 square feet, was established in May 1969, and would have celebrated its 30th anniversary next year. The facility has mainly recorded local EMI-signed artists, including Roxette, Björn Skifs, Ulf Lundell, Gyllene Tider, and Sven Bertil Taube. **KAI R. LOFTHUS**

BOOKS/MUSIC RETAILER BORDERS has acquired a site for a new U.K. store in Reading (population 143,000), 30 miles west of London, on undisclosed terms. No opening date has been set yet for the outlet, but a spokeswoman confirms that the site is in a major development in the town, formerly occupied by a 36,000-square-foot Boots the Chemist store. Borders opened its first U.K. store Aug. 1 in London. It currently has three U.K. outlets and has announced plans for three more (Leeds, York, and a second London site) in 1999. **TOM FERGUSON**

METALLICA IS TO HEADLINE the 29th Roskilde Festival in Denmark next year, according to organizer Roskilde Fonden. Pre-event ticket sales were disappointing this year, with many fans complaining of a lack of big-name acts at the event, which is Europe's longest-running outdoor rock fest. Some 65,000 tickets will go on sale for the 1999 event, which will take place July 1-4, compared with total sales of 75,000 in 1998. According to a statement from Fonden, "It seems that the major ingredients of heightening quality are twofold: strengthening and developing the body of the billing and restricting the number of visitors." **CHARLES FERRO**

MTV NETWORKS ASIA has launched a new line of consumer products from Singapore in partnership with retailer Jay Gee Enterprises. The merchandise, being sold under the tag "MTV Clothes: Anything Goes," includes apparel and a range of accessories such as bags, baseball caps, and stationery. It is available at MTV concept-corners in department stores throughout Singapore. "The objective of this new business is for MTV to provide young people in Singapore with a new, exciting fashionable apparel brand that fits their lifestyle," says Dan Levi, VP of licensing and merchandising at MTV Networks Asia. Tara Melwani, deputy managing director at Jay Gee Enterprises, says she is confident that the partnership with MTV will create a highly successful line for the company. **ANN TSANG**

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HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 11/23/98			GERMANY (Media Control) 11/17/98			U.K. (Chart-Track) 11/23/98			FRANCE (SNEP/IFOP/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. HANSA/ARIOLA	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	HEARTBEAT/TRADEGY STEPS JIVE	2	2	CHANTER POUR CEUX QUI SONT LOIN CHEZ EUX LAAM DLAVEMI
3	1	OWARI NAKI TABI MR. CHILDREN TOY'S FACTORY	3	3	NO MATTER WHAT BOYZONE POLYDOR	3	NEW	UNTIL THE TIME IS THROUGH FIVE RCA	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	15	I'M YOUR ANGEL CELINE DION & R. KELLY EPIC	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	2	UP AND DOWN VENGABOYS POSITIVA	5	3	BROTHER LOUIE '98 MODERN TALKING FEAT. ERIC SINGLETON HANSA/BMG
6	4	BURNIN' X'MAS T.M. REVOLUTION ANTIKOS RECORDS	6	NEW	THE POWER OF GOODBYE MADONNA WEA	6	NEW	IF YOU BUY THIS RECORD THE TAMPERER FEAT. TURING MAYA JIVE	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	I LOVE THE WAY YOU LOVE ME BOYZONE POLYDOR	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	NEW	SO YOUNG THE CORRS LAVA/ATLANTIC	8	12	BYE BYE MENELIK SMALL/SONY
9	NEW	CUCKOO CASCADE VICTOR	9	7	EGOIST FALCO EMI	9	8	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	9	6	SI TU M'AIMES LARA FABIAN POLYDOR
10	12	LOVIN' YOU NANASHE AIKAWA CUTTING EDGE	10	6	IMMORTALITY CELINE DION FEATURING THE BEE GEES COLUMBIA	10	NEW	MOVE MANIA SASH! FEATURING SHANNON MULTIPLY FROM THIS MOMENT ON SHANIA TWAIN MERCURY	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-DOS/CLUB TUNES/INTERCORO	11	NEW	WOULD YOU TOUCH & GO V2	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/GUN/ARIOLA	12	7	EACH TIME E-17 TELSTAR	12	9	RESTER FEMME AXELLE RED VIRGIN
13	6	ALL NIGHT LONG AMI SUZUKI SONY	13	NEW	NARCOTIC LIQUIDO VIRGIN	13	NEW	SIT DOWN '98 JAMES MERCURY	13	NEW	ABEL-KADER KHALED & TAHA & FAUDEL BAR-CLAY/POLYGRAM
14	7	SNOW DROP L'ARC-EN-CIEL K/VOON/SONY	14	RE	9 P.M. (TILL I COME) ATB MOTOR MUSIC	14	NEW	DREAMING RUFF DRIVERZ PRESENTS ARROLA INFERN0	14	NEW	DIS MOI FAUDEL MERCURY
15	9	THUNDERBIRD T.M. REVOLUTION ANTIKOS RECORDS	15	NEW	SWEETHEART J.D. & MARIAH CAREY COLUMBIA	15	10	FALLING IN LOVE AGAIN EAGLE-EYE CHERRY POLYDOR	15	11	C'EST BEAU LA VIE DOC GYNECO & BERNARD TAPIE VIRGIN
16	14	PERFUME OF LOVE GLOBE AVEV TRAX	16	16	WIEDER HIER WESTERNHAGEN WEA	16	5	ANOTHER ONE BITES THE DUST QUEEN FEATURING WYCLEF JEAN AND PRAS DREAMWORKS/INTER-SCOPE/UNIVERSAL	16	15	LIFE DES'REE EPIC
17	13	RELAX BLACK BISCUITS BMG JAPAN	17	12	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	17	12	THE BARTENDER AND THE THIEF STEREOPHONICS V2	17	17	ARE U READY ORGANIZO M6 INTERNATIONAL/SONY
18	8	FORBIDDEN LOVER L'ARC-EN-CIEL K/VOON/SONY	18	10	GOD IS A DJ FAITHLESS CHEEKY/INTERCORO/EMI	18	5	I JUST WANNA BE LOVED CULTURE CLUB VIRGIN	18	NEW	BELIEVE CHER WEA
19	16	KIMI WO SAGASHITE NEPTUNE TOY'S FACTORY	19	NEW	NEXT NOVEMBER SCYCS EDELPICH/VEDEL	19	12	SWEETEST THING U2 ISLAND	19	RE	PERSONNE NE SAURAIT POETIC LOVER & CAROLE FREDERICK M6 INTERNATIONAL/SONY
20	17	SA YO NA RA GLOBE AVEV TRAX	20	NEW	THE BATTLE WATERGATE COLUMBIA	20	11	ALBUMS	20	10	MA B*NZ SUPREME NTM EPIC
1	1	ALBUMS	1	2	ALBUMS	1	1	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	1	1	ALBUMS
2	NEW	YUMI MATSUTOYA NEUE MUSIK YUMI MATSUTOYA COMPLETE BEST VOLUME 1 TOSHIBA-EMI	2	1	U2 THE BEST OF 1980-1990 ISLAND/MERCURY	2	4	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	2	2	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
3	3	KOHMI HIROSE HIROSE KOHMI THE BEST LOVE WINTERS VICTOR	3	NEW	ALANIS MORISSETTE SUPPOSED FORMER INFAT-UATION JUNKIE MAVERICK/WEA	3	2	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND	3	3	VARIOUS ARTISTS ENFOIRES EN COEUR RESTO DU COEUR/WEA
4	2	CELINE DION THESE ARE SPECIAL TIMES EPIC	4	6	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	4	NEW	CHARLOTTE CHURCH VOICE OF AN ANGEL SONY CLASSICAL	4	NEW	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
5	4	NORTHERN ALL STARS SAKURA VICTOR	5	4	DIE ROTEN ROSEN WIR WARTEN AUF'S CHRISTKIND EASTWEST	5	8	BEE GEES ONE NIGHT ONLY POLYDOR	5	5	FLORENT PAGNY LIVE POLYGRAM
6	5	NORIYUKA MAKIHARA LISTEN TO THE MUSIC SONY	6	7	WESTERNHAGEN RADIO MARIA WEA	6	5	M PEOPLE THE BEST OF M PEOPLE M PEOPLE/BMG	6	6	ALANIS MORISSETTE SUPPOSED FORMER INFAT-UATION JUNKIE MAVERICK/WEA
7	9	U2 THE BEST OF 1980-1990/THE B-SIDES MER-CURY	7	9	R.E.M. UP WEA	7	6	STEPS STEP ONE JIVE	7	19	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHRIQUE/SONY
8	6	B'Z B'Z THE BEST TREASURE ROOMS RECORDS	8	NEW	CHER BELIEVE WEA	8	RE	VARIOUS ARTISTS HUGE HITS 1998 SONY/WARNER/BMG	8	12	EROS RAMAZZOTTI EROS LIVE ARIOLA
9	11	MYUKI NAKAJIMA DAIGINMAKU PONY CANYON	9	10	R. KELLY R. ROUGH TRADE/JIVE	9	12	PHIL COLLINS HITS VIRGIN	9	17	ANDRE RIEU ROMANTIQUE PHILIPS/POLYGRAM
10	8	THE GARDENS A PLACE IN THE SUN TOY'S FACTORY	10	RE	WOLFGANG PETRY EINFACH GEIL! NA KLAR/ARIOLA	10	16	OASIS THE MASTERPLAN CREATION	10	4	MANAU PANIQUE CELTIQUE POLYDOR
11	14	KIRORO NAGAIA'DA-KIRONOMORI VICTOR	11	11	MADONNA RAY OF LIGHT WEA	11	3	MARIAH CAREY #1'S COLUMBIA	11	10	MIOSSEC A PRENDRE PIAS
12	14	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	12	RE	EROS RAMAZZOTTI EROS LIVE DDD/ARIOLA	12	NEW	LADYSMITH BLACK MAMBAZO THE BEST OF—THE STAR & WISEMAN POLYGRAM TV	11	10	AXELLE RED A TATONS VIRGIN
13	18	ALANIS MORISSETTE SUPPOSED FORMER INFAT-UATION JUNKIE WARNER	13	12	PHIL COLLINS HITS WEA	13	18	LADYSMITH BLACK MAMBAZO THE BEST OF—THE STAR & WISEMAN POLYGRAM TV	12	11	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY
14	12	SOUNDTRACK RHYTHM AND POLICE MERCURY	14	14	JOE COCKER GREATEST HITS EMI	14	14	THE BEAUTIFUL SOUTH QUENCH GO DISCS/MERCURY	13	14	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC
15	15	OASIS THE MASTERPLAN EPIC	15	13	CELINE DION THESE ARE SPECIAL TIMES COLUMBIA	15	7	PAUL WELLER MODERN CLASSICS ISLAND	14	NEW	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA
16	NEW	AEROSMITH A LITTLE SOUTH OF SANITY UNIVERSAL VICTOR	16	16	THE KELLY FAMILY FROM THEIR HEARTS EMI	16	10	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL VI MINISTRY OF SOUND	15	8	FLORENT PAGNY SAVOIR AIMER MERCURY
17	NEW	ROUAGE SOUP MERCURY MUSIC	17	5	XAVIER NAIDOO NICHT VON DIESER WELT 3PE/EPIC	17	9	ALANIS MORISSETTE SUPPOSED FORMER INFAT-UATION JUNKIE MAVERICK/WEA	16	13	VARIOUS ARTISTS AUX SUIVANTS BARCLAY/POLYGRAM
18	NEW	YUMI ARAI TWINS SUPER BEST OF YUMI ARAI ALFA MUSIC	18	NEW	OLI P. MEIN TAG ARIOLA	18	20	VARIOUS ARTISTS THE GREATEST HITS OF 1998 TELSTAR	17	NEW	R. KELLY R. VIRGIN
19	20	VARIOUS ARTISTS WE LOVE MICKY—HAPPY 70TH ANNIVERSARY PONY CANYON	19	13	BRYAN ADAMS ON A DAY LIKE TODAY POLYDOR	19	19	VARIOUS ARTISTS THE GREATEST HITS OF 1998 TELSTAR	18	16	MC SOLAAR LE TOUR DE LA QUESTION EASTWEST
20	17	VARIOUS ARTISTS DANCEMANIA EXTRA TOSHIBA-EMI	20	15	DEPECHE MODE THE SINGLES '86-'98 MUTE/INTER-CORD	20	NEW	B*WITCHED B*WITCHED EPIC	19	7	THE ROLLING STONES NO SECURITY VIRGIN
20	17	YO-YO MA YO-YO MA PLAYS PIAZZOLLA SONY	20	15	DEPECHE MODE THE SINGLES '86-'98 MUTE/INTER-CORD	20	NEW	MICHAEL BALL AT THE MOVIES POLYGRAM TV	20	15	NOIR DESIR REMIXES BARCLAY/POLYGRAM
1	1	ALBUMS	1	2	ALBUMS	1	1	ALBUMS	1	1	ALBUMS
2	NEW	YUMI MATSUTOYA NEUE MUSIK YUMI MATSUTOYA COMPLETE BEST VOLUME 1 TOSHIBA-EMI	2	1	U2 THE BEST OF 1980-1990 ISLAND/MERCURY	2	4	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	2	2	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
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5	4	NORTHERN ALL STARS SAKURA VICTOR	5	4	DIE ROTEN ROSEN WIR WARTEN AUF'S CHRISTKIND EASTWEST	5	8	BEE GEES ONE NIGHT ONLY POLYDOR	5	5	FLORENT PAGNY LIVE POLYGRAM
6	5	NORIYUKA MAKIHARA LISTEN TO THE MUSIC SONY	6	7	WESTERNHAGEN RADIO MARIA WEA	6	5	M PEOPLE THE BEST OF M PEOPLE M PEOPLE/BMG	6	6	ALANIS MORISSETTE SUPPOSED FORMER INFAT-UATION JUNKIE MAVERICK/WEA
7	9	U2 THE BEST OF 1980-1990/THE B-SIDES MER-CURY	7	9	R.E.M. UP WEA	7	6	STEPS STEP ONE JIVE	7	19	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHRIQUE/SONY
8	6	B'Z B'Z THE BEST TREASURE ROOMS RECORDS	8	NEW	CHER BELIEVE WEA	8	RE	VARIOUS ARTISTS HUGE HITS 1998 SONY/WARNER/BMG	8	12	EROS RAMAZZOTTI EROS LIVE ARIOLA
9	11	MYUKI NAKAJIMA DAIGINMAKU PONY CANYON	9	10	R. KELLY R. ROUGH TRADE/JIVE	9	12	PHIL COLLINS HITS VIRGIN	9	17	ANDRE RIEU ROMANTIQUE PHILIPS/POLYGRAM
10	8	THE GARDENS A PLACE IN THE SUN TOY'S FACTORY	10	RE	WOLFGANG PETRY EINFACH GEIL! NA KLAR/ARIOLA	10	16	OASIS THE MASTERPLAN CREATION	10	4	MANAU PANIQUE CELTIQUE POLYDOR
11	14	KIRORO NAGAIA'DA-KIRONOMORI VICTOR	11	11	MADONNA RAY OF LIGHT WEA	11	3	MARIAH CAREY #1'S COLUMBIA	11	10	MIOSSEC A PRENDRE PIAS
12	14	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	12	RE	EROS RAMAZZOTTI EROS LIVE DDD/ARIOLA	12	NEW	LADYSMITH BLACK MAMBAZO THE BEST OF—THE STAR & WISEMAN POLYGRAM TV	12	11	AXELLE RED A TATONS VIRGIN
13	18	ALANIS MORISSETTE SUPPOSED FORMER INFAT-UATION JUNKIE WARNER	13	12	PHIL COLLINS HITS WEA	13	18	LADYSMITH BLACK MAMBAZO THE BEST OF—THE STAR & WISEMAN POLYGRAM TV	13	14	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC
14	12	SOUNDTRACK RHYTHM AND POLICE MERCURY	14	14	JOE COCKER GREATEST HITS EMI	14	14	THE BEAUTIFUL SOUTH QUENCH GO DISCS/MERCURY	14	NEW	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA
15	15	OASIS THE MASTERPLAN EPIC	15	13	CELINE DION THESE ARE SPECIAL TIMES COLUMBIA	15	7	PAUL WELLER MODERN CLASSICS ISLAND	15	8	FLORENT PAGNY SAVOIR AIMER MERCURY
16	NEW	AEROSMITH A LITTLE SOUTH OF SANITY UNIVERSAL VICTOR	16	16	THE KELLY FAMILY FROM THEIR HEARTS EMI	16	10	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL VI MINISTRY OF SOUND	16	13	VARIOUS ARTISTS AUX SUIVANTS BARCLAY/POLYGRAM
17	NEW	ROUAGE SOUP MERCURY MUSIC	17	5	XAVIER NAIDOO NICHT VON DIESER WELT 3PE/EPIC	17	9	ALANIS MORISSETTE SUPPOSED FORMER INFAT-UATION JUNKIE MAVERICK/WEA	17	NEW	R. KELLY R. VIRGIN
18	NEW	YUMI ARAI TWINS SUPER BEST OF YUMI ARAI ALFA MUSIC	18	NEW	OLI P. MEIN TAG ARIOLA	18	20	VARIOUS ARTISTS THE GREATEST HITS OF 1998 TELSTAR	18	16	MC SOLAAR LE TOUR DE LA QUESTION EASTWEST
19	20	VARIOUS ARTISTS WE LOVE MICKY—HAPPY 70TH ANNIVERSARY PONY CANYON	19	13	BRYAN ADAMS ON A DAY LIKE TODAY POLYDOR	19	19	B*WITCHED B*WITCHED EPIC	19	7	THE ROLLING STONES NO SECURITY VIRGIN
20	17	VARIOUS ARTISTS DANCEMANIA EXTRA TOSHIBA-EMI	20	15	DEPECHE MODE THE SINGLES '86-'98 MUTE/INTER-CORD	20	NEW	MICHAEL BALL AT THE MOVIES POLYGRAM TV	20	15	NOIR DESIR REMIXES BARCLAY/POLYGRAM
1	1	ALBUMS	1	2	ALBUMS	1	1	ALBUMS	1	1	ALBUMS
2	NEW	YUMI MATSUTOYA NEUE MUSIK YUMI MATSUTOYA COMPLETE BEST VOLUME 1 TOSHIBA-EMI	2	1	U2 THE BEST OF 1980-1990 ISLAND/MERCURY	2	4	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	2	2	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
3	3	KOHMI HIROSE HIROSE KOHMI THE BEST LOVE WINTERS VICTOR	3	NEW	ALANIS MORISSETTE SUPPOSED FORMER INFAT-UATION JUNKIE MAVERICK/WEA	3	2	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND	3	3	VARIOUS ARTISTS ENFOIRES EN COEUR RESTO DU COEUR/WEA
4	2	CELINE DION THESE ARE SPECIAL TIMES EPIC	4	6	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	4	NEW	CHARLOTTE CHURCH VOICE OF AN ANGEL SONY CLASSICAL	4	NEW	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
5	4	NORTHERN ALL STARS SAKURA VICTOR	5	4	DIE ROTEN ROSEN WIR WARTEN AUF'S CHRISTKIND EASTWEST	5	8	BEE GEES ONE NIGHT ONLY POLYDOR	5	5	FLORENT PAGNY LIVE POLYGRAM
6	5	NORIYUKA MAKIHARA LISTEN TO THE MUSIC SONY	6	7	WESTERNHAGEN RADIO MARIA WEA	6	5	M PEOPLE THE BEST OF M PEOPLE M PEOPLE/BMG	6	6	ALANIS MORISSETTE SUPPOSED FORMER INFAT-UATION JUNKIE MAVERICK/WEA
7	9	U2 THE BEST OF 1980-1990/THE B-SIDES MER-CURY	7	9	R.E.M. UP WEA	7	6	STEPS STEP ONE JIVE	7	19	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHRIQUE/SONY
8	6	B'Z B'Z THE BEST TREASURE ROOMS RECORDS	8	NEW	CHER BELIEVE WEA	8	RE	VARIOUS ARTISTS HUGE HITS 1998 SONY/WARNER/BMG	8	12	EROS RAMAZZOTTI EROS LIVE ARIOLA
9	11	MYUKI NAKAJIMA DAIGINMAKU PONY CANYON	9	10	R. KELLY R. ROUGH TRADE/JIVE	9	12	PHIL COLLINS HITS VIRGIN	9	17	ANDRE RIEU ROMANTIQUE PHILIPS/POLYGRAM
10	8	THE GARDENS A PLACE IN THE SUN TOY'S FACTORY	10	RE	WOLFGANG PETRY EINFACH GEIL! NA KLAR/ARIOLA	10	16	OASIS THE MASTERPLAN CREATION	10	4	MANAU PANIQUE CELTIQUE POLYDOR
11	14	KIRORO NAGAIA'DA-KIRONOMORI VICTOR	11	11	MADONNA RAY OF LIGHT WEA	11	3	MARIAH CAREY #1'S COLUMBIA	11	10	MIOSSEC A PRENDRE PIAS
12	14	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	12	RE	EROS RAMAZZOTTI EROS LIVE DDD/ARIOLA	12	NEW	LADYSMITH BLACK MAMBAZO THE BEST OF—THE STAR & WISEMAN POLYGRAM TV	12	11	AXELLE RED A TATONS VIRGIN
13	18	ALANIS MORISSETTE SUPPOSED FORMER INFAT-UATION JUNKIE WARNER	13	12	PHIL COLLINS HITS WEA	13	18	LADYSMITH BLACK MAMBAZO THE BEST OF—THE STAR & WISEMAN POLYGRAM TV	13	14	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC
14	12	SOUNDTRACK RHYTHM AND POLICE MERCURY	14	14	JOE COCKER GREATEST HITS EMI	14	14	THE BEAUTIFUL SOUTH QUENCH GO DISCS/MERCURY	14	NEW	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA
15	15	OASIS THE MASTERPLAN EPIC	15	13	CELINE DION THESE ARE SPECIAL TIMES COLUMBIA	15	7	PAUL WELLER MODERN CLASSICS ISLAND	15	8	FLORENT PAGNY SAVOIR AIMER MERCURY
16	NEW	AEROSMITH A LITTLE SOUTH OF SANITY UNIVERSAL VICTOR	16	16	THE KELLY FAMILY FROM THEIR HEARTS EMI	16	10	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL VI MINISTRY OF SOUND	16	13	VARIOUS ARTISTS AUX SUIVANTS BARCLAY/POLYGRAM
17	NEW	ROUAGE SOUP MERCURY MUSIC	17	5	XAVIER NAIDOO NICHT VON DIESER WELT 3PE/EPIC	17	9	ALANIS MORISSETTE SUPPOSED FORMER INFAT-UATION JUNKIE MAVERICK/WEA	17	NEW	R. KELLY R. VIRGIN
18	NEW	YUMI ARAI TWINS SUPER BEST OF YUMI ARAI ALFA MUSIC	18	NEW	OLI P. MEIN TAG ARIOLA	18	20	VARIOUS ARTISTS THE GREATEST HITS OF 1998 TELSTAR	18	16	MC SOLAAR LE TOUR DE LA QUESTION EASTWEST
19	20	VARIOUS ARTISTS WE LOVE MICKY—HAPPY 70TH ANNIVERSARY PONY CANYON	19	13	BRYAN ADAMS ON A DAY LIKE TODAY POLYDOR	19	19	B*WITCHED B*WITCHED EPIC	19	7	THE ROLLING STONES NO SECURITY VIRGIN
20	17	VARIOUS ARTISTS DANCEMANIA EXTRA TOSHIBA-EMI	20	15	DEPECHE MODE THE SINGLES '86-'98 MUTE/INTER-CORD	20	NEW	MICHAEL BALL AT THE MOVIES POLYGRAM TV			

HITS OF THE WORLD

CONTINUED

EUROCHART			MUSIC & MEDIA			SPAIN		
11/21/98						(AFYVE/ALEF MB) 11/18/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	BELIEVE CHER WEA	1	2	BELIEVE CHER WARNER	1	1	BELIEVE CHER WARNER
2	2	NO MATTER WHAT BOYZONE POLYDOR	2	1	OUTSIDE GEORGE MICHAEL EPIC	2	2	OUTSIDE GEORGE MICHAEL EPIC
3	3	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	3	NEW	CUBA LIBRE GLORIA ESTEFAN EPIC	3	NEW	CUBA LIBRE GLORIA ESTEFAN EPIC
4	5	FLUGZEUGE IM BAUCH OLI P. HANSA/ARIOLA	4	4	ZAPATERO MANOLO GARCIA ARIOLA	4	4	ZAPATERO MANOLO GARCIA ARIOLA
5	4	SWEETEST THING U2 ISLAND/POLYGRAM	5	3	SWEETEST THING U2 MERCURY	5	3	SWEETEST THING U2 MERCURY
6	7	CRUSH JENNIFER PAIGE EDEL	6	5	OLE REMIXES AZUCAR MORENO EPIC	6	5	OLE REMIXES AZUCAR MORENO EPIC
7	6	OUTSIDE GEORGE MICHAEL EPIC	7	6	CONTIGO ROSANA UNIVERSAL	7	6	CONTIGO ROSANA UNIVERSAL
8	9	IF YOU BUY THIS RECORD THE TAMPERER FEATURING MAYA JIVE/TIME	8	NEW	CIEGA SORDOMUDA SHAKIRA GINGER/COLUMBIA	8	NEW	CIEGA SORDOMUDA SHAKIRA GINGER/COLUMBIA
9	8	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY/UNIVERSAL	9	7	LIFE DES'REE EPIC	9	7	LIFE DES'REE EPIC
10	NEW	SIMARIK TARKAN PODIS/POLYGRAM	10	RE	PUTO MOLOTOV UNIVERSAL	10	RE	PUTO MOLOTOV UNIVERSAL
ALBUMS			ALBUMS			ALBUMS		
1	2	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM	1	2	ROSANA LUNA NUEVA UNIVERSAL	1	2	ROSANA LUNA NUEVA UNIVERSAL
2	1	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER	2	1	U2 THE VERY BEST OF 1980-1990 ISLAND/MERCURY	2	1	U2 THE VERY BEST OF 1980-1990 ISLAND/MERCURY
3	NEW	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	3	3	JULIO IGLESIAS MI VIDA—GRANDES EXITOS COLUMBIA	3	3	JULIO IGLESIAS MI VIDA—GRANDES EXITOS COLUMBIA
4	5	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF VERTIGO/POLYGRAM	4	4	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY	4	4	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY
5	4	PHIL COLLINS HITS VIRGIN/WEA	5	NEW	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	5	NEW	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
6	3	R.E.M. UP WARNER	6	5	PHIL COLLINS HITS WARNER	6	5	PHIL COLLINS HITS WARNER
7	6	OASIS THE MASTERPLAN CREATION/SONY	7	NEW	BRUCE SPRINGSTEEN TRACKS COLUMBIA	7	NEW	BRUCE SPRINGSTEEN TRACKS COLUMBIA
8	10	CELINE DION THESE ARE SPECIAL TIMES EPIC/COLUMBIA	8	7	JOAN MANUEL SERRAT SOMBRAS DE LA CHINA ARIOLA	8	7	JOAN MANUEL SERRAT SOMBRAS DE LA CHINA ARIOLA
9	7	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS/EMI	9	RE	MIKE OLDFIELD TUBULAR BELLS III WARNER	9	RE	MIKE OLDFIELD TUBULAR BELLS III WARNER
10	8	CHER BELIEVE WEA	10	6	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE WARNER	10	6	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE WARNER

MALAYSIA			HONG KONG		
(RIM) 11/24/98			(IFPI Hong Kong Group) 10/25/98		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS MAX 4 BMG/MALAYSIA	1	NEW	AARON KWOK A MAGIC TO CITY WARNER
2	9	VARIOUS ARTISTS BEST OF SHAH RUKH KHAN EMI	2	2	LEON LAI CITY OF GLASS—SOUNDTRACK SONY
3	RE	VARIOUS ARTISTS GOLDEN HINDI HITS VOL. 2 EMI	3	1	WILLIAM SO SOLITUDE GO EAST
4	4	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER	4	NEW	LILLIAN HO MY DREAMS FITTO
5	NEW	DEEP PURPLE THE VERY BEST OF DEEP PURPLE EMI	5	6	AMANDA LEE BREAK AWAY POLYGRAM
6	10	VARIOUS ARTISTS TANGKAP LENTOQ EMI	6	NEW	PANDA HSIUNG I DON'T THINK TOO MUCH WHAT'S MUSIC
7	3	VARIOUS ARTISTS LOVE HITS SONY	7	5	FAYE WONG CHONG YOU EMI
8	7	SITI NURHALIZA ADIWARNA SUWAH	8	4	DICK & COW BOY PAO XIAO WHAT'S MUSIC
9	2	THE CORRS TALK ON CORNERS WARNER	9	NEW	LAWRENCE NG MUI WAN YAN SUM SILVER PLANET
10	NEW	MARIAH CAREY #1'S SONY	10	7	JACKY CHEUNG NO REGRET POLYGRAM

IRELAND			BELGIUM		
(IRMA/Chart-Track) 11/19/98			(Promuvi) 11/20/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	BELIEVE CHER WEA	1	9	BOOM BOOM BOOM! VENGABOYS ZOMBA
2	2	STAND BY ME 4 THE CAUSE RCA	2	2	SIMARIK TARKAN PODIS/POLYGRAM
3	3	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	3	1	NO MATTER WHAT BOYZONE POLYGRAM
4	NEW	UNTIL THE TIME IS THROUGH FIVE RCA	4	5	LA TRIBU DE DANA MANAU POLYGRAM
5	NEW	UP AND DOWN VENGABOYS POSITIVA	5	4	HOW MUCH IS THE FISH? SCOOTER CLUB TOOLS/ROADRUNNER/SONY
6	NEW	IF YOU BUY THIS RECORD THE TAMPERER FEATURING MAYA PEPPER/ZOMBA	6	NEW	JERRY'S THEME DJ SPRINGER ARS/SONY
7	6	WOULD YOU TOUCH & GO V2	7	8	PULVERTURM NIELS VAN GOGH KOSMO/BMG
8	5	IRREPLACEABLE KERRI ANN RAGLAN ROAD	8	3	I DON'T WANT TO MISS A THING AEROSMITH SONY
9	4	SWEETEST THING U2 ISLAND	9	7	GOD IS A DJ FAITHLESS CHEEKY/ZOMBA
10	9	QUESTIONS STAND NEW WORLD MUSIC	10	6	DOODAH CARTOONS EMI
ALBUMS			ALBUMS		
1	1	U2 THE BEST OF 1980-1990 ISLAND	1	1	U2 THE BEST OF 1980-1990/THE B SIDES ISLAND/POLYGRAM
2	NEW	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	2	2	HELMUT LOTTI GOES CLASSIC (FINAL) & CLASSICAL CHRISTMAS PIET ROELEN/POLYGRAM
3	NEW	GARTH BROOKS DOUBLE LIVE CAPITOL	3	3	DIRE STRAITS SULTANS OF SWING—THE BEST OF VERTIGO/POLYGRAM
4	6	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	4	4	KABOUTER PLOP KABOUTER PLOP STUDIO 100/POLYGRAM
5	3	OASIS THE MASTERPLAN CREATION	5	5	PHIL COLLINS HITS WARNER
6	7	VARIOUS ARTISTS HUGE HITS 1998 SONY/WARNER/BMG	6	NEW	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY
7	4	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WEA	7	6	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER BROTHERS
8	3	M PEOPLE THE BEST OF M PEOPLE M-PEOPLE/BMG	8	NEW	JOE COCKER GREATEST HITS EMI
9	9	R.E.M. UP WARNER BROTHERS/WEA	9	RE	BOYZONE WHERE WE BELONG POLYDOR/POLYGRAM
10	NEW	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) 550 MUSIC/EPIC	10	NEW	EROS RAMAZZOTTI EROS LIVE DDD/BMG ARIOLA

AUSTRIA			SWITZERLAND		
(Austrian IFPI/Austria Top 40) 11/22/98			(Media Control Switzerland) 11/22/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	FLUGZEUGE IM BAUCH OLI P. BMG	1	1	FLEUZEUGE IM BAUCH OLI P. BMG
2	2	BELIEVE CHER WARNER	2	3	BELIEVE CHER WARNER
3	3	IMMORTALITY CELINE DION FEAT. THE BEE GEES SONY	3	2	NO MATTER WHAT BOYZONE POLYGRAM
4	4	NO MATTER WHAT BOYZONE POLYGRAM	4	4	I DON'T WANT TO MISS A THING AEROSMITH SONY
5	5	TI AMO '98 RAPUBLIC DANCELAR/EMI	5	5	GOD IS A DJ FAITHLESS EMI
6	NEW	BIG BIG WORLD EMILIA UNIVERSAL	6	6	THAT'S MY WAY TO SAY GOODBYE CHRISTIAN WUNDERLICH BMG
7	NEW	ONCE UPON A TIME DOWN LOW ZYX	7	NEW	ONCE UPON A TIME DOWN LOW ZYX
8	NEW	GEIL DJ VISAGE EMI	8	NEW	WE LIKE TO PARTY! VENGABOYS POLYGRAM
9	6	I DON'T WANT TO MISS A THING AEROSMITH SONY	9	7	KEINI TRANE MEH GOLA PHONAG
10	7	SWEETEST THING U2 POLYGRAM	10	NEW	IF YOU BELIVE SASHA WARNER
ALBUMS			ALBUMS		
1	1	U2 THE BEST OF 1980-1990/THE B SIDES POLYGRAM	1	4	U2 THE BEST OF 1980-1990 POLYGRAM
2	2	CHER BELIEVE WARNER	2	2	GOLA UT U DERVO PHONAG
3	3	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE WARNER	3	3	CELINE DION THESE ARE SPECIAL TIMES SONY
4	NEW	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY	4	1	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE WARNER
5	5	R.E.M. UP WARNER	5	NEW	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY
6	8	AL BANO & CARRISI IL NUOVO CONCERTO WARNER	6	NEW	ZUCCHERO BLUJE SUGAR POLYGRAM
7	4	EAV HIMBEERLAND EMI	7	6	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF POLYGRAM
8	7	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF POLYGRAM	8	7	LAURA PAUSINI LA MIA RISPOSTA WARNER
9	6	PHIL COLLINS HITS WARNER	9	6	BRYAN ADAMS ON A DAY LIKE TODAY POLYGRAM
10	NEW	CELINE DION THESE ARE SPECIAL TIMES SONY	10	8	R.E.M. UP WEA

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

IS ALMA NIETO, the half-Spanish, half-Dutch signing to Universal Music Netherlands, the answer to the country's Italian/Dutch sensation **Marco Borsato**? Some 60 regional radio stations think so, along with AC-formatted Radio 2 and national repertoire station Radio Noordzee National. Universal will try to break the first single of the adult standards songstress, "Come In From The Cold," with TV appearances. The song is an English-language adaptation of the '80s hit "Hijo De La Luna" by the Spanish superstar group **Mecano**. Nieto's debut album, "There's Only One You," was released in October, and she has an ace up her sleeve with the January release of the title track. That ballad, produced by **Tom Salisbury** (**Pointer Sisters**, **Boz Scaggs**), is featured on a TV advertising spot by SNS Bank.



NIETO

ROBERT TILLI

JENNIFER PAIGE'S "Crush" is now the biggest-selling single for the Australian indie Shock Records. The record, licensed from Edal America, has reached No. 1 on the Australian Record Industry Assn. chart and has sold 100,000 units, says the label. Australia is the first territory in the world where the record has topped sales charts or has been certified platinum.

CHRISTIE ELIEZER

UNIVERSAL AND SONY Music are teaming up in Denmark for a unique Christmas project, "Let Love Be Love X-Mas 1998." The compilation features 15 traditional and new Christmas songs by acts including **S.O.A.P.**, **Juice**, **Ace Of Base**, **Eric Gadd**, and **Daze**, and it was released throughout the Nordic region in late November. The title track, an all-star performance, has been released as a promotional-only single and features **S.O.A.P.**, **Juice**, and **Christina** performing a song written and produced by **Remee**, who also raps. "It was a big challenge, something unique in my career," **Remee** says. "The process was demanding, but everyone worked beyond normal thresholds, and I think you can hear it." Universal Music Denmark managing director **Jens-Otto Paludan** comments, "We hope this will be the first in a bigger annual series and the start of other ventures with Sony." **CHARLES FERRO**

SWEDISH ARTISTS including **Robyn**, **Meja**, **Stephen Simmonds**, **Kent**, **Jennifer Brown**, and **Dilba** have donated exclusive tracks to "För Amnesty," an album commemorating the 50th anniversary of the United Nations' Declaration of Human Rights. Released Oct. 22 in Sweden, the Warner Music-distributed album appears on Sveriges Skivbolag, a public marketing label for Sweden's International Federation of the Recording Industry-affiliated record companies. In the week ending Nov. 14, the album had sold 36,500 copies (gold status is 40,000 copies). All

profits go to Amnesty International. **ANDERS LUNDQUIST**

SPANISH SUPERSTAR Alejandro Sanz's move from stadium shows to small theaters for his recent U.S. tour has been like "a bath of humility" he says. "I like it a lot." More than any other Spanish artist in recent memory, Sanz has shown the potential of Spanish pop in the Latin and U.S. markets. His album "Más" is not only the best-selling album in the history of Spain, surpassing sales of 1 million units, it has sold another 1.5 million units worldwide, including 250,000 copies in the U.S., says his label, Warner Music Spain. When does he expect to release a follow-up? Says Sanz, "I want to relive situations that I sometimes miss, being in the street again, hanging around with friends, getting the kind of experiences that happened before, but not right now. I don't know [when the new album will be finished]. When the songs are there, I will have it." **THOM DUFFY**



SANZ

ANOTHER SMASH album by Austrian pop act **Erste Allgemeine Verunsicherung** (EAV) may convince doubters that the satirical group isn't over the hill. Within a month of its Oct. 19 release by EMI Austria, "Himbeerland" (Raspberry Land) had gone gold, with more than 40,000 copies sold. "Himbeerland" pokes fun at sappy, sweet *schlager* music and at contemporary topics like Viagra, alcoholics, and cyberspace surfers. The album will be released in January in Germany and Switzerland, and EAV will support "Himbeerland" with a tour in Austria beginning in February. **SUSAN L. SCHUHMYER**

TIGERSTAR, THE INDIE label formed by Chrysalis co-founder **Terry Ellis**, is currently touring a five-man Brit/American pop act in Thailand in advance of the band's self-titled debut there Tuesday (1). **Bliss** was formed by singer/songwriter **Scott McGinley**, who has



BLISS

been touring the region with his bands **New Religion** and **Electric City** for the past four years. The band recorded its album in the U.S. in May with well-known producer **Keith Olsen** (**Fleetwood Mac**, **Foreigner**, etc.). The 14-track collection features self-penned pop songs and covers like the **Bee Gees'** "Run To Me" and **Tears For Fears'** "Everybody Wants to Rule The World." An advance single written by McGinley, "Baby He Loves You," is already getting airplay in anticipation of the album's release. **Stuart Watson**, chairman of Swat, which represents **TigerStar** in the Asian region, says, "The whole plan is to break them as a live touring act." **JOHN CLEWLEY**

EUROPE WELCOMES NEW U.K. INDIES BODY

(Continued from page 93)

of International Independent Producers (FIPI), formed at MIDEM in 1995. It now includes 12 affiliate organizations in Europe, Latin America, and Asia.

Donato extends an open invitation to AIM to join FIPI at the forthcoming MIDEM in January. "FIPI will be holding a convention where we will be looking to enlarge our membership to the new British association and other national indie groups," says Donato. "It is vital that the independent producers have an international voice to put over our interests in formulating new legislation. We are due to meet the European Parliament's cultural commission [DG10] to communicate the independents' point of view on the new [European Union] copyright legislation."

Roger says that the creation of AIM will pave the way for more pan-European action. He says previous attempts to create an umbrella body bringing together national indie labels' bodies have been a "fiasco," but the situation could change with the arrival of AIM.

"With our counterparts in Italy, in Germany, and now in the U.K., I am convinced that we share some common interests on several issues, such as mechanicals, or ways to facilitate the creation of more pan-European indie distributors," he says.

Like Donato, Roger says he intends to get in contact with AIM in the forthcoming days and propose a get-together of similar bodies at MIDEM. "I'm

sure we'll have a lot to discuss," he says.

Seven years ago, the local affiliates of Italy's multinational labels broke away to form their own federation, FIMI. Since then, many indie labels have also joined FIMI, which in June adopted a "more democratic structure" to give independent members a greater voice. The major labels split with AFI, as they claimed to be underrepresented given their majority market share.

UFPI was founded five years ago by leading indie sector figures, including Francis Dreyfus, Charles Talar, and Jean-Michel Fava, the organization's current president. It counts more than 60 members and shares back-office functions with indies collecting society SPPF.

"UPFI is more a lobby tool," says Roger, who splits his time between UPFI and SPPF. UPFI has been lobbying the government over several issues, such as a fixed retail price and a new approach to radio quotas.

In recent months, industry organization SNEP, whose members include all the major companies and several indies, has changed its rules to give more voting power to the indies (Billboard, July 4). "The fact they've done that is a sign that they understood that they had to take into consideration indies more thoroughly," says Roger. "However, UPFI is necessary because it expresses that the indie production is a specific sector in the music industry landscape."

KRU IS SET TO RAP ITS WAY THRU S.E. ASIA

(Continued from page 93)

Thailand, and Indonesia.

To the knowledge of most observers here, this is the first regional undertaking of this scale by a Malaysian act. KRU lead singer Norman Abdul Halim says, "It's not just another 'put our records on the racks' campaign; we'll be doing the groundwork, doing press and club tours around Asia, getting in people's faces."

The KRU regional tour will be sponsored by Pepsi, which will also sponsor two music videos. Halim says, "They are giving us 200,000 ringgit [\$37,000] for both. The cost of an average Malaysian music video is 8,000 to 15,000 ringgit [\$1,500-\$2,800]."

Darren Choy, managing director of EMI Malaysia, says, "Channel V and MTV Asia will be very important in positioning them in Asia. They are a video-friendly group." KRU has a youthful, fashionable image that bodes well for regional programming.

Steve Smith, managing director of Channel V, says, "Channel V has always supported KRU and will continue to do so. They've always been high-rotation artists." Caroline Qwek, director of regional talent, artist relations, for MTV Asia, says, "Asian audiences are already familiar with them, as they were nominated for MTV Asia's Viewers' Choice Awards in 1997 for 'Fanatik.' Markets like the Philippines which are

more R&B-oriented will welcome English material from KRU."

Chito Ilacad, managing director of OctoArts/EMI Music Philippines, is confident of the group's chances in his territory. He says, "KRU's new album is very promising. The timing is also right. People are more accepting of Asian acts [singing] in English. This is why Anggun [an Indonesian artist signed to Sony France] is having success. Radio will play English repertoire by Asian artists as long as the song is good."

Another selling point is that "This Is How We Jam" features compositions from the likes of Diane Warren, Kenneth "Babyface" Edmonds, David Foster, and Teddy Riley. The group itself anticipates platinum sales in Malaysia (50,000) alone. Choy anticipates strong regional support from EMI Asia's affiliates. He says, "Radio is more likely to welcome ballads by the likes of Diane Warren and Babyface, but ultimately it'll be a KRU record."

The album also features compositions written by the group. Gary Thanesan, an R&B specialist DJ with Malaysian radio station Rfm, says, "Most groups who sing in English normally make the grade, soundwise, but fail in their English diction and lyrics. KRU are very good with sound, and their creativity is very Western; that would give them a good chance."

SOCAN Show Marked By Politics

Copyright Issue Raised At Organization's Awards Ceremony

BY LARRY LeBLANC

TORONTO—While a celebratory mood dominated the Society of Composers, Authors, and Music Publishers of Canada's (SOCAN) ninth annual awards, held Nov. 16 here, the evening was also politically charged.

This was, perhaps, understandable, because the Federal Court of Appeal is slated on Feb. 10-11 to hear SOCAN's application to set aside a decision made early this year by the Copyright Board of Canada (see story, this page). The decision lowered music tariffs for commercial TV broadcasters and introduced a modified blanket license (MBL).

At the awards show, SOCAN GM Michael Rock warned that MBL would undercut SOCAN's exclusive role as a collective administrator in Canada. "Collective administration works; there is strength in numbers," Rock told the 370 industry people attending the event.

SOCAN president Gilles Valliquette lauded the society's members for their support in fighting the Copyright Board's decision.

Among those award recipients making sharp references to the Copyright Board's decision were former civil servant Keith Kelly—who was presented with a SOCAN Special Achievement Award, as was producer Jack Richardson—and composer Paul Hoffert. The latter received an honorary mention for his contribution to Canadian television and film. "The Copyright Board has woefully cast an ominous cloud over our ability to make a living in [Canada's] film and TV industries," said Hoffert. "This decision must not be allowed to stand."

Beyond the politics, the awards show honored a wide range of artists, some new and some familiar. For the second year in a row, former Guess Who front man Burton Cummings was the big winner.

Four of Cummings' songs recorded solo by the singer/songwriter, and one recorded with the Guess Who, were honored with SOCAN Classic Awards signifying their airing more than 100,000 times on Canadian radio. The songs were "I'm Scared," "Timeless Love," "Your Back Yard," and "Fine State Of Affairs," the latter co-written with Ian Gardiner (BMI). The Guess Who song was "Share The Land."

In their sixth year, the SOCAN Classic Awards were presented to members of the Canadian performing right society whose songs have become domestic standards and, in some cases, international hits. This year, awards were presented to songwriters with hits that reached the 100,000-airplay mark on Canadian radio during 1997.

Triple winners, with three SOCAN Classic Awards each, were Myles Goodwyn, front man of April Wine, and ex-Chilliwack singer/guitarist Bill Henderson. Goodwyn won for his compositions "You Won't Dance With Me," "Tonight Is A Wonderful Time To Fall In Love," and "Just Between

You And Me," all recorded by April Wine. Henderson's awards were for the Chilliwack hits "California Girl," "I Believe," and "My Girl (Gone, Gone, Gone)," the latter co-written with the late Brian MacLeod.

The two-hour awards event, deftly hosted by Kate and Anna McGarrigle, also honored the Canadian songwriters and publishers whose songs received the most airplay in 1997.

Composer Milan Kymlicka won the newly created SOCAN International Television Award. Danny Friedman won the SOCAN Domestic Television Award. Lou Natale won the SOCAN International Film Music Award, and Maribeth Solomon and Micky Erbe



Producer Jack Richardson, right, with Gilles Valliquette, SOCAN president.

won the SOCAN Domestic Film Music Award.

Additionally, jazz guitarist Brian Hughes won the Hagood Hardy Jazz/Instrumental Award; classical composer R. Murray Schafer was awarded the SOCAN Concert Music Award; Sharon, Lois & Bram won for children's music; and Carlos Morgan won the SOCAN Urban Music Award.

"We're starting to meet people who grew up with our music who now have children of their own. We must be really old," said Sharon, Lois & Bram's Sharon Hampson.

During the evening, SOCAN also honored Vancouver singer/songwriter Sarah McLachlan with two awards, including the prestigious William

Harold Moon Award. The award is presented annually to composers who put Canada in the international spotlight. McLachlan also received an award for "Building A Mystery" (co-written with Pierre Marchand) for being one of the most-performed songs in Canada in 1997.

For the second year, the Canadian performing right society presented a SOCAN National Achievement Award. Last year's recipient was the Tragically Hip. This year's was singer/songwriter Lawrence Gowan.

The SOCAN Award for the most-performed international song in Canada during 1997 went to No Doubt members Eric and Gwen Stefani for their composition "Don't Speak" by that band.

The most-performed Canadian songs in 1997 were "Dark Horse," co-written by Amanda Marshall, Dean McTaggart, and David Tyson and performed by Marshall; "Building A Mystery"; "Til You Love Somebody," co-written by Amy Sky and Anthony Vanderburgh and performed by Sky; "Tell Me" and "Third Of June," written and performed by Corey Hart; "Deliver Me," co-written by Roch Voisine and Sky and performed by Roch Voisine; and "Kissing Rain," co-written by Roch Voisine and Sky and performed by Roch Voisine.

The most-performed Canadian country songs of 1997 were "Take It From Me," co-written by Paul Brandt and Roy Hurd (BMI) and performed by Brandt; "Little Ol' Kisses," written and performed by Jason McCoy; "Born Again In Dixieland," co-written by McCoy, Naoise Sheridan, and Denny Carr (BMI) and performed by McCoy; "Love Gets Me Every Time," co-written by Shania Twain and Robert John "Mutt" Lange (ASCAP) and performed by Twain; and "One Way Track," co-written by Russell deCarle and Willie P. Bennett and performed by Prairie Oyster.

SOCAN To Appeal C'right Changes

TORONTO—Nothing less than the future of their organization will be at stake, claim executives of the Society of Composers, Authors, and Music Publishers of Canada (SOCAN), when the Federal Court of Appeal hears the society's case on Feb. 10-11.

The performing right organization is applying to set aside a decision by the Copyright Board of Canada that lowered music tariffs for commercial TV broadcasters and introduced a modified blanket license (MBL).

In a 2-to-1 decision last Jan. 30, the three-person federal board, at the request of the Canadian Assn. of Broadcasters (CAB), reduced the tariff for commercial broadcast TV (Tariff 2.A) by about 14%, from 2.1% to 1.8% of a station's gross advertising revenue, retroactive to Jan. 1, 1997.

"To take this decision to its inevitable conclusion, our members

would be deprived of the benefits of collective administration," says SOCAN GM Michael Rock. "This is a very serious challenge to the very existence of SOCAN."

SOCAN will argue that under Canada's Copyright Act, the federal board exceeded its jurisdiction.

"We believe that the board's decision was sound and very much within its jurisdiction. We're very hopeful it will be sustained on review," says Peter Miller, CAB executive VP/general counsel.

If the Federal Court of Appeal decides the Copyright Board's decision was justified, the lowered tariff and MBL will become effective immediately. If the court decides the decision was unjustified, the decision will be sent back to the Copyright Board with guidelines. The court is expected to make its ruling within two months.

LARRY LeBLANC

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Local Touch Is Classical Cornerstone Bloomington Store Offers Personalized Service, Broad Selection

BY JENNY LAND

BLOOMINGTON, Ind.—In the age of superstores, strip-mall chains, and standardized credit, not many music stores would allow their customers to pay in good-faith installments scraped together from pocket change. But in the college town of Bloomington, where cats scurry through the local coffee shop and everyone is a regular rather than a number, sometimes your word is enough at the locally owned Classical Film and Music store.

Having discovered that personalized service pays off, manager Jeff Dean has also found that a sense of community spirit goes both ways. The customer who bartered for the special layaway plan, for instance, ultimately turned out to be pretty handy.

"He will fix [video]tapes for us, and he'll charge us for it, but only like a dollar," Dean says of the customer who pays in labor. "He's great with a screwdriver and detail—painstaking detail of putting [broken tapes back] together. He's so clean about it, it's like

a little work of art when he's done."

By accommodating this daily, down-and-out crowd that other retailers might shun, owner Jerry McCullough has reinforced the sense of community that allows a niche store like his to compete with superstores and thrive. By paying as much attention to the film fanatic who periodically rents 12 movies at a time as to the daily drop-in who watches more movies on the in-store TV than he ever rents, McCullough ensures a loyal customer base.

"It's funny to see that people will come in and order something, and they will even be willing to wait a week when I know they can go down three or four blocks and find it like that," Dean says. "They'd rather us have the business, which is nice."

In addition to the neighborhood feel, the store features a specialized selection that draws an eccentric but loyal crowd in search of rare items not available in larger stores. While film buffs can unearth anything from classic Alfred Hitchcock to '70s cult flicks, music connoisseurs can scavenge the racks for jazz, classical, bluegrass, international, blues, soundtracks, folk, pop, and local favorites.

The store's name, like its distinct clientele, is more of a defining trait than the leading money maker: Representing 28% of the inventory, classical music only pulls in 23% of sales.

Thanks to the highbrow ambience of this University of Indiana town, jazz accounts for the biggest slice of sales—31%. Local jazz professor David Baker not only shops regularly at the store but also draws customers with his own recordings, which are featured in the local music section.

That section includes everything from rustic pop bands like *Mysteries Of Life* to local legend John Mellenkamp (a customer himself). Picking, slapping, and fiddling a hyper-hybrid of Middle Eastern music and bluegrass, the *Japonize Elephants* are also

featured in the local bins and hint at the regional taste for international music, which accounts for 14% of sales and 13% of inventory.

Supported by a local population that knows the difference between a guitar and a sitar, Classical Film and Music offers a broad international section that covers more than 50 countries. In addition to sponsoring most of the university's classical performance groups and college and local media outlets, the store sponsors the thriving annual Lotus world music festival, which features many of the artists found in the international section.

"Lotus just dovetails right into our store," McCullough explains. "Every year we have to say, 'Now we've got to get the list of Lotus artists this year so that we can make sure that we have their stuff at the store.' And almost every year we already have most of it." The university, which boasts a large international student population, helps feed this interest in music from abroad.

With a premier music school and a strong film school, the university also has provided the store with plenty of qualified job candidates. "People come in, and they want to fill out an application, and I say, 'We don't have applications,'" McCullough says. "Just give me a résumé.' So that immediately gets rid of 90% of the people that want to walk in off the street. They have to have an area of expertise for us to hire them."

Like the customers, the employees demonstrate a loyalty that allows this unique store to survive. Permitted to buy music or film releases at cost, employees stay for an average of six years.

But competition from superstores has whittled away at the store's market share. Despite tripling its square footage, as well as turning a fledgling,

(Continued on next page)



'Now's' The Time. EMI Recorded Music, PolyGram, and the Universal Music Group have teamed to launch an album series called "Now," featuring top-selling hits from each of the companies. Shown at the National Assn. of Recording Merchandisers' fall conference announcing the series, from left, are Bruce Resnikoff, executive VP/GM of Universal Music Special Markets; Bob Schnieders, executive VP of sales and marketing at Universal Music and Video Distribution; Richard Cottrell, president/CEO of EMI Music Distribution (EMD); Gene Rumsey, executive VP of sales and marketing at EMD; John Esposito, senior VP of PolyGram Media; and Jim Caparro, president/CEO of PolyGram Group Distribution.

The Sugar Beats' Success Goes On With Retooled Hits

THEY ARE THE BEATS: In their comparatively brief time in the children's music business, crackerjack rock'n'roll revivalists *Sugar Beats* have developed into one of the most popular kids' acts around.

Their four albums have sold more than 375,000 units on their own Sugar Beats label, according to **Bonnie Gallanter**, VP of marketing for New York-based Sugar Beats Entertainment. According to the label, the act's 1993 debut, "21 Really Cool Songs," has moved a whopping 195,000 units, and the latest release, "How Sweet It Is," which dropped Sept. 8, has sold 45,000 copies.

These are major numbers for a children's album, especially for an independent release. (For the last year,

Sugar Beats product has been wholesaled by MS Distributing.) In a recent phone interview, Gallanter noted that SoundScan's figures were significantly lower, showing the group's total units sold as approximately 57,500.

"Most children's audio sells a relatively small percentage through traditional record retail," Gallanter stressed. "[The bulk] is sold through children's specialty multimedia chains, like Noodle Kidoodle.

Zany Brainy, and LearningSmith bookstores; catalogs; direct marketing; and at live performances."

A breakdown Gallanter provided of *Sugar Beats'* sales bears this out. The overwhelming majority of the group's record sales has been at kids' special-

(Continued on page 109)



Classical Film and Music is a unique independent music and video store in the university town of Bloomington, Ind. (Photo: Jenny Land)



by Moira McCormick

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newslines...

CD WAREHOUSE, the operator and franchiser of 302 stores that specialize in the sale of used CDs, reports that net income in the third fiscal quarter nearly doubled to \$231,700 from \$118,500 in the same period a year ago. Company revenue rose 59% to \$3.8 million from \$2.4 million last year. Systemwide sales—which measure the sales from company-owned and franchised locations—increased 46% to \$13.7 million from \$9.4 million. In June, the Oklahoma City-based company acquired franchise rights to 136 Disc Go Round stores and the assets of three other Disc Go Round outlets. CD Warehouse says sales from stores open at least a year showed a “double-digit” increase.

NAVARRÉ says that its NetRadio Network subsidiary will broadcast a Mannheim Steamroller-only channel featuring the act’s music over the Internet during the holiday season. Consumers will also be able to buy the act’s albums and other merchandise at www.netradio.net. Mannheim Steamroller is on American Gramophone Records, which is exclusively distributed by Navarre.

PLATINUM ENTERTAINMENT, an independent marketer of music under various labels, reports that its net loss before preferred dividends narrowed to \$3.3 million in the third fiscal quarter from \$4.7 million in the corresponding period a year ago. Revenue rose to \$16.2 million from \$14.4 million. The Downers Grove, Ill.-based company launched its World Wide Web site Oct. 1 (PlatinumCD.com) and has created a customized-CD business with the Music Connection, which includes Platinum’s 13,000-track library and Music Connection’s 160,000 licensed tracks.

TIME WARNER has declared a two-for-one stock split, with the additional shares to be issued Dec. 15 to holders of record on Tuesday (1). After the split, the company will have approximately 1.2 billion shares outstanding. Time Warner’s stock has risen 71% this year to a high of \$106.875.

EXECUTIVE TURNTABLE

DISTRIBUTORS. Vicki Arnold is promoted to VP of human resources at WEA Corp. in Burbank, Calif. She was director of personnel and payroll.



ARNOLD

FIORELLA

HOME VIDEO. Universal Studios Home Video in Universal City, Calif., appoints **Bob Fiorella** VP of planning and finance, **Gregg Schoenborn** VP of business development, **Kim Johnson** executive director of licensing, **Charlie Katz** senior VP of strategic marketing, **Naomi Pollock** VP of strategic marketing, **Randy Arnold** executive director of advertising and direct marketing, **Madeline DiNonno** VP of strategic alliances, **David Shin** director of interactive marketing, **Marci Miller** VP of brand management, **Michael Polis** executive director of marketing, **Susann Nicholson** senior marketing manager, and **Diane Gloor** senior marketing manager. They

were, respectively, director of strategic planning at Universal Pictures; director of planning and business development; director of licensing; senior VP of marketing; VP of marketing for Wolfgang Puck; director of advertising and special projects; VP of strategic marketing; assistant category manager of film licensing at Disney Consumer Products; VP of marketing and strategic planning at HBO Pictures Worldwide and VP of marketing at HBO Networks; director of marketing; marketing manager; and marketing manager.

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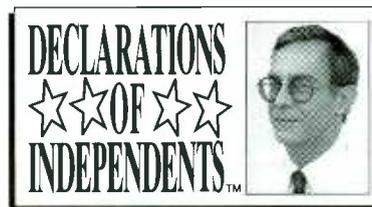
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DNA Signs Skaggs Family, Ceili Labels

DNA SCORES SKAGGS: Distribution North America (DNA) GM **Jim Colson** rang up Declarations of Independents to let us know that the Woodland, Calif.-based firm has inked an exclusive distribution pact with longtime country star **Ricky Skaggs**.

Skaggs, whose most recent recording, 1997’s “Bluegrass Rules,” was issued by Rounder Records, will bring two imprints to DNA: Skaggs Family Records, which will release the singer/instrumentalist’s own projects, and Ceili Records, which is reserved for other signings. The latter label has such acts as the **Del McCoury Band**, **Blue**



by Chris Morris

Highway, and **Rhonda Vincent** under its wing (see story, page 69).

According to Colson, the new relationship will kick off in January with Skaggs’ new album, “Ancient Tones.”

The most exciting project lies

further down the line: Skaggs—who came up through a succession of great bluegrass bands, including **Ralph Stanley’s Clinch Mountain Boys**, the **Country Gentlemen**, and **J.D. Crowe & the New South**—plans an all-star album, “The Opry Bluegrass Band,” for sometime next year. Joining him on the album: **Alison Krauss**, **Vince Gill**, **Marty Stuart**, and **Earl Scruggs**. We’re salivating already.

VINYL GARAGE SALE: Fans of those black, slow-spinning audio devices played by needles can feed their PVC habit with some snappy (Continued on page 102)

LOCAL TOUCH IS CLASSICAL CORNERSTONE

(Continued from preceding page)

500-title operation into a 17,000-CD inventory during its 11 years, Classical Film and Music saw its profit fall 15% when Borders Books & Music and Barnes & Noble came to town in 1995.

And, although the company’s World Wide Web page (www.filmandmusic.com) is helping further customize service and extend the store’s presence beyond Bloomington, the Internet has also made for stiffer competition.

However, Classical Film and Music survives by offering specialized service and products that revive a bygone era when merchandising was local, customers were loyal, and stars were memorable.

Raised on the classics from film’s golden years, McCullough recalls a time when A movie stars were just as memorable as B stars. “Saturday afternoon you’d go see B movies, which were cowboy movies, cartoons, and serials, usually mysteries. They used all the same actors, so you knew all the cowboys’ and all the horses’ names.”

Like many local mom-and-pop stores, though, many of the old performers have slipped into obscurity.

“Betty Hutton was an actress, and she just kind of disappeared,” says Dean, referring to the obscure movie stock he maintains. “In fact, I think she went to live with monks or something. And people are surprised to see that, and it does pretty well. And Judy



Behind the counter at Classical Film and Music are owner Jerry McCullough, left, and manager Jeff Dean (Photo: Jenny Land)

Canova. It’s a very cunning but minuscule group of people who know who Judy Canova is, and they’ll buy it.”

In music, this specialized store thrives on customers’ keen awareness of the classics, which extends far beyond the Beatles put to strings.

Unfortunately, McCullough says, the big record labels would rather sell 1 million copies of symphonic pop than their entire classical catalog. Although Classical Film and Music stocks a deeper selection of classical than many superstores, it has not grabbed the majors’ attention.

“About a year ago, I had a corporate customer who wanted to buy 6,000 copies of one album,” McCullough

recalls. “It happened to be on [a] PolyGram label, and their attitude has always been, ‘You don’t do enough business with us to merit us selling to you directly.’ So I called them, and I said, ‘I can give you about \$80,000 worth of business this month if you want to sign a contract with me.’ And they said, ‘Yeah, but can you do it every month?’ That was the end of that.”

Despite the lack of label support, Classical Film and Music manages to surprise the most avid music enthusiasts, even the artists themselves. When Clarence “Gatemouth” Brown stopped in during a recent tour, he stumbled upon an album of his that he had never seen in another store.

“It was a strange album. It was he and Roy Clark, the country artist, playing together. And I bought it for the store because it was such an odd combination. And he said, ‘I haven’t seen this disc in 15 years, and this is the only store that has it, I’m sure,’” McCullough says. “That’s a great feeling.”

It’s probably similar to the feeling other customers get when they stumble across an unexpected gem, put together enough money for a good-faith layaway, or stop in for their daily dose of a movie and an afternoon chat. Classical Film and Music, like some of its customers, may be just scraping by, but it has found a homey niche that the superstores and cyberspace cannot top.



Classical Film and Music, located in the college town of Bloomington, Ind., derives 31% of its sales from jazz. (Photo: Jenny Land)

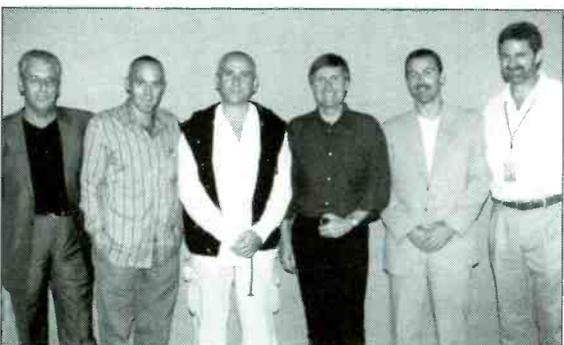
EMI Brings Its Roadshow Confab To Nashville, Los Angeles



EMI staffers were treated to a showcase by hot jazz trio Medeski, Martin & Wood. Shown in the back row, from left, are Bruce Lundvall, Blue Note president of jazz/classics; Roy Lott, EMI Recorded Music North America deputy president and Capitol Records president; Gene Rumsey, EMD executive VP of sales/marketing; Jerry Brackenridge, EMD field sales/marketing VP; Medeski, Martin & Wood members Chris Wood, Billy Martin, and John Medeski; Briggs Ferguson, EMD senior VP of marketing/promotion; Bruce Gearhart, EMD VP of major accounts; and Richard Cottrell, EMD president/CEO. Shown in the front row, from left, are Steve Rosenblatt, Capitol Records VP of marketing; Ronn Werre, EMD VP of major accounts; and Ken Berry, EMI Recorded Music president.



Recording group Sonichrome meets with EMI executives after performing during a Roadshow showcase. Shown in the back row, from left, are Roy Lott, EMI Recorded Music North America deputy president and Capitol Records president; Marshall Altman, Capitol Records associate director of A&R; Sonichrome members Craig Randolph, Chris Karn, and Rodney Mollura; Gene Rumsey, EMD executive VP of sales/marketing; Briggs Ferguson, EMD senior VP of marketing/promotion; Richard Cottrell, EMD president/CEO; and Ronn Werre, EMD VP of major accounts. Shown in the front row, from left, are Joe McFadden, Capitol Records senior VP of sales/field marketing; Jerry Brackenridge, EMD field sales/marketing VP; and Bruce Gearhart, EMD VP of major accounts.



Peter Gabriel poses for a photo with EMI executives at the Roadshow. Shown, from left, are Ray Cooper, Virgin Records co-president; Ashley Newton, Virgin Records co-president; Gabriel; Ken Berry, EMI Recorded Music president; Richard Cottrell, EMD president/CEO; and Wesley Van Linda, Narada Productions president/CEO.

EMI Music Distribution (EMD) recently held two Roadshow Conferences: Sept. 2-3 in Los Angeles and Sept. 9-10 in Nashville. All EMD-distributed labels, which include Capitol, Virgin, Blue Note, and EMI Christian Music Group, made presentations and offered artist showcases.



Country chanteuse Deana Carter took the stage at the Roadshow Conference in Nashville. Pictured after the show, from left, are Bob Bock, road manager; Angie Bazzana, marketing manager at Canada-EMI; Carter; and Peter Diemer, VP of national promotion at Canada-EMI.



New rock act Furslide performed during a showcase for EMI staffers. Shown in the back row, from left, are Ray Cooper, Virgin Records America co-president; Roy Lott, EMI Recorded Music North America deputy president and Capitol Records president; Adam MacDougall of Furslide; Richard Cottrell, EMD president/CEO; Faith Henschel, Virgin Records director of product management; Jason Lader of Furslide; Piero Giramonti, Virgin Records senior VP of marketing; Gene Rumsey, EMD executive VP of sales/marketing; Paul Shaver, Virgin Canada director of national promotion; Jennifer Turner of Furslide; Ronn Werre, EMD VP of major accounts; Mark Kohler, Virgin Records West Coast regional sales director; Jerry Brackenridge, EMD field sales/marketing VP; Paul Babin, Virgin Records national sales director; and Keith Wood, Virgin Records East Coast executive VP of A&R. Pictured in the front row, from left, are B.J. Lobermann, Virgin Records sales VP; Bill Banham, Virgin Canada VP/GM; Briggs Ferguson, EMD senior VP of marketing/promotion; Bruce Gearhart, EMD VP of major accounts; and Bill Giardini, Virgin Records national sales director.



Capitol and EMI executives join for a "family photo." Shown in the back row, from left, are Perry Watts-Russell, Capitol Records senior VP of A&R; Steve Rosenblatt, Capitol Records marketing VP; Glenn Ballard, Java Records president; Gene Rumsey, EMD executive VP of sales/marketing; and John Ray, Capitol Records senior VP of business/legal affairs. Pictured in the front row, from left, are Joe McFadden, Capitol Records senior VP of sales/field marketing; Bruce Lundvall, Capitol Records president of jazz/classics; Phil Costello, Capitol Records senior VP of marketing/promotions; Liz Heller, Capitol Records executive VP; Richard Cottrell, EMD president/CEO; Roy Lott, EMI Recorded Music North America deputy president and Capitol Records president; Lou Mann, Capitol Records senior VP/GM; and Justin Morris, Capitol Records senior VP/CFO.



The W's were the featured act at one of EMI's staff-only talent showcases. The group is signed to 5 Minute Walk. Shown in the back row, from left, are Ronn Werre, EMD VP of major accounts; Bruce Gearhart, EMD VP of major accounts; Richard Cottrell, EMD president/CEO; W's member James Carter; Gene Rumsey, EMD executive VP of sales/marketing; W's member Todd Gruener; Jerry Brackenridge, EMD field sales/marketing VP; Bill Hearn, EMI Christian Music Group president/CEO; Roy Lott, EMI Recorded Music North America deputy president and Capitol Records president; and Frank Tate, 5 Minute Walk president. Pictured in the front row, from left, are W's members Valentine Hellman, Brian Morris, Andrew Schar, and Bret Barker.



Executives gather at the Roadshow. Shown, from left, are Stin Fox, EMI Christian Music Group senior director of sales, general market; Jerry Brackenridge, EMD field sales/marketing VP; Bill Kennedy, Capitol Nashville sales VP; Gene Rumsey, EMD executive VP of sales/marketing; Alan Werst, honored retiree of 31 years as major accounts manager at EMD; Peggy Reid, EMD Atlanta sales/marketing representative; Joe McFadden, Capitol Records senior VP of sales/field marketing; and Richard Cottrell, EMD president/CEO.



Artist Carlos Ponce takes time to pose with EMI executives following a Roadshow performance. Shown, from left, are Jose Behar, EMI Latin president/CEO; Briggs Ferguson, EMD senior VP of marketing/promotion; Gene Rumsey, EMD executive VP of sales/marketing; Richard Cottrell, EMD president/CEO; Ponce; and Roy Lott, EMI Recorded Music North America deputy president and Capitol Records president.



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DECLARATIONS OF INDEPENDENTS

(Continued from page 100)

new indie garage-rock reissues on LP.

In October, we raved about Plum Records' snazzy two-CD boxed set "The Big Hits Of Mid-America: The Soma Records Story 1963-1967," devoted to the magnificent garage rock released by the Minneapolis-based label (Billboard, Oct. 10). Now, meeting the needs of those who feel the compact disc may be a little too, uh, *moderne*, Sundazed Records in Coxsackie, N.Y., has issued three "Soma Story" LPs on its Beat Rocket imprint. (Sundazed, you may recall, issued a boxed set earlier this year devoted to Soma's best-known act, the Trashmen.)

Handsomely designed, concisely annotated, and utterly rockin', the three long-players—"Shake It For Me!," "Bright Lights, Big City!," and "A Man's Gotta Be A Man!"—all amply deserve their exclamation points. (However, those seeking the Trashmen hits heard on the Plum CD will have to plunk down for Sundazed's LP or CD reissues of the band's work, since the anthologies don't include "Surfin' Bird" or any of the group's other big 'uns.)

Meanwhile, in New York, Norton Records' Billy Miller and Miriam Linna (whose band the A-Bones took their name from a Trashmen song, by the by) have licensed some monsters by two of the Pacific Northwest's greatest '60s bands, the Sonics and the Wailers, from the catalog of Portland, Ore.-based Etiquette Records for vinyl rehabilitation.

These LPs include the Sonics' essential 1965 debut, "Here Are

The Sonics." This mind-rending opus includes the screaming garage masterpieces "The Witch," "Psycho," and "Strychnine" (all heard on Rhino's recently expanded version of the garage/punk anthology "Nuggets"). Also out is the Sonics' very cool '66 sequel "Boom." The Wailers—best-known as the first band in the Northwest to cover "Louie Louie"—are represented by "The Fabulous Wailers," which contains the original Golden Crest Records version of their intro hit "Tall Cool One"; the anthology "Live Wire!!!"; and "At The Castle," the legendary live set recorded at the club that inspired Jimi Hendrix's "Spanish Castle Magic." The collections have been beefed up with extra tracks, new pix, and liner notes.

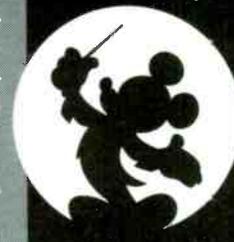
It's worth picking up a new stylus for these babies.

MALACO MARKS 30: Malaco Records in Jackson, Miss., will celebrate its 30th anniversary with a six-CD boxed set surveying the company's storied history in the R&B and blues field. The package, due early next year, will include such early Malaco-produced hits as King Floyd's "Groove Me" and Jean Wright's "Mr. Big Stuff"; later smashes like Dorothy Moore's "Misty Blue," Anita Ward's "Ring My Bell," and Z.Z. Hill's incomparable "Down Home Blues"; and contemporary classics like Johnnie Taylor's mega-hit "Good Love!"

Congratulations to Malaco's Tommy Couch, Stewart Madison, (Continued on next page)

Disney

TRAPAK



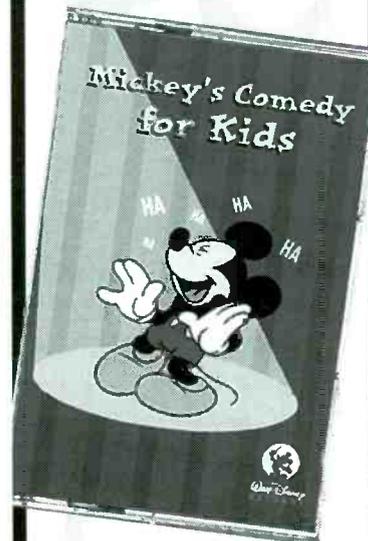
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DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

and **Wolf Stephenson** on three decades of historic black music.

FLAG WAVING: We first met **Chuck E. Weiss** about 25 years ago, at (appropriately enough) an all-night diner in Chicago where he was hanging with his close buddy **Tom Waits**. It's been almost 20 years since Weiss was immortalized by another friend, **Rickie Lee**

Jones, in her top five hit "Chuck E.'s In Love, and nearly 18 years since his first album, "The Other Side Of Town," was released by Select Records. In the meantime, he's become something of an L.A. legend, thanks to 11 straight years of Monday-night shows at the Central (now the Viper Room) on the Sunset Strip.

With his long-in-gestation second

album, "Extremely Cool," due Feb. 2 from the Rykodisc-distributed Slow River Records, we asked Weiss why it has taken him so long to get back into the studio.

"Tell 'em I got a little distracted," he says in a deadpan hipster drawl.

Executive-produced by Waits and his wife, **Kathleen Brennan**, the grit-voiced vocalist's bluesy, unscrubbed slice of street life calls upon a number of L.A. musical associates, many of whom have played in the singer's band **the God Damn Liars**—saxman **Spyder**

Mittelman, guitarists **J.J. Holiday** and **Tony Gilkyson** (late of **X** and **Lone Justice**), keyboardist **John Herron**, and vocalist (and recent Flag Waver) **Eleni Mandell**.

Waits himself co-wrote and sings on two album tracks, one of which, the sinister "It Rains On Me," will also appear on Waits' 1999 Epitaph album. "It's really different," Weiss says of his friend's forthcoming record. "He does a lot of spiritual and soul stuff, but with a twist."

Los Angelenos will recognize some of the faces and places depicted in Weiss' songs. "Jimmy Would," for instance, is a left-handed homage to extroverted veteran harp player **Jimmy Wood**. "I've always thought that he was a very talented, tasteful player," Weiss

says. "It's a tribute, but in a mocking way."

"Rocking In The Kibitz Room" is dedicated to Weiss' hangout, the fabulous Canter's Delicatessen in L.A.'s Fairfax District. His favorite booth there bears a plaque with his name on it. "When I moved here in '75 or '76, I fell in love with the place," Weiss says.

Weiss, who plans a U.S. tour (by train, since he possesses a mighty fear of flying) in support of "Extremely Cool," is anticipating the release of his sophomore album with high spirits.

"It'll feel a whole lot better when I get to my favorite view," he says cryptically. "You know what that is, my brother? The bank teller's window!"



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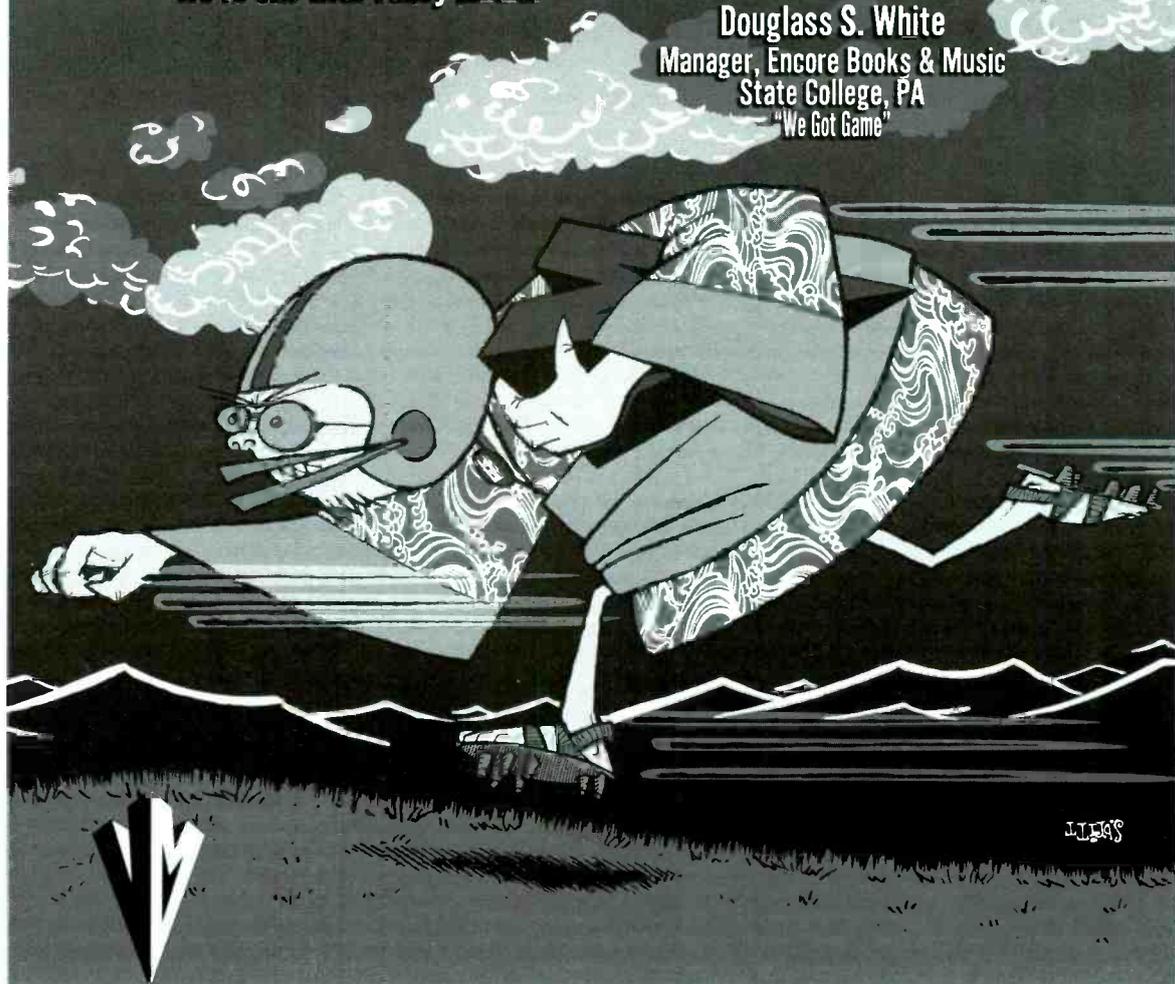
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A Place To Be Seen. Vision Fund of America's fourth annual Wine Tasting packed the Sky Club in New York and raised a tidy sum for Lighthouse International. Shown, from left, are Ken Wiedeman, Wiedeman & Associates; Maria Haggerty, GoodTimes Entertainment; Dr. Barbara Silverstone, president/CEO of Lighthouse; TV personality Robin Leach; Megan Branigan, BBC Worldwide America; and Maxell Corp.'s James Ringwood, chairman of Vision Fund.

Distributors Adjust To Online Shift Many Warehouses Now Ship Directly To Web Consumers

BY EILEEN FITZPATRICK

LOS ANGELES—Online order taking is easy. Fulfillment is difficult. For video distributors, used to delivering only to storefronts, shipping to consumers increasingly adept at making World Wide Web purchases has become the new frontier. Typically, not every pioneer survives intact.

Take, for example, Ingram Entertainment, still the biggest bricks-and-mortar wholesaler.

Ingram, eager to get involved, went so far as to invest in the online retailer SpeedServe in 1996. SpeedServe operates the Web sites VideoServe,

GameServe, and BookServe, each dedicated to an active (and competitive) market.

But in a recent about-face, Ingram has announced it will sell most of its stake in SpeedServe and instead seek participation in a larger online venture. SpeedServe's sales simply aren't significant enough to warrant the investment, Ingram says—exactly the reason Ingram hopes such deals won't disturb its traditional account base.

That equanimity could vanish, of course, as Web activity and revenue increase. It's a conundrum Ingram and others have yet to resolve.

Just now, at least, online cash flow is "still a very small percentage of our business," says Ingram VP of business development Bob Geistman. "It's going to get bigger, but it's not going to replace brick-and-mortar stores."

Meanwhile, like most businesses linked to the Internet, distributors are spending more money equipping themselves for cyberspace than they are fulfilling orders. Ingram, Valley Media, and Baker & Taylor Video have invested millions in improving existing computer systems and increasing inventory to meet the intense demands of delivering goods directly to consumers.

The expense, in fact, can't be avoided. Most say that the Internet is the fastest-growing segment of video retailing and that profitability is only a matter of time.

"We have a dozen significant accounts, and we expect that to increase by seven-fold next year," says Baker

& Taylor director of fulfillment Mike Small.

Woodland, Calif.-based Valley Media got into the game three years ago when it began fulfilling orders for leading online music retailer CDnow. Since acquiring Star Video in Jersey City, N.J., last year, Valley has begun servicing DVD Express, NetFlix, and Reel.com.

Videocassettes and DVD are expected to duplicate music's quick start. "In the \$12 billion music industry, we're a blip," says Valley senior



VP of sales and marketing Ken Alterwitz. "But after three years it's a measurable amount of dollars, and it's a rapidly growing business." Valley now services 80-120 Internet music and video retail sites.

But not without some stress. The logistics of direct-to-consumer fulfillment require changes that can't be made overnight.

Distributors used to shipping in bulk to stores now must deal with small orders to individuals, which requires detailed tracking systems and different rate schedules. Turn-around time, from order to delivery, must be completed in two or three days.

(Continued on page 108)

New DVD Owners May Not Prefer Extra Features Now, But That Could Change

BELLS, WHISTLES? QUIET PLEASE: DVD'S star attractions, and the format's big advantage over Divx, have been the features found on the disc aside from the movie. In particular, early adopters adore letterbox, which allows them to watch movies in their original theatrical-aspect ratio.

Hollywood noted the trend when the studios began issuing letterbox VHS editions, and the offer quickly spread to DVD. But as DVD popularity widens, the passion for widescreen and other bells and whistles has begun to ebb, according to a recent market survey by Alexander & Associates in New York.

Analyzing responses from 350 households, Alexander says new player owners, "less passionate about film," prefer the pan-and-scan versions cropped to fill the entire TV screen.

That's what the vast majority of television watchers are used to—and it may be what they want from DVD.

The trend, if it is one, will strike terror in the hearts of movie buffs: "The videophile fears this new, less sophisticated customer, since he/she believes the studios will minimize the features that drew them to DVD in the first place," Alexander warns. Overall interest in extra features has dropped slightly from previous levels, the report adds, while average DVD library size "fell considerably."

However, the decline is expected to reverse itself as the new owners beef up their collections. They have every incentive: Unlike VHS, there's no blank DVD for home recording, and retail prices are rarely higher than \$20; in the case of used discs, they can drop below \$10. Alexander emphasizes that the sales potential is "enormous." DVD owners who've bought 72-76 discs have VHS libraries averaging nearly 200 tapes that would still be growing, minus the new format.

Actually, the collections may be on the upswing. "Entertainment mediums do not seem to have an effect on DVD purchases," the report indicates. For example, owners of home satellite dishes would seem to be the least motivated to buy a player.

Yet, Alexander concludes, "a higher percentage of satellite owners own over 100 DVDs than do total households. PC owners and cable subscribers are on a par with total households... indicating that those interested in new technology want it all." Eventually,

we suspect, that will include DVD's special features.

WIDE BAND: Divx has escaped its Procrustean bed. Instead of titles edited for pan-and-scan, Digital Video Express is releasing a pair in widescreen—"Deep Impact" from Paramount and "Tomorrow Never Dies" from MGM Entertainment. Letterbox editions, offering the full width of the movie on TV, are a common DVD choice, or sometimes the only choice.

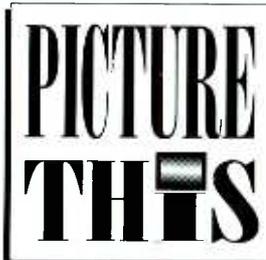
One of the chief drawbacks to Divx has been the lack of such features. Now, as promised by its creators, widescreen is a possibility at the established Divx price of \$4.49 to rent and an additional \$15 or \$20 to purchase.

Here are some of the more than 200 newest

titles on the Divx release schedule: "101 Dalmatians" (live action); "12 Angry Men"; "12 Monkeys"; "The 6th Man"; "8 Heads In A Duffel Bag"; "Air Bud"; "Alien Resurrection"; "An American Werewolf In Paris"; "Apollo 13"; "The Apostle"; "Babe"; "Backdraft"; "Bad Girls"; "Barton Fink"; "Beethoven"; "Beethoven's 2nd"; "Before And After"; "The Beguiled"; "The Birdcage"; "Black Dog"; "Blues Brothers 2000"; "The Blues Brothers"; "The Boxer"; "Brassed Off"; "Breakdown"; "Broken Arrow"; and "Brubaker."

Also, "Carlito's Way"; "Chain Reaction"; "The Chamber"; "Chasing Amy"; "Children Of The Revolution"; "Clear And Present Danger"; "The Commitments"; "Con Air"; "Conan The Barbarian"; "Cop Land"; "Crimson Tide"; "Dante's Peak"; "The Day Of The Jackal"; "Daylight"; "Dazed And Confused"; "Death Becomes Her"; "Deceiver"; "Deep Impact" (pan-and-scan and widescreen); "Deep Rising"; "Do The Right Thing"; "Dr. Dolittle"; "Dr. No"; "Dragon Heart"; "Dunston Checks In"; and "Dying Young."

Also, "Ed Wood"; "The Edge"; "Edward Scissorhands"; "Emma"; "The End Of Violence"; "Escape From L.A."; "Everyone Says I Love You"; "Evita"; "Father Of The Bride"; "FernGully: The Last Rainforest"; "Field Of Dreams"; "Fierce Creatures"; "Firestorm"; "A Fish Called Wanda"; "Flubber"; "For Richer Or Poorer"; "From Dusk Till Dawn"; "From Russia With Love"; "The Full Monty"; "Gang Related"; "George Of The Jungle"; "Get Shorty"; "The Getaway"; and "The Ghost And The Darkness."



by Seth Goldstein



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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	4	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
2	2	3	GODZILLA	Columbia TriStar Home Video 23126	Matthew Broderick Hank Azaria	1998	PG-13	14.95
3	26	2	SMALL SOLDIERS	Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith	1998	PG-13	22.99
4	4	12	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
5	NEW ▶		ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
6	3	6	THE X-FILES	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.98
7	5	130	GONE WITH THE WIND ◊	MGM/UA Home Video Warner Home Video 907249	Clark Gable Vivien Leigh	1939	G	19.95
8	6	3	CATS	PolyGram Video 4400479953	Elaine Page John Mills	1998	NR	24.95
9	8	6	LOST IN SPACE	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.98
10	10	3	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
11	7	4	HOPE FLOATS	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.	1998	PG-13	19.98
12	9	112	LADY AND THE TRAMP	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1955	G	26.99
13	12	3	KISS: PSYCHO-CIRCUS	PolyGram Video 440010100	Kiss	1998	NR	16.98
14	NEW ▶		'N THE MIX WITH 'N SYNC	BMG Video 65000	'N Sync	1998	NR	19.95
15	21	3	PLAYBOY PRESENTS THE STORY OF X	Playboy Home Video Universal Music Video Dist. PBV834	Various Artists	1998	NR	19.98
16	17	3	PLAYBOY 1999 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0833	Various Artists	1998	NR	19.98
17	19	2	HANSON TOUR '98: ROAD TO ALBERTANE	PolyGram Video 4400586253	Hanson	1998	NR	19.95
18	NEW ▶		BILLBOARD DAD	Dualstar Video Warner Home Video 36519	Mary-Kate & Ashley Olsen	1998	NR	19.96
19	11	38	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
20	15	8	THE EVIL DEAD	Anchor Bay Entertainment SV10587	Bruce Campbell	1983	NR	9.99
21	28	24	BACKSTREET BOYS: ALL ACCESS VIDEO ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
22	16	3	SOUTH PARK: VOLUME 6	Rhino Home Video Warner Home Video 36558	Animated	1998	NR	14.95
23	14	3	SOUTH PARK: VOLUME 4	Rhino Home Video Warner Home Video 36556	Animated	1998	NR	14.95
24	13	5	QUEST FOR CAMELOT	Warner Family Entertainment Warner Home Video 1607	Animated	1998	G	22.95
25	30	23	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
26	18	12	THE EXORCIST-25TH ANNIVERSARY SPECIAL EDITION	Warner Home Video 16176	Ellen Burstyn Linda Blair	1973	R	19.98
27	NEW ▶		DEPECHE MODE: THE VIDEO 86-98	Warner Reprise Video 3-38504	Depeche Mode	1998	NR	24.98
28	25	18	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
29	27	3	SOUTH PARK: VOLUME 5	Rhino Home Video Warner Home Video 36557	Animated	1998	NR	14.95
30	22	6	STARSHIP TROOPERS	Columbia TriStar Home Video 71713	Casper Van Dien Denise Richards	1997	R	19.95
31	RE-ENTRY		GREASE: 20TH ANNIVERSARY EDITION ◆	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
32	NEW ▶		AMISTAD	Universal Studios Home Video 83727	Morgan Freeman Anthony Hopkins	1997	R	19.95
33	39	10	PLAYBOY'S FRESHMAN CLASS	Playboy Home Video Universal Music Video Dist. PBV0832	Various Artists	1998	NR	19.98
34	31	18	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
35	20	7	PAULIE	Universal Studios Home Video 83960	Cheech Marin Gena Rowlands	1998	PG	22.99
36	34	18	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
37	33	5	L.A. CONFIDENTIAL	Warner Home Video 14913	Kevin Spacey Russell Crowe	1997	R	19.95
38	38	17	IMAGE OF AN ASSASSINATION	MPI Home Video 72823	Not Listed	1998	NR	19.98
39	32	2	HEY MR. PRODUCER!	Columbia TriStar Home Video RCA Video Disc 03009	Various Artists	1998	NR	24.95
40	29	5	TAMAGOTCHI	Bandai Pioneer Entertainment	Animated	1998	NR	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

VSDA Chapter Head Urging The Ouster Of Nat'l President

OUT WITH EVES: David Stevenson, president of the upstate New York chapter of the Video Software Dealers Assn. (VSDA), has been burning up the fax, phone, and Internet lines with a petition to oust association president Jeffrey Eves.

"He's not the right guy for job in the next couple of years," says Stevenson, who owns the three-store Big Picture Video in Liverpool, N.Y. "We need someone with retail experience to help keep us in business."

Stevenson applauds Eves for "cleaning up" the VSDA and getting it out of debt but thinks he's done all he can for the trade group.

"When he came in, we needed a political leader," says Stevenson. "Now we need some with independent retail experience."

The opening line of a letter attached to Stevenson's petition is a call to arms for retailers.

"The time has come for us to take back VSDA," he writes. "It has become, to the detriment of independent video retailers, an organization that stands for nothing because it doesn't want to offend anyone."

Stevenson's petition says that Eves has been ineffective in addressing the pricing deals that Blockbuster and other large chains have allegedly cut with the studios. This issue dominated the VSDA Convention in July in Las Vegas, where the Independent

Video Retailers Group threatened a lawsuit against Blockbuster. Eves responded by forming the Independent Retail Advisory Group to (Continued on next page)

SHELF TALK



by Eileen Fitzpatrick

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	3	DEEP IMPACT (PG-13)	Paramount Home Video 330821	Morgan Freeman Robert Duvall
2	5	3	GODZILLA (PG-13)	Columbia TriStar Home Video 23123	Matthew Broderick Hank Azaria
3	3	4	HOPE FLOATS (PG-13)	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.
4	4	7	A PERFECT MURDER (R)	Warner Home Video 16643	Michael Douglas Gwyneth Paltrow
5	2	5	THE X-FILES (PG-13)	FoxVideo 0448	David Duchovny Gillian Anderson
6	NEW ▶		SMALL SOLDIERS (PG-13)	Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith
7	NEW ▶		ARMAGEDDON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck
8	27	2	THE HORSE WHISPERER (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1355203	Robert Redford Kristin Scott Thomas
9	6	10	CITY OF ANGELS (PG-13)	Warner Home Video 16320	Nicolas Cage Meg Ryan
10	8	9	MERCURY RISING (R)	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin
11	9	10	WILD THINGS (R)	Columbia TriStar Home Video 02286	Matt Dillon Neve Campbell
12	7	7	LOST IN SPACE (PG-13)	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman
13	15	7	THE OBJECT OF MY AFFECTION (R)	FoxVideo	Jennifer Aniston Paul Rudd
14	11	4	SPECIES II (R)	MGM/UA Home Video Warner Home Video M906836	Natasha Henstridge Michael Madsen
15	10	4	THE BIG HIT (R)	Columbia TriStar Home Video 02459	Mark Wahlberg Lou Diamond Phillips
16	12	6	THE SPANISH PRISONER (PG)	Columbia TriStar Home Video 01996	Campbell Scott Steve Martin
17	14	5	THE LAST DAYS OF DISCO (R)	PolyGram Video 4381509366	Kate Beckinsale Chloe Sevigny
18	16	3	LION KING II: SIMBA'S PRIDE (NR)	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated
19	17	3	THE OPPOSITE OF SEX (R)	Columbia TriStar Home Video 01837	Christina Ricci Martin Donovan
20	13	10	PRIMARY COLORS (R)	Universal Studios Home Video 83373	John Travolta Enma Thompson

◆ 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.

SHELF TALK

(Continued from preceding page)

examine the state of small stores.

The petition claims that Eves has spent more than a year paying lip service to dealers that want a resolution to the problem.

"The current leadership of the VSDA," it says, "has attempted to deal with these difficult questions with typical political solutions: more studies, more stalling, and double talk."

Stevenson, who has faxed the petition to every VSDA chapter president, calls for Eves to resign by Jan. 1 or have the board terminate his employment at its January meeting.

"I need to get as much support as possible, so it doesn't look like this is coming from some nut in upstate New York," he says. "But judging by the phone calls I've gotten, I believe there's a lot of support out there."

Eves, who took over the reins of the organization in 1994, has a contract until 2001. Neither he nor anyone at VSDA would comment.

DINO BREAKFAST: A new Quaker Oats instant oatmeal and Universal Studios Home Video's "The Land Before Time VI: The Secret Of Saurus Rock" have been linked in a dino-sized promotion.

On Jan. 3, Quaker Oats will run a free-standing insert in Sunday papers offering a coupon worth \$1 off the purchase of "The Land Before Time VI" video and 50 cents off the purchase of the company's new hot cereal, Dinosaur Eggs. The flakes are in the shape of dinosaur eggs that "hatch" into stegosaurus and triceratops when a hot liquid is added.

Displays for "The Land Before Time VI" will be placed in more than 10,000 grocery outlets to maximize the Quaker Oats promotion. The \$19.98 title hatched at retail Tuesday (1).

Universal's "Land Before Time" series is one of the most successful direct-to-video projects, with sales of \$520 million, according to the studio.

MIND OVER MATTER: With a growing emphasis on low-impact workouts, WarnerVision Entertainment is focusing its January fitness promotion on its best-selling yoga and strength-building titles.

Titles include "Jane Fonda's Yoga Exercise Workout," "Ali McGraw's Yoga Mind & Body," "Deepak Chopra, M.D.—Body, Mind & Soul," "The Bryan Kes Power Yoga Series," and "Yoga With Linda Arkin."

Beginning Wednesday (2), Bloomingdale's in New York will feature several WarnerVision mind-and-body videos on its store monitors. A local yoga instructor will make an appearance to kick off the monthlong promotion. WarnerVision, meanwhile, will advertise the titles in the January issues of Shape and Women's Sports and Fitness.

For the promotion, the vendor is reducing the price of the four-title "Buns Of Steel Mind/Body Series" from \$14.95 to \$9.95.

EASTER PARADE: Under terms of a new distribution deal, on March 2 Columbia TriStar Home Video will begin releasing titles from Harvey Home Entertainment Video, including "Baby Huey's Great Easter Adventure." The live-action direct-to-video feature will carry a minimum advertised price of \$13.95.

THE MOVIE THAT DEFINED A GENERATION JUST GOT BETTER!



PRICED TO SELL!



VHS #01892 • VHS Spanish (Subtitled) #02630
VHS Widescreen #02629

MAIL-IN OFFER EXPIRES 12/31/99

DVD #02632

• VHS AND DVD FEATURE DIGITALLY REMASTERED PICTURE AND STEREO SOUNDTRACK (AVAILABLE FOR THE 1ST TIME!)

• "MAKING OF" FEATURETTE!

—New, 15-minute featurette for full-frame and widescreen VHS versions; 56-minute documentary for DVD format!
—Featurette includes new interviews with cast and director Lawrence Kasdan, behind-the-scenes footage and deleted scenes.

• \$3.00 OFF MAIL-IN OFFER!*

Your customers will get \$3.00 off the price of a movie ticket at participating theaters when they mail in the Movie Cash offer inside every specially stickered package of THE BIG CHILL Collector's Edition!

• PROMOTIONAL TIE-IN WITH MOTOWN/POLYGRAM WITH RE-ISSUE OF THE BIG CHILL SOUNDTRACK.

• TV ADVERTISING plus TWO DEDICATED PROGRAMS

(Then and Now and The Big Chill Premiere Party) will air on VH1 in November and at the video release — generating millions of consumer TV impressions!

• 60+ MARKET THEATRICAL RE-RELEASE!

Will generate maximum pre-awareness, as well as extensive publicity coverage in Entertainment Weekly, USA Today, The Los Angeles Times, The New York Times, The Today Show, Entertainment Tonight, CNN, Good Morning America, Access Hollywood and more!



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COLUMBIA TRISTAR



HOME VIDEO

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DISTRIBUTORS ADJUST TO ONLINE SHIFT

(Continued from page 105)

For maximum efficiency, orders go directly to the distributor. The phone is valueless; not so costly computer upgrades.

"It's a different set of logistics, and doing fulfillment is systems-driven," says Ingram's Geistman. "We're providing retailers with tools to run their business, and one of those tools is access to a database."

Alterwitz says online fulfillment has also "raised the bar" on customer service.

"We want to get to a level of service that is the same as driving to a store and making an immediate purchase," he says.

Necessarily, that level of service must be done at the lowest possible cost to all parties concerned. As of now, distributors aren't up to speed in every area.

Online retailers generally employ distributors only to stock product and provide delivery. For example, NetFlix, which rents DVDs, prefers to handle its own customer service be-

cause its discs come back. Wholesalers can't easily handle returns.

Nevertheless, they're willing and eager to learn.

"Online retailers are marketing niche products in a place where con-



sumers can find them," says Baker & Taylor's Small. "But if they had a store, it would be hard to house all those titles. We have 20,000 titles and multiple vendors to fulfill those orders for them. It's where we see our company going."

Selling niche and catalog product is a driving force.

"We see this as a way to leverage our core business with niche and

deep-catalog product," says Alterwitz, "and if we improve turns, there's a measure of profitability."

Not everyone is enamored by online fulfillment, however.

"Our biggest concern is loyalty to retail stores," says WaxWorks/VideoWorks sales VP Kirk Kirkpatrick, "and we feel that online retailers hurt them." He believes online fulfillment comes dangerously close to competing with retail.

According to Kirkpatrick, WaxWorks in Owensboro, Ky., is developing a program allowing its accounts to order online or use the distributor's Web site to see if a title is in stock. Sight & Sound Distribution in St. Louis is also gearing up for online sales, but only to its present customers.

"Fulfillment is a valid business, but there's a fine line between it and selling direct to consumers," says Kirkpatrick. "We will participate in using the Internet to improve our business, but we're leery of selling."

Top Special Interest Video Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					
1	NEW		NO. 1 1998 WORLD SERIES CHAMPIONS-N.Y. YANKEES	PolyGram Video 450057347	19.95
2	1	39	GRETZKY: THE GREAT ONE AND THE NEXT ONES	FoxVideo (CBS/Fox) 2758	14.98
3	3	133	MICHAEL JORDAN: ABOVE & BEYOND	FoxVideo (CBS/Fox) 8360	14.98
4	2	39	DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS	PolyGram Video 4400464433	19.95
5	9	85	THE ULTIMATE FIGHTING CHAMPIONSHIP 4	Vidmark Entertainment VM6372	19.99
6	5	351	MICHAEL JORDAN'S PLAYGROUND	FoxVideo (CBS/Fox) 2858	19.98
7	6	105	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS	PolyGram Video 96002	14.98
8	7	3	50 GREATEST QUARTERBACKS	PolyGram Video 4400577373	14.95
9	4	27	CHICAGO BULLS: GIVE ME FIVE!	FoxVideo (CBS/Fox) 2768	19.98
10	10	57	PURE PAYTON	PolyGram Video 4400464413	19.95
11	16	53	THE OFFICIAL 1997 WORLD SERIES VIDEO	PolyGram Video 91097	19.98
12	11	177	LESLIE NIELSEN'S BAD GOLF MADE EASIER	ABC Video 45003	19.98
13	13	69	TIGER WOODS: SON, HERO & CHAMPION	FoxVideo (CBS Video) 4098	14.98
14	14	59	MICHAEL JORDAN: THE ULTIMATE COLLECTION	FoxVideo (CBS/Fox) 4101090	29.98
15	12	33	LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO	Winstar Home Entertainment 71027	19.98
16	20	75	NBA AT 50	FoxVideo (CBS/Fox) 8450	19.98
17	15	11	ELWAY: CHAMPION FOREVER	PolyGram Video 4400577353	19.95
18	17	37	NBA 2000	FoxVideo (CBS/Fox) 2759	14.98
19	19	19	THE OFFICIAL 1998 NBA FINALS VIDEO	FoxVideo (CBS/Fox) 0475	19.98
20	8	11	1998 OLYMPIC WINTER GAMES FIGURE SKATING COMPETITION	FoxVideo (CBS Video) 0414	19.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™					
1	3	31	NO. 1 MTV ADVANCED WORKOUT: TOTAL BODY TRAINING	Sony Music Video 49331	14.98
2	4	169	THE GRIND WORKOUT HIP HOP AEROBICS	Sony Music Video 49659	12.98
3	2	55	THE GRIND WORKOUT: FAT BURNING GROOVES	Sony Music Video	12.98
4	6	11	FIRM PARTS: TOUGH TAPE	BMG Video 80136-3	14.98
5	8	151	THE GRIND WORKOUT: FITNESS WITH FLAVA	Sony Music Video 49796	12.98
6	7	39	CRUNCH: BEST ABS AND ARMS	Anchor Bay Entertainment SV10093	9.98
7	5	195	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	19.99
8	1	11	YOGA ZONE: INTRODUCTION TO YOGA	BMG Video 80300-3	14.98
9	10	35	CRUNCH: THE JOY OF YOGA	Anchor Bay Entertainment Sv10285	9.99
10	RE-ENTRY		THE FIRM: FAT BLASTER-TOTAL BODY WORKOUT	BMG Video 80417-3	19.98
11	9	59	OPRAH: MAKE THE CONNECTION	Buena Vista Home Entertainment 60428	22.99
12	RE-ENTRY		YOGA ZONE: CONDITIONING AND STRESS RELEASE	BMG Video 90377-3	14.98
13	17	7	REEBOK: STEP RHYTHM & MOVES	BMG Video 80436-3	14.98
14	14	11	REEBOK: LONG & LEAN	BMG Video 80361-3	19.98
15	13	49	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT	BMG Video 80344-3	19.98
16	16	215	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088	14.98
17	11	49	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS	Parade Video 908	12.98
18	NEW		MTV GRIND WORKOUT-DANCE CLUB AEROBICS	Sony Music Video 51602	12.98
19	12	49	ABS, CHEST & LEGS OF STEEL 2000	WarnerVision Entertainment 51312-3	29.95
20	NEW		KICK BUTT	Brentwood Home Video 12032	14.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
1	31	2	NO. 1 NIGHT OUT WITH THE BACKSTREET BOYS Jive/Zomba Video 41657	Backstreet Boys	19.95
2	1	2	'N THE MIX WITH 'N SYNC BMG Video 65000	'N Sync	19.95
3	4	25	ALL ACCESS VIDEO ▲ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
4	NEW		THE COMPLETE VIDEOS: 1991-1998 Atlantic Video 83154	Tori Amos	19.98
5	3	4	PSYCHO CIRCUS PolyGram Video 4400101000	Kiss	16.95
6	2	3	HANSON TOUR '98: ROAD TO ALBERTANE PolyGram Video 4400586253	Hanson	19.95
7	NEW		BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
8	NEW		POPMART PolyGram Video 4400583033	U2	19.95
9	RE-ENTRY		IN CONCERT Columbia TriStar Home Video 2105	Sarah Brightman	19.98
10	7	5	ATLANTA HOMECOMING Spring Hill Video Chordant Dist. Group 44359	Various Artists	29.98
11	8	5	ALL DAY SINGIN' AT THE DOME Spring Hill Video Chordant Dist. Group 44360	Various Artists	29.98
12	11	49	A NIGHT IN TUSCANY ● PolyGram Video 4400553973	Andrea Bocelli	24.95
13	9	7	VH1 DIVAS LIVE ● Epic Music Video Sony Music Video 50175	Celine Dion, Glora Estelan, Aretha Franklin, Shania Twain & Mariah Carey	19.98
14	6	10	LIVE IN CONCERT Jive/Zomba Video 41624	Backstreet Boys	19.95
15	5	2	THE VIDEOS 86-98 Warner Reprise Video 3-38504	Depeche Mode	24.98
16	12	5	MISSION 3:16-THE VIDEO Sparrow Video Chordant Dist. Group 43202	Carman	19.98
17	10	4	WELCOME TO THE VIDEOS Geffen Home Video MCA Music Video 39557	Guns N' Roses	16.98
18	13	5	WOW-1999 Sparrow Video Chordant Dist. Group 43200	Various Artists	12.98
19	25	12	THE ROYAL ALBERT HALL CELEBRATION PolyGram Video 44005739	Andrew Lloyd Webber	19.95
20	16	65	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
21	33	45	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	19.95
22	15	12	DA GAME OF LIFE Priority Video 53425	Snoop Dogg	19.98
23	21	13	HAVING A GIRL'S NITE OUT Myrrh Video 5351	Chonda Pierce	16.98
24	24	6	CHRISTMAS LIVE (DVD) American Gramophone Navarre AG 1997-5	Mannheim Steamroller	16.98
25	23	112	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	24.95
26	18	28	STREETS IS WATCHING ▲ Def Jam Home Video PolyGram Video 56821	Jay-Z	14.95
27	19	85	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	19.98
28	22	43	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	19.98
29	14	2	NYC PolyGram Video 4400588353	Portishead	19.95
30	17	4	5 YEARS IN A LIFETIME Warner Music Video 40204	Dream Theater	19.98
31	32	16	SINGLE VIDEO THEORY Epic Music Video Sony Music Video EV50161	Pearl Jam	14.98
32	20	7	LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Video 50171	James Taylor	19.98
33	26	2	LIVE FROM POTTER'S HOUSE Word Video Epic Music Video 50177	T.D. Jakes With The Potter's House Mass Choir	19.95
34	27	22	SHOCKUMENTARY ● PolyGram Video 57595	Insane Clown Posse	19.98
35	30	9	DC TALK VIDEO COLLECTION Forefront Video Chordant Dist. Group 24509	dc Talk	19.99
36	29	9	MARCHING TO ZION Spring Hill Video Chordant Dist. Group 44355	Various Artists	29.98
37	RE-ENTRY		LIVE SHIT: BINGE & PURGE ▲ ¹² Elektra Entertainment 5194	Metallica	89.98
38	35	52	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
39	36	53	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	14.95
40	34	3	PANIC IN THE STREETS PolyGram Video 4400100953	Widespread Panic	19.95

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 1998, Billboard/BPI Communications.

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

NOVEMBER

Nov. 30, **Ol' Man River: A Centennial Salute To Paul Robeson**, benefiting the Paul Robeson Foundation, Carnegie Hall, New York. 212-754-6750.

DECEMBER

Dec. 1, **Songwriters In The Round**, with Adam Gaynor, Robbie Gennett, and Jim and John Camacho, Power Studios, Miami. 305-573-8042.

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, **Jewish Federation Chanukah Cocktail Party**, hosted by Freddy DeMann and Ed Rosenblatt, Barney Greengrass at Barney's New York, Beverly Hills, Calif. 323-761-8224.

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 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. 13-15, **Mobile Beat DJ Show And Conference**, Tropicana Hotel, Las Vegas. 716-385-9920.

Jan. 17-19, **David Coursey's Showcase '99**, Sheraton Hotel & Marina, San Diego. 888-33-UPSIDE.

Jan. 23, **Backstage Pass Seminar**, presented by Silver Lining Entertainment Inc., Georgian Terrace, Atlanta. 888-836-8086.

Jan. 24-28, **MIDEM 1999**, Palais des Festivals, Cannes. 212-689-4220.

Jan. 25-28, **ComNet Conference**, Convention Center, Washington, D.C. 900-545-EXPO.

Jan. 27-28, **Online Advertising '99**, Le Meridien Hotel, New Orleans. 800-647-7600.

FEBRUARY

Feb. 11-13, **eXtravaganza '99**, sponsored by the Nashville Entertainment Assn., various venues, Nashville. 615-327-4308, extravaganza@nea.net.

Feb. 14, **30th Annual NAACP Image Awards**, Civic Auditorium, Pasadena, Calif. 323-937-2454.

Feb. 16-17, **Digital Broadcast Satellite Conference: The Five Burning Questions**, Sheraton Gateway Hotel, Los Angeles. 831-643-2222, www.carmelgroup.com.

Feb. 22, **MusiCares Person Of The Year Dinner**, honoring Stevie Wonder, Century Plaza Hotel, Los Angeles. 310-201-8816.

Feb. 23-25, **Great Lakes Broadcasting Conference & Expo**, Lansing Center, Lansing, Mich. 800-968-7622.

Feb. 24, **41st Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

MARCH

March 6-7, **1999 New York Music And Internet Expo**, New Yorker Hotel Grand Ballrooms, New York. 973-731-6864.

March 8-11, **1999 National Assn. Of Recording Merchandisers Convention & Trade Show**, Las Vegas Hilton, Las Vegas. 609-596-2221.

March 12-21, **South By Southwest Week '99**, Austin, Texas. 512-467-7979.

APRIL

April 25-28, **Louisiana Music-New Orleans**

Pride 1999 Conference, New Orleans. 504-592-9800.

MAY

May 10-13, **1999 3D Design & Animation Conference And Exposition**, Convention Center, Santa Clara, Calif. 415-278-5258.

May 13-15, **Electronic Entertainment Expo**, Convention Center, Los Angeles. 800-315-1133, www.e3expo.com.

May 26, **New England Video Software Dealers Assn. Educational Forum And Trade Show**, Bentley College, Boston. 800-949-8732.

JUNE

June 13-16, **Cable '99**, sponsored by the National Cable Television Assn., McCormick Convention Center, Chicago. 202-775-3669.



It's Reciprocal. SESAC chairman of international Dr. Wayne Bickerton met with several key executives during his visit to the recent MIDEM Latin meeting in Miami Beach, including Gustavo Vignoli, director general of Peruvian performance right group AGADU, and Oscar Castro Canaviri, president of Bolivian performance right group SOBODAYCOM. Bickerton renewed reciprocal agreements with these groups on behalf of SESAC, as well as Brazil's UBC, Panama's SPAC, and Venezuela's SACVEN. Pictured, from left, are Vignoli, Bickerton, and Canaviri.

LIFELINES

BIRTHS

Boy, Amos Bear, to **Robin Lentz** and **Joseph DeMartino**, Sept. 28 in New York. Father is product fixture manager for Sony Music Distribution.

Boy, Sam Rayfield, to **Susanna Hoffs** and **Jay Roach**, Nov. 10 in Santa Monica, Calif. Mother is a London recording artist and former lead singer of the Bangles. Father is a film director ("Austin Powers: International Man Of Mystery").

DEATHS

Tom Chianti, 82, of kidney and heart failure, Nov. 14 in Plainview, N.Y. Chianti was a songplugger and record promoter for a number of companies in the '50s and '60s, including Capitol Records, Uni Records, Leeds Music Publishing/MCA Music Publishing, and RCA Victor Records. From 1959 to '68, he was director of exploitation for Leeds/MCA. He was also New York manager for Malverne Distributors from 1968 to '70 and published a tip sheet, Long Island Record Report, in the early '70s. He is survived by his wife, Barbara; daughter Barbara; and son Tom, a studio engineer/producer who operates Tomarama Productions in Hicksville, N.Y.

Lonnie Pitchford, 43, after a long illness, Nov. 15 in Lexington, Miss. Pitchford was a Delta bluesman whose work as a bottleneck guitarist and diddley-bow (single-string guitar) player kept the music's old traditions alive into the '90s. He recorded one album, "All Around Man," for Clarksdale, Miss.-based Rooster Blues in 1994. He also appeared on John Mellenkamp's 1996 album, "Mr. Happy Go Lucky," the Grammy-nominated 1992 Columbia live album "Roots Of Rhythm & Blues: A Tribute To The Robert Johnson Era," and this year's Smithsonian Folkways compilation "The Harry Smith Connection." He was prominently featured in Robert Muge's 1991 documentary "Deep Blues."

John B. Della Croce, 68, of undisclosed causes, Nov. 17 in Freeland, Pa. He was the father of Jim Della Croce, owner of Jim Della Croce Management, and the father-in-law of Erin Morris, owner of the Press Office in Nashville.

Roland Alphonso, 67, after suffering a stroke and seizure, Nov. 19 in Los Angeles. He was a founding member of and saxophonist for the Skatalites, a seminal ska band specializing in instrumentals that formed in June 1964 in Jamaica. The band recorded for Studio One, Top Deck, and most recently for Island Records. Alphonso had a seizure Nov. 2 onstage at the Key Club in West Hollywood during one of the group's many reunion tours.

SPANISH DRIVE PROMOTES LATIN ACTS

(Continued from page 94)

cle to their being promoted by labels in Spain," says López. "The Calaveras project will hopefully not just generate sales for all the labels involved. My main aim is to change the listening habits of Spanish music buyers, to get them to appreciate Latin America Latino rock. Until now, there has been a sort of inferiority complex stopping that from happening."

Despite 500 years of historical, cultural, and linguistic links between Spain and Latin America, the so-called mother country seems unable to accept all but the safest Latino music. Even many hardcore rock fans appear reluctant to turn their ear to the 20-odd countries that make up Latin America.

One rock-related group that has broken sales records for a Latin American act in Spain this year is Universal Mexico's controversial Molotov (with 165,000 units). Carlos Ituiño, president of Universal Music Hispania, recalls that "when Carlos rang me to explain the Calaveras project, I saw it as a very positive way of getting new Latin

American artists known in Spain. If the Calaveras concept becomes a useful window display for these acts, then it is a brilliant idea. I plan to use a Universal Argentina act, Bersuit, on the second CD."

Bernard Seco, international label manager for EMI Spain, who has a special interest in Latino product, also enthuses about the Calaveras campaign. "The media until now have not been interested in this element of Latin American music," he says. "Before, it was as if we were afraid in Spain of promoting genuine Latino rock in case it didn't succeed. That is luckily changing in the written press and now within the labels."

FOR THE RECORD

An article on Music Magic in the Nov. 21 issue of *Billboard* misidentified the VP of sales at Sony Music Nashville. He is Dale Libby.

GOOD WORKS

APOLLO AID: New York's Apollo Theatre is holding its sixth annual Toys and Books for Kids drive for eight community organizations. It will culminate with a talent extravaganza, "An Evening Of Enchantment," hosted by **DJ Jus**, **Lil Nic**, and **Roz Nixon**, Dec. 3. Contact: **Kimberly Powell** at 212-222-0992.

HURRICANE HELP: Ron-DayVoo Records artist **Stephanie Ann** is donating 100% of the profit from the sale of her two albums through Dec. 31 to relief for those affected by Hurricane Mitch in Honduras. Contact: **Ron Simon** at

615-354-8679.

HAPPY HOLIDAYS: **Will Smith**, **Katie Couric**, **Rosie O'Donnell**, **Garth Brooks**, **Dave Koz**, **Nicole Miller**, **David Duchovny**, and **Téa Leoni** have created holiday cards to donate to the Starlight Children's Foundation, which helps seriously ill kids through make-a-wish and other programs. This year's card program is sponsored by the Discovery Zone. Contact: **Phyllis Folb** at 310-207-5508, ext. 106.

MONEY MATTERS: **Aerosmith** donated \$10,000 to the burn unit at

Massachusetts General Hospital, which treated drummer **Joey Kramer** earlier this year. Contact: **Luke Burland** at 212-582-5400.

Wrangler and **Ricochet** raised \$400,000 at a Las Vegas benefit for **Jerome Davis**, a bull rider who recently became paralyzed in a bull-riding accident. Contact: **Jules Wortman** at 615-259-0035.

Through a silent auction and live broadcast, **KLBJ Austin, Texas**, raised \$25,000 for Give Kids The World, an organization that sends sick children to Walt Disney World. Contact: **Tracy Walker** at 512-832-4041.

Programming

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newsline...

CLEAR CHANNEL, JACOR SELL OFF 20 PROPERTIES. The groups are letting go of outlets in five markets to satisfy Justice Department antitrust guidelines: Cleveland's modern WENZ, album rock WNCX, and N/T WERE; Tampa, Fla.'s R&B oldies WFJO, adult R&B WRBQ-AM, country WRBQ-FM, triple-A WHPT, sports WZTM, easy listening WDUV, and jazz WSJT; Jacksonville, Fla.'s classic rock WBGB and N/T WZNZ; Louisville, Ky.'s top 40 WDJX, AC WVEZ, modern rock WLRS, classic rock WSFR, and religious WFIA; and Dayton, Ohio's top 40 WGTZ, classic rock WING-FM, and N/T WING-AM. Meanwhile, Citadel has picked up 16 stations from Wicks Broadcast Group, including eight in Charleston, S.C., five in Binghamton, N.Y., and three in Kokomo/Muncie, Ind.

KEN BENSON INKS WITH CHANCELLOR. Former MTV VP of programming Ken Benson has an official title for his long-pending job at Chancellor: programming and operations specialist. Initially, he'll be working out of Denver, lending his talents to new Howard Stern affiliate and modern rocker KXPK (the Peak), top 40 KALC (Alice 106), AC KIMN, and their sister stations.

CHANCELLOR WANTS TO BE JAMMIN'. The M Street Journal reports that Chancellor Media has filed for trademarks on the "jammin' oldies" slogan made famous by its KCMG (Mega 100) Los Angeles and the terms "listen without prejudice" and "tha bomb." CBS, meanwhile, has filed for the term "the capitol's party station."

ROCK AND RISE. M Street has released its 10-year analysis of format trends in commercial radio. Rock radio, in all its permutations, has showed dramatic growth from a 1989 count of 365 stations in a universe of 9,254 to 868 stations out of 10,394 in 1998. That's a 137% increase over the past nine years. As a percentage of total stations, rock had a 3.9% share in 1989 and posted an 8.4% this year.

BIG BANG TO BE DISTRIBUTED BY ABC. AtlanticPacific Music, producer of "The Big Bang Concert Series," has inked a deal with ABC Radio Networks to distribute the series. The company will produce a minimum of 24 two-hour radio specials in 1999. "Big Bang" offers rock and R&B events with acts that have included the B-52's, Shawn Colvin, Duncan Sheik, LL Cool J, LeAnn Rimes, and Trisha Yearwood.

NEW AWRT EXECUTIVE DIRECTOR. American Women in Radio and Television has appointed author and women's advocate Jacci Duncan as its executive director, effective Jan. 4. She is the author of two books, "Washington For Women" and "The Women's History Guide To Washington."

Arbitron's Fly-In Tackles Online Issues

This story was prepared by Sean Ross, editor of the Airplay Monitor.

The rapidly growing phenomenon of Internet radio listening gave Arbitron's annual Consultant Fly-In, held in mid-November in Columbia, Md., a major announcement, as well as its first moments of actual controversy in years.

The big news: There are three more partnerships between Arbitron's NewMedia division and Internet/streaming media-service companies to help measure Internet radio listening. The alliances between Arbitron and RealNetworks, Magnitude Network (a turn-key Internet service provider for radio stations), and Engage Technologies (which offers qualitative user data) follow the partnership between Arbitron and Radiowave.com, unveiled at October's National Assn. of Broadcasters (NAB) radio show.

And the controversy? An announcement by Arbitron's David Lapovsky that the ratings firm would test a column in the ratings diary allowing respondents to specify Internet listening in the same way they currently specify AM or FM listening—but not until 2000. Before the advent of Internet radio listening, Arbitron had been discarding (or ascribing to local stations) any diary entries for a station that couldn't physically be heard in a market.

But 2000 isn't soon enough for consultant Paul Jacobs. Noting that Internet usage is doubling every six months, he asked Lapovsky, "Are you telling me you're willing to wait while miscrediting radio listening?"

The subsequent exchange between Jacobs and Lapovsky, reminiscent of the far more contentious Consultant Fly-In sessions of the early '90s, ended with Lapovsky allowing that Arbitron might be

willing to look at the issue sooner if the situation demands it.

Later that day, Arbitron Radio GM Pierre Bouvard announced that the well-received joint study

There are three more partnerships between Arbitron's NewMedia division and Internet/streaming media-service companies

of Internet listening that Arbitron and Edison Media Research debuted at October's NAB meeting would be repeated "pretty close to every six months," not once a year

as previously planned.

The issue of Internet radio ratings was also of concern to some broadcasters who don't want Internet—or digital satellite radio—listening measured the same way as conventional radio.

Consultant Julian Breen went as far as to suggest that Arbitron should disregard out-of-market Internet listening. When Lapovsky replied that "it is radio listening," Breen pointed out that Arbitron currently discards diary listings for TV audio, despite the fact that at least one TV station was advertising its position on the radio dial. Similarly, after it was confirmed that Arbitron was in discussions with XM Satellite Radio about measuring that digital audio service, Jacor head of country programming Jaye Albright suggested that XM be treated like network programming and measured by RADAR, not Arbitron.

(Continued on next page)

NAB's European Radio Conference Highlights Hurdles, Opportunities

This story was prepared by Mike McGeever and Emmanuel LeGrand, programming editor and editor in chief of Music & Media, respectively.

MADRID—The future of European radio holds opportunities, as well as risks and hurdles. And it demands a sharper focus on the true nature of the business: radio.

That was the consensus of delegates at the sixth annual National Assn. of Broadcasters (NAB) European Radio Conference, held Nov. 15-17 at the Palace Hotel here.

Raising a glass to toast the strides European radio has recent-

ly taken, Martin Brisac, CEO of French radio group EDI, told the 300-plus delegates during his keynote speech, "As an industry, we have many reasons to be proud of what we have achieved during the past 10 years."

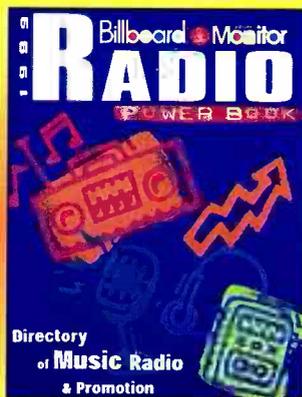
Josep Marti, GM of Spanish group SER's Radio Barcelona, concurred.

"After decades of domination by public broadcasters," he said, "radio's private sector is now emerging in most European countries."

The large turnout of delegates, which included radio professionals

(Continued on next page)

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ARBITRON'S FLY-IN TACKLES ONLINE ISSUES

(Continued from preceding page)

In other news from the Fly-In, Bouvard announced that the ratings service's long-delayed people meter was finally being tested

with 50 respondents in Manchester, England, and that there were plans to try again next year with 300 meters.



Can You 'Believe' It? Top 40/dance WKTU New York has announced that Bette Midler and Cher, among others, will headline its Miracle on 34th Street holiday concert Dec. 11. Tickets can only be won over the air and will benefit local charities providing food and toys to those in need. Cher is pictured with morning team Goumba Johnny, left, and Hollywood Hamilton. Cher has just released a new album and single, both titled "Believe."



Step On In. Lyle Lovett stopped by the studios of WBOS Boston to perform a few songs from his latest release, "Step Inside This House." He pals with WBOS PD George Taylor, left.



Swingtown. After a recent appearance in town, rocker-turned-swing-bandleader Brian Setzer talks about sax with KKRZ Portland, Ore., PD Tommy Austin, left, and Tom Starr, a Seattle-based staffer for Interscope Records.

"We're getting data, and it's working," said Bouvard.

Arbitron also announced that it would test a "prior P1" study next winter, asking respondents in seven metros what station they listened to most six months ago; Arbitron is also rolling out a similar new service called Exit Poll, which asks follow-up questions about radio listening to a station's P1 listeners (and those of its competition). It has also added socio-economic data about respondents and the workplace ZIP code question to the fall '98 Arbitron diary.

Two previously discussed methodology changes aren't likely to come to fruition. One is a proposal to change demographic cells from their current nonsymmetrical breaks (12-17, 18-24, 25-34, etc.) to more standard five-year breaks; the other is continuous measurement for markets that currently receive only two books a year by spreading the same sample over an entire year.

NAB

(Continued from preceding page)

from the U.S. and a number of other non-European countries, is indicative of a strong market, according to Terri Rabel, NAB's senior VP of operations and international business development.

"This year's conference has been particularly good, with attendance up 50%. That was quite unexpected," she said.

However, some European executives in Madrid warned of the dangers that accompany rapid development.

Augusto Delkader, GM of Spain's SER radio group, said, "There are three great concerns from broadcasters in my country. They are digital broadcasting, the future of which is still uncertain; new frequency allocations, which [in Spain] will increase the number of FM licenses by 35%; and the intrusion of politics into the radio field."

EDI's Brisac said that broadcasters must remain focused: "People in radio should take more care of their companies and less of their egos."

Meanwhile, Jeff Smulyan, CEO/chairman of the U.S. media company Emmis Communications, which has radio interests in Hungary, had words of advice for overseas investors who are eyeing Europe for possible expansion.

During his well-received keynote speech, he said, "You must respect the values of the local market. You must be willing to play by the rules. All cultures are unique. And those cultures must be respected when we venture into new markets to have local partners. Only local partners can help us understand their culture. As part of this global media revolution, you must be willing to learn every day."

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
▶ No. 1 ◀					
1	2	2	13	FROM THIS MOMENT ON MERCURY 466450	◆ SHANIA TWAIN 1 week at No. 1
2	1	1	18	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	◆ BACKSTREET BOYS
3	3	3	9	TRUE COLORS FACE VALUE/ATLANTIC	PHIL COLLINS
4	4	4	7	I'M YOUR ANGEL JIVE 42557	◆ R. KELLY & CELINE DION
5	5	5	18	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
6	10	14	4	WHEN YOU BELIEVE ARISTA/COLUMBIA/DREAMWORKS	◆ WHITNEY HOUSTON & MARIAH CAREY
7	6	6	29	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
8	7	7	47	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
9	9	9	11	I'LL BE ATLANTIC 84191	◆ EDWIN MCCAIN
10	8	8	43	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
11	12	10	35	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
12	11	13	21	AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINDHAM HILL	ANNE COCHRAN & JIM BRICKMAN
13	14	11	13	MOTHER I MISS YOU GTSP ALBUM CUT/MERCURY	JOHN TESH WITH DALIA
14	13	12	41	MY FATHER'S EYES DUCK ALBUM CUT/REPRISE	◆ ERIC CLAPTON
15	15	16	46	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
16	16	18	16	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
17	22	23	7	I HEAR YOUR VOICE MERCURY ALBUM CUT	LIONEL RICHIE
18	17	17	66	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
19	18	15	27	OOH LA LA WARNER BROS. 17195	◆ ROD STEWART
▶ AIRPOWER ◀					
20	23	24	9	FEELS LIKE HOME CURB ALBUM CUT	LEANN RIMES
21	19	20	9	MY ONE TRUE FRIEND WARNER BROS. ALBUM CUT	◆ BETTE MIDLER
22	24	27	4	HANDS ATLANTIC ALBUM CUT	◆ JEWEL
23	20	19	22	TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT	◆ GARTH BROOKS
24	26	26	6	THE POWER OF GOOD-BYE MAVERICK 17160/WARNER BROS.	◆ MADONNA
25	27	29	8	HIGH ISLAND ALBUM CUT	◆ LIGHTHOUSE FAMILY

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
▶ No. 1 ◀					
1	1	2	9	THANK U MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE 2 weeks at No. 1
2	5	5	12	LULLABY SMG ALBUM CUT/COLUMBIA	◆ SHAWN MULLINS
3	2	3	14	MY FAVORITE MISTAKE A&M ALBUM CUT	◆ SHERYL CROW
4	3	4	24	ONE WEEK REPRISE 17174	◆ BARENAKED LADIES
5	4	1	32	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS
6	6	6	19	SAVE TONIGHT WORK ALBUM CUT	◆ EAGLE-EYE CHERRY
7	7	7	7	HANDS ATLANTIC ALBUM CUT	◆ JEWEL
8	9	11	14	JUMPER ELEKTRA ALBUM CUT/EEG	◆ THIRD EYE BLIND
9	8	8	35	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
10	10	10	45	I'LL BE LAVA 84191/ATLANTIC	◆ EDWIN MCCAIN
11	20	25	7	ANGEL ARISTA/WARNER SUNSET 13497/REPRISE	◆ SARAH MCLACHLAN
12	12	12	20	HOOCH BLACKBIRD ALBUM CUT/SIRE	◆ EVERYTHING
13	13	19	10	SLIDE WARNER BROS. ALBUM CUT	◆ GOO GOO DOLLS
14	14	16	43	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
15	11	9	26	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
16	15	14	16	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
17	16	13	30	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
18	17	15	39	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
19	18	18	50	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
20	21	22	8	SWEETEST THING ISLAND ALBUM CUT	◆ U2
21	19	17	15	I WILL WAIT ATLANTIC ALBUM CUT	◆ HOOTIE & THE BLOWFISH
22	22	21	18	CRUSH EDEL AMERICA 164024/HOLLYWOOD	◆ JENNIFER PAIGE
23	24	23	13	INSIDE OUT RCA ALBUM CUT	◆ EVE 6
24	23	26	9	FIRE ESCAPE HOLLYWOOD ALBUM CUT	◆ FASTBALL
25	25	27	8	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 78 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◻ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

The Cardigans, Sweden's top pop/rock confection, like to dabble on the dark side. But guitarist Peter Svensson says the band doesn't like to deliver doom in a standard way. "It isn't, 'Here's a sad song with slow gloomy music and lyrics,' or 'Here's a love song with happy, fast music,'" Svensson says. "We try to be more clever and stimulating."

It worked when the group packaged overwhelming obsession in bubbly vocals and bouncy music in "Lovefool." The new single, "My Favourite Game," No. 39 on this issue's Modern Rock Tracks, went through a bit of work before perfecting its driving beat and seductive, longing chorus.

"It was the first song we recorded for this album.

We all agreed it was a single, but it wasn't working at first. Originally it had a shuffle beat at half the tempo. Not quite effective."

But the fiddling is fitting for a song about the de-



sire to change a loved one. "It's about the common phenomenon of wanting to make your partner or friend into something that suits you better, which isn't always a good idea, like when women stay in a

relationship with a man who beats them because they think he'll know better someday."

The tall, dark, and handsome Svensson chooses to look at the theme more lightheartedly. "I always want to change my partner's record collection. Like, 'Why do you listen to this if you could listen to something I like that's much better?'" he says. "One of the coolest things about music is that it can mean different things to different people. It makes people talk."

As does the song's controversial car-chase-and-crash video, which is banned in many countries. "I'm pissed off. We made a cool video, and only our friends can see it. It doesn't even look real. It's like a cartoon. I see much worse shit on daytime TV."

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Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	9	3	TURN THE PAGE GARAGE INC.	◆ METALLICA ELEKTRA/EEG
◀ No. 1 ▶ 2 weeks at No. 1					
2	2	1	21	FLY AWAY	◆ LENNY KRAVITZ VIRGIN
3	3	12	3	KICKIN' MY HEART AROUND BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
4	4	3	8	PSYCHO MAN REUNION	BLACK SABBATH EPIC
5	6	5	11	SLIDE DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
6	7	6	13	CELEBRITY SKIN CELEBRITY SKIN	◆ HOLE DGC/GEFFEN
7	8	7	16	DRAGULA HELLBILLY DELUXE	◆ ROB ZOMBIE GEFFEN
8	5	2	25	WHAT'S THIS LIFE FOR MY OWN PRISON	◆ CREED WIND-UP
9	9	8	8	PRETTY FLY (FOR A WHITE GUY) AMERICANA	◆ THE OFFSPRING COLUMBIA
10	11	11	10	STILL RAININ' WANDER THIS WORLD	◆ JONNY LANG A&M
11	13	13	13	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
12	10	4	14	PSYCHO CIRCUS PSYCHO-CIRCUS	◆ KISS MERCURY
13	12	10	19	INSIDE OUT EVE 6	◆ EVE 6 RCA
14	14	15	8	10,000 HORSES HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
15	15	14	15	THE DOPE SHOW MECHANICAL ANIMALS	◆ MARILYN MANSON NOTHING/INTERSCOPE
16	18	19	12	SOFT SECOND COMING	SECOND COMING CAPITOL
17	21	22	9	BITTERSWEET SUNBURN	◆ FUEL 550 MUSIC
18	20	21	7	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
19	16	18	16	GOT THE LIFE FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
20	17	16	27	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
21	27	37	3	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	◆ EVERLAST TOMMY BOY
22	25	38	3	EVERYTHING IS BROKEN TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
23	22	26	10	SUREFIRE (NEVER ENOUGH) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS
24	26	29	6	POWERTRIP POWERTRIP	◆ MONSTER MAGNET A&M
25	30	—	2	ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE) LIVE ON TWO LEGS	PEARL JAM EPIC
26	23	25	8	BITTER PILL MOTLEY CRUE'S GREATEST HITS	MOTLEY CRUE MOTLEY/BEYOND MUSIC
27	24	20	14	BOOGIE KING BIG WHEEL	THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY
28	34	27	5	THE SPIRIT OF RADIO DIFFERENT STAGES/LIVE	RUSH ANTHEM/ATLANTIC
29	35	—	2	GIMME SHELTER (LIVE) NO SECURITY	◆ THE ROLLING STONES VIRGIN
30	31	35	5	HANDSLIDE PUSHMONKEY	PUSHMONKEY ARISTA
31	40	—	2	FREE TRAIN	TRAIN AWARE/COLUMBIA
32	28	24	12	YOUR LIFE IS NOW JOHN MELLENCAMP	◆ JOHN MELLENCAMP COLUMBIA
33	29	23	13	SOMETIMES IT HURTS DARKEST DAYS	STABBING WESTWARD COLUMBIA
34	NEW ▶	1	1	I WANNA BE WITH YOU TRACKS	BRUCE SPRINGSTEEN COLUMBIA
35	32	31	7	DAYSLEEPER UP	◆ R.E.M. WARNER BROS.
36	NEW ▶	1	1	BITCH SEVENDUST	SEVENDUST TVT
37	36	34	21	SOMEHOW, SOMEWHERE, SOMEWAY TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
38	NEW ▶	1	1	I AM THE BULLGOD DEVIL WITHOUT A CAUSE	◆ KID ROCK TOP DOG/LAVA/ATLANTIC
39	39	28	20	WHAT KIND OF LOVE ARE YOU ON ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
40	NEW ▶	1	1	EVERY LITTLE THING COUNTS GREAT ADVENTURE CIGAR	JANUS STARK EARACHE/TRAUMA

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	2	2	11	NEVER THERE PROLONGING THE MAGIC	◆ CAKE CAPRICORN/MERCURY
◀ No. 1 ▶ 1 week at No. 1					
2	1	1	14	FLY AWAY	◆ LENNY KRAVITZ VIRGIN
3	3	5	8	PRETTY FLY (FOR A WHITE GUY) AMERICANA	◆ THE OFFSPRING COLUMBIA
4	6	8	9	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	◆ EVERLAST TOMMY BOY
5	4	3	12	SLIDE DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
6	5	4	14	CELEBRITY SKIN CELEBRITY SKIN	◆ HOLE DGC/GEFFEN
7	7	6	16	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
8	10	10	12	CIRCLES EL OSO	◆ SOUL COUGHING SLASH/WARNER BROS.
9	8	7	32	INSIDE OUT EVE 6	◆ EVE 6 RCA
10	9	9	20	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
11	11	13	8	SWEETEST THING THE BEST OF 1980-1990	◆ U2 ISLAND
12	12	11	20	SAVE TONIGHT DESIRELESS	◆ EAGLE-EYE CHERRY WORK
13	16	16	6	YOU GET WHAT YOU GIVE MAYBE YOU'VE BEEN BRAINWASHED TOO	◆ NEW RADICALS MCA
14	14	14	20	JUMPER THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
15	13	12	14	LULLABY SOUL'S CORE	◆ SHAWN MULLINS SMG/COLUMBIA
16	18	21	6	SPECIAL VERSION 2.0	◆ GARBAGE ALMO SOUNDS/INTERSCOPE
17	19	25	5	IT'S ALL BEEN DONE STUNT	◆ BARENAKED LADIES REPRISE
18	17	20	16	GOT THE LIFE FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
◀ AIRPOWER ▶					
19	22	29	4	BODY MOVIN' HELLO NASTY	◆ BEASTIE BOYS GRAND ROYAL/CAPITOL
20	20	22	10	BITTERSWEET SUNBURN	◆ FUEL 550 MUSIC
21	15	15	15	THE DOPE SHOW MECHANICAL ANIMALS	◆ MARILYN MANSON NOTHING/INTERSCOPE
22	21	23	7	TROPICALIA MUTATIONS	BECK DGC/GEFFEN
23	26	30	6	PURE MORNING WITHOUT YOU I'M NOTHING	◆ PLACEBO HUT/VIRGIN
24	24	24	6	ACQUIESCE THE MASTERPLAN	◆ OASIS EPIC
25	23	18	8	DAYSLEEPER UP	◆ R.E.M. WARNER BROS.
26	32	36	3	AT THE STARS HOW DOES YOUR GARDEN GROW?	BETTER THAN EZRA ELEKTRA/EEG
27	29	33	9	DRAGULA HELLBILLY DELUXE	◆ ROB ZOMBIE GEFFEN
28	35	—	2	ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE) LIVE ON TWO LEGS	PEARL JAM EPIC
29	25	19	26	INTERGALACTIC HELLO NASTY	◆ BEASTIE BOYS GRAND ROYAL/CAPITOL
30	30	34	6	CRUSH BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
31	28	26	24	WHAT'S THIS LIFE FOR MY OWN PRISON	◆ CREED WIND-UP
32	NEW ▶	1	1	JOINING YOU SUSPECTED FORMER INFATUATION JUNKIE	ALANIS MORISSETTE MAVERICK/WARNER BROS.
33	38	—	2	GET BACK WASTE OF MIND	ZEBRAHEAD COLUMBIA
34	33	31	21	I THINK I'M PARANOID VERSION 2.0	◆ GARBAGE ALMO SOUNDS/INTERSCOPE
35	37	—	2	PROPHECY VILLA ELAINE	REMY ZERO DGC/GEFFEN
36	34	32	25	ONE WEEK STUNT	◆ BARENAKED LADIES REPRISE
37	31	28	24	PERFECT ADORE	◆ THE SMASHING PUMPKINS VIRGIN
38	27	17	9	THANK U SUSPECTED FORMER INFATUATION JUNKIE	◆ ALANIS MORISSETTE MAVERICK/REPRISE
39	39	—	2	MY FAVOURITE GAME GRAN TURISMO	THE CARDIGANS STOCKHOLM/MERCURY
40	NEW ▶	1	1	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE

HITS! IN TOKIO

Week of November 8, 1998

- Gangster Tripping / Fatboy Slim
- Doo Wop (That Thing) / Lauryn Hill
- True Colors / Phil Collins
- My Favourite Game / The Cardigans
- My Favorite Mistake / Sheryl Crow
- Thank U / Alanis Morissette
- Tropicalia / Beck
- Urgently In Love / Billy Crawford
- Time After Time / Inoj
- I'm Your Angel / Celine Dion Duet With R. Kelly
- Be Mine / Charlotte
- To Zion / Lauryn Hill Featuring Carlos Santana
- I Don't Want To Wait / Paula Cole
- Radio Radio / Meja
- On A Day Like Today / Bryan Adams
- Celebrity Skin / Hole
- Crush / Jennifer Paige
- Lovin' Machine / Jon Spencer Blues Explosion
- Still Rainin' / Johnny Lang
- Sweetest Thing / U2
- Outside / George Michael
- Save Tonight / Eagle-Eye Cherry
- Human Beings / Seal
- One Week / Barenaked Ladies
- Circle / Swan Dive
- The Way / Fastball
- Daysleeper / R.E.M.
- Bokutachinohibi / Shikao Suga
- I Know How 2 Love U / Nadirah
- Inutotsuki / Bonnie Pink
- Sachi / Silva
- Body Movin' / Beastie Boys
- Ruffneck / Freestylers
- Break Your Heart / Natalie Merchant
- No Fool No More / En Vogue
- Iris / Goo Goo Dolls
- Boogie Mi Vista / Matt Bianco
- Tsumetai Hana / The Brilliant Green
- Lean On Me / Kirk Franklin Featuring Mary J. Blige, R. Kelly, Bono And Crystal Lewis
- Music Sounds Better With You / Stardust
- Millennium / Robbie Williams
- Eva / Ozomatli
- Bakusho Island / Southern All Stars
- It's Your Life / Lenny Kravitz
- I Will Wait / Hootie And The Blowfish
- I Just Wanna Be Loved / Culture Club
- I Don't Want To Miss A Thing / Aerosmith
- What Cha' Gonna Do For Me / Janet Kay
- Kind & Generous / Natalie Merchant
- Mysterious Times / Sash

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

Station information available at: <http://www.j-wave.co.jp>

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

Country Songbird Martina McBride Reflects On Her Soaring '98 Success

EVOLUTION: Martina McBride may sing strong and hard about "A Broken Wing," but it certainly hasn't hindered her career from taking flight in 1998.

Without question, this has been the year to at last elevate McBride—whose first album was released on RCA in 1992—to country music's A-list. Among her accomplishments in the last 12 months (take a deep breath), she has scored three top 10 singles on Hot Country Singles & Tracks; taken her current album, "Evolution," double-platinum; earned a spot on the Lilith Fair; sung a duet with Bob Seger; performed for President Clinton; and received Grammy, Academy of Country Music, TNN, and Country Music Assn. award nominations. In addition, she's just released her first holiday album, "White Christmas."

"As I look back over this year, I do feel like we've made a big step forward," she says. "I think that we have definitely increased our visibility. I'm happy about that, and I've felt like it needed to happen since the beginning of the year."

Since her first days in country music, McBride's career has been marked by slow, steady growth. No momentous jumps, just determined work and savvy decisionmaking.

"It's true; this career hasn't been the kind with a big rise," she says. "It's been constantly, slowly building. But I wouldn't do anything different today."

"We've built her mountain one rock at a time, but what a mighty foundation," says RCA Nashville VP of national promotion Mike Wilson. "She has finally broken through; I think she has arrived."

Like many country artists of the day, McBride has stretched those wings a bit at radio. Most recently, she hit the top 25 of the Adult Contemporary chart with her Seger duet from the "Hope Floats" soundtrack, "Chances Are." Last year, her hit with Jim Brickman, the timeless "Valentine," was a No. 3 Adult Contemporary hit; it then crossed to country, making the top 10 of Hot Country Singles & Tracks in April. It also hit the Hot 100, peaking at No. 50.

"When I was looking for someone to sing 'Valentine,' I listened to Martina's album 'Wild Angels,' and I heard a great singer, not just a great country singer," says Brickman. "Her voice is sweet and yet incredibly soulful. She knows how to take a lyric and make the emotional connection with the audience."

Even so, along with contemporaries like LeAnn Rimes, Shania Twain, and Faith Hill, McBride has felt the heat from programmers who scorn artists for daring to leave the country corral.

"I don't understand the resentment," she says. "I guess I can see it from a territorial view, but I think [crossing over] is great for country

music and great for the industry.

"When I was growing up, country music was like its own little world, where you would never dare mention that you ever sang anything but country, denying that we could possibly like any other kind of music. It's kind of an old school of thought."



by Chuck Taylor

Not all in country, however, hold prejudice against core country artists who tap in to cross-format success. In Los Angeles, if anything, the trend works as an advantage for country radio.

"We continue to have image problems with country here," says Bill Fink, PD of KZLA Los Angeles. "Big country listeners are kind of embarrassed to tell their friends about it. But now, all of a sudden, these crossover records are starting to make country hip. Some may think that country is corny, but then they see that country music isn't so bad after all. That helps our image as a format."

Mac Daniels, PD of WMZQ Washington, D.C., adds, "If Martina con-



MCBRIDE

tinues on the track she's on, she could wind up being one of those beyond the format, pulling people into country. She has the look, the personality, and the talent to do that. As far as the material, she could sing anything and sell it all the way."

No matter what she sings, McBride considers herself a country artist through and through. She was raised on country music in Kansas; played with her family's country band, the Schiffers; and moved to Nashville nearly a decade ago.

"The thing that defines country music and separates it from all other kinds of music is the lifestyle that we live, the moral content of the music, the lyrics," she says. "It's still about a singer singing songs. No matter what it's like sonically, the heart of it is still the kind of life we live."

"I would never want to give this up and become a big pop star. I love what country music stands for."

Many of her hits are woven of that signature moral fiber, with messages of profound strength. "A Broken Wing," which hit No. 1 on Hot Country Singles & Tracks in January, tells of a woman who soars in life despite an unsupportive partner. "Independence Day" from 1994—considered her signature song until "Wing"—is an anthem of finding strength in the face of domestic abuse. "Cheap Whiskey" from 1992 carries a strong social message about alcoholism.

"I never set out to create an image around the lyrics I sing, but it's a big part of what people identify me with, and I'm fine with that," McBride says. "I heard 'Independence Day' and could not walk away from it. I knew it was affecting, that it could change people. I look for songs that are unique lyrically, about the strength of the human spirit. A lot of my songs can go to either gender. It's all about being uplifting and having hope and passing that along to people."

Her latest single, "Wrong Again," written by Tommy Lee James and Cynthia Weil and produced by McBride and Paul Worley, is another song of faith, of looking beyond a bad situation and finding the inspiration to move forward. On this issue's Hot Country Singles & Tracks, it rises to No. 13.

"It's one of those songs that we've all been through," she says. "You're unhappy, and you think you're never going to be happy again, but you get through to the other side. I think people identify with that."

As co-producer with Worley on the entire "Evolution" project, she had the opportunity to bring in carefully deliberated instrumental sounds and feel an even closer bond with her songs.

"I try to challenge myself to make music that's interesting," she says. "It makes it more creative to be there from start to finish, from mastering and choosing the reverb on a vocal to bringing in different sounds and instruments and different musicians. When I played [piano] in my dad's band, he was a stickler for making it sound live exactly the way it sounded on the record, so I really listened to the way things were played. He set a high standard, which was such great training for me."

For the future, McBride hopes to maintain her own standards "to keep making records I'm really proud of, to keep up the quality of recording and performing. My only goal is to make the best music I can."

Meanwhile, she confirms she is indeed the "Happy Girl" of her No. 2 country hit from August. "I don't take for granted how blessed I am," she says. "I have two children that bring me unadulterated joy. John [McBride, her husband] is a wonderful part of my life. And musically, I couldn't be happier."

Top 40 Tracks™

T. WK	L. WK	WKS. ON	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				No. 1	
1	1	—	2	IRIS WARNER SUNSET /REPRISE	GOO GOO DOLLS
2	4	—	2	LULLABY SMG /COLUMBIA	SHAWN MULLINS
3	3	—	2	ONE WEEK REPRISE	BARENAKED LADIES
4	2	—	2	THANK U MAVERICK /REPRISE	ALANIS MORISSETTE
5	8	—	2	JUMPER ELEKTRA /EEG	THIRD EYE BLIND
6	6	—	2	SAVE TONIGHT WORK	EAGLE-EYE CHERRY
7	5	—	2	I'LL BE LAVA /ATLANTIC	EDWIN MCCAIN
8	10	—	2	MY FAVORITE MISTAKE A&M	SHERYL CROW
9	11	—	2	HANDS ATLANTIC	JEWEL
10	7	—	2	CRUSH EDEL AMERICA /HOLLYWOOD	JENNIFER PAIGE
11	9	—	2	ARE YOU THAT SOMEBODY? BLACKGROUND /ATLANTIC	AALIYAH
12	14	—	2	HAVE YOU EVER? ATLANTIC	BRANDY
13	13	—	2	REAL WORLD LAVA /ATLANTIC	MATCHBOX 20
14	15	—	2	TOUCH IT UPTOWN /UNIVERSAL	MONIFAH
15	17	—	2	DOO WOP (THAT THING) RUFFHOUSE /COLUMBIA	LAURYN HILL
16	12	—	2	I DON'T WANT TO MISS A THING COLUMBIA	AEROSMITH
17	16	—	2	TOO CLOSE ARISTA	NEXT
18	23	—	2	SLIDE WARNER BROS.	GOO GOO DOLLS
19	19	—	2	THIS KISS WARNER BROS.	FAITH HILL
20	18	—	2	TEARIN' UP MY HEART RCA	'N SYNC
21	24	—	2	THE POWER OF GOOD-BYE MAVERICK /WARNER BROS.	MADONNA
22	36	—	2	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA	'N SYNC
23	33	—	2	LATELY PENDULUM /RED ANT	DIVINE
24	22	—	2	I'LL NEVER BREAK YOUR HEART JIVE	BACKSTREET BOYS
25	37	—	2	MIAMI COLUMBIA	WILL SMITH
26	21	—	2	NEVER EVER LONDON /ISLAND	ALL SAINTS
27	29	—	2	INSIDE OUT RCA	EVE 6
28	28	—	2	FROM THIS MOMENT ON MERCURY	SHANIA TWAIN
29	40	—	2	ANGEL WARNER SUNSET /REPRISE	SARAH MCLACHLAN
30	27	—	2	HOOC BLACKBIRD /SIRE	EVERYTHING
31	25	—	2	CLOSING TIME MCA	SEMISONIC
32	26	—	2	THE FIRST NIGHT ARISTA	MONICA
33	30	—	2	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
34	32	—	2	BECAUSE OF YOU MOTOWN	98 DEGREES
35	38	—	2	I'M YOUR ANGEL JIVE	R. KELLY & CELINE DION
36	39	—	2	HOW DEEP IS YOUR LOVE ISLAND/DEF JAM /MERCURY	DRU HILL FEATURING REDMAN
37	NEW ▶	1	1	JUMP JIVE AN' WAIL INTERSCOPE	THE BRIAN SETZER ORCHESTRA
38	NEW ▶	1	1	YOU GET WHAT YOU GIVE MCA	NEW RADICALS
39	NEW ▶	1	1	LUV ME, LUV ME FLYTE TYME /MCA	SHAGGY FEATURING JANET
40	NEW ▶	1	1	MAKE IT HOT THE GOLD MIND/EASTWEST /EEG	NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems® Radio Track service. 217 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. Records below the top 20 are removed from the chart after 20 weeks. © 1998, Billboard/BPI Communications.

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THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

Brand-Name Boosting Is Goal Of CBS Cable Deal For TNN, CMT

NEW LICENSING DEALS for TNN and CMT: One of the challenges that music video networks face in this cross-promotional era is extending their brand names beyond what's shown on a network. It's not enough anymore for networks to show video clips. Music video networks' brand names are now being marketed to be part of and to reflect their audiences' lifestyles.

CBS Cable, which owns CMT and TNN, is planning to step up its lifestyle marketing by expanding its merchandising line via a new exclusive deal between CBS Cable and Creative Branding Systems (*Billboard Bulletin*, Nov. 19). The deal will include merchandising and a product license program for TNN, CMT, TNN's documentary program "Century Of Country," and CBS Cable's country site on the World Wide Web (www.country.com). Home videos and clothing will be sold via direct marketing and on the Web site.

CBS Cable executive VP of sales and marketing **Lloyd Werner** says, "TNN and CMT attract a large, loyal audience that respects the networks as 'authentic authorities' when it comes to country music and country lifestyle." According to Werner, CBS Cable is in talks with record companies to release country compilations with the TNN and CMT names.

THIS & THAT: New York-based production company Flying Fish Films has signed directors **Lara M. Schwartz** and **Nzingha Stewart**. **Rachel Dodd** will represent Schwartz and Stewart for music videos and commercials. It's been about a year since TCI Music acquired the Box, and TCI Music is crediting the Box for helping raise its revenue significantly. TCI Music's third-quarter finan-

cial results report consolidated revenue of \$22.4 million, compared with \$10.4 million for the same period in 1997. Although TCI Music's 1998 third-quarter operating income fell to \$2 million (down from \$4.9 million for the same period in 1997), the company reports that the Box contributed \$7.1 million in 1998 third-quarter revenue.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on rap/hip-hop program "Video Underground."

TV affiliates: Time Warner Cable's Manhattan Neighborhood Network (MNN), channel 57; Brooklyn Community Access Television (BCAT), channel 56.

Program length: 30 minutes.

Time slot: 3:30 p.m. Mondays and noon Wednesdays on MNN; various daytime time slots on BCAT.

Executive producer: **Andre "A.R." Robbins**.

Fast facts: "Video Underground" was launched in 1994. The program has won sever-

al Billboard Music Video Awards in the local/regional show categories, including best R&B/urban show in 1996 and best rap show in '96, '97, and '98. "Video Underground" is hosted by **Smitty Dawgs** and **Ki Ki**.

Following are the top five clips for "Video Underground" the week ending Nov. 20:

1. **Kid Capri**, "Soundtrack To The Streets: Unify" (Columbia).
2. **Ice Cube Featuring Mr. Short Khop**, "Pushin' Weight" (Priority).
3. **R. Kelly**, "Home Alone" (Jive).
4. **Crucial Conflict**, "Scummy" (Universal).
5. **Heltah Skeltah Featuring Starang Wondah Of O.G.C. & Doc Holiday**, "I Ain't Havin' That" (Duck Down/Priority).



by Carla Hay

PRODUCTION NOTES

LOS ANGELES

Timbaland & Magoo filmed "Here We Come" with director **Francis Lawrence**.

Lionel C. Martin directed 'N Sync's "(God Must Have Spent) A Little More Time On You," "You're Drivin' Me Crazy," and "Merry Christmas, Happy Holidays."

Shiro's "Good Love" clip was directed by **Tim Story**.

OTHER CITIES

San Francisco was the location

for 98's video "Because Of You" (directed by **Wayne Isham**) and the **W's** clip for "The Devil Is Bad" (directed by **Brandon Dickerson**).

Chris Knight filmed "It Ain't Easy Being Me" with director **Roger Pistole** in Scottsville, Ky.

Deaton Flanigen directed **Diamond Rio's** "Unbelievable" clip in Las Vegas.

Travis Tritt's "If I Lost You" video was directed by **Michael Merriman** in Austin, Texas.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Faith Evans, Love Like This
- 2 Total, Trippin'
- 3 R. Kelly, Home Alone
- 4 Jay-Z, Hard Knock Life
- 5 JD & Mariah Carey, Sweetheart
- 6 Blackstreet & Mya, Take Me There
- 7 Aaron Hall, All The Places
- 8 Timbaland, Here We Come
- 9 Brandy, Have You Ever?
- 10 Divine, Lately
- 11 Case Feat. Joe, Faded Pictures
- 12 Ghetto Mafia, In Decatur
- 13 Dru Hill Feat. Redman, How Deep Is Your
- 14 Deborah Cox, Nobody's Supposed To Be Here
- 15 Kirk Franklin, Lean On Me
- 16 Lauryn Hill, Doo Wop (That Thing)
- 17 Whitney Houston & Mariah Carey, When You Believe
- 18 Tevin Campbell, Another Way
- 19 Willie Max F/Raphael Saadiq, Can't Get Enough
- 20 Xscape, My Little Secret
- 21 Will Smith, Miami
- 22 Ice Cube, Pushin' Weight
- 23 Method Man, Judgement Day
- 24 Next, I Still Love You
- 25 Outkast, Rosa Parks
- 26 Dru Hill, These Are The Times
- 27 Janet, Every Time
- 28 A Tribe Called Quest, Find A Way
- 29 Monifah, Touch It
- 30 112, Love Me

NEW ONS

No New Adds This Week



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Alabama, How Do You Fall In Love
- 2 Shania Twain, Honey, I'm Home
- 3 Deana Carter, Absence Of The Heart
- 4 Jo Dee Messina, Stand Beside Me
- 5 Dixie Chicks, Wide Open Spaces
- 6 Blackhawk, There You Have It
- 7 Toby Keith, Getcha Some
- 8 Faith Hill, Let Me Let Go

- 9 Aaron Tippin, For You I Will
- 10 Wynonna, Woman To Woman
- 11 Garth Brooks, Tearin' It Up
- 12 Terri Clark, You're Easy On The Eyes
- 13 Lee Ann Womack, A Little Past Little Rock
- 14 Trisha Yearwood & Garth Brooks, Where Your Road Leads
- 15 Randy Travis, Spirit Of A Boy, Wisdom Of A Man
- 16 The Tractors, Shortenin' Bread
- 17 Diamond Rio, Unbelievable *
- 18 Sara Evans, No Place That Far *
- 19 The Wilkinson, Fly (The Angel Song) *
- 20 Joe Diffie, Poor Me
- 21 Linda Davis, I'm Yours *
- 22 Billy Ray Cyrus, Under The Hood *
- 23 Tracy Lawrence, I'll Never Pass This Way Again *
- 24 Shannon Brown, I Won't Lie *
- 25 Gary Allan, I'll Take Today *
- 26 Olivia Newton-John, Precious Love *
- 27 Allison Moorer, Alabama Song *
- 28 Dolly Parton, The Salt In My Tears
- 29 Reba McEntire, Forever Love
- 30 Bill Engvall, I'm A Cowboy
- 31 Brooks & Dunn, How Long Gone
- 32 Chad Brock, Ordinary Life
- 33 Warren Brothers, Guilty
- 34 Travis Tritt, If I Lost You
- 35 Charlie Robison, Barlight
- 36 Patty Loveless, Like Water Into Wine
- 37 Chris Knight, It Ain't Easy Being Me
- 38 Sammy Kershaw, One Day Left To Live
- 39 Cledus T. Judd, First Redneck On The Internet
- 40 Trini Triggs, Straight Tequila
- 41 Deryl Dodd, A Bitter End
- 42 Dwight Yoakam, These Arms
- 43 Jon Randall, She Don't Believe In Fairy
- 44 T. Graham Brown, Wine Into Water
- 45 Lari White, Take Me
- 46 Jenny Simpson, Ticket Out Of Kansas
- 47 Mark Nesler, Slow Down
- 48 Shania Twain, From This Moment On
- 49 Mark Wills, Don't Laugh At Me
- 50 John Michael Montgomery, Hold On To Me

* Indicates Hot Shots

NEW ONS

Bill Engvall, Here's Your Sign Christmas
Jessica Andrews, I Will Be There For You
The Kinleys, Somebody's Out There Watchin'
Vince Gill, Blue Christmas



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Will Smith, Miami
- 2 The Offspring, Pretty Fly (For A White Guy)
- 3 Brandy, Have You Ever?
- 4 Jewel, Hands

- 5 Alanis Morissette, Thank U
- 6 Whitney Houston & Mariah Carey, When You Believe
- 7 Jay-Z, Hard Knock Life
- 8 Method Man, Judgement Day
- 9 Eagle-Eye Cherry, Save Tonight
- 10 Lauryn Hill, Doo Wop (That Thing)
- 11 George Michael, Outside *
- 12 Goo Goo Dolls, Slide
- 13 Timbaland, Here We Come
- 14 98 Degrees, Because Of You
- 15 Shawn Mullins, Lullaby
- 16 Sheryl Crow, My Favorite Mistake
- 17 Dru Hill Feat. Redman, How Deep Is Your
- 18 New Radicals, You Get What You Give
- 19 Blackstreet & Mya, Take Me There
- 20 Janet, Every Time
- 21 Third Eye Blind, Jumper
- 22 Blackstreet Boys, All I Have To Give
- 23 Limp Bizkit, Faith
- 24 Everlast, What It's Like
- 25 Rob Zombie, Dragula
- 26 Everclear, Father Of Mine
- 27 Lenny Kravitz, Fly Away
- 28 Metallica, Turn The Page
- 29 Hole, Malibu
- 30 Outkast, Rosa Parks
- 31 Seal, Human Beings
- 32 DMX, Ruff Ryders' Anthem
- 33 Dave Matthews Band, Crush
- 34 Cake, Never There
- 35 Korn, Got The Life
- 36 R.E.M., Daysleeper
- 37 Jay-Z Feat. Amil & Ja, Can I Get A...
- 38 'N Sync, Tearin' Up My Heart
- 39 Barenaked Ladies, It's All Been Done
- 40 Madonna, The Power Of Good-Bye
- 41 Mya, Movin' On
- 42 R. Kelly & Celine Dion, I'm Your Angel
- 43 U2, Sweetest Thing
- 44 Marilyn Manson, The Dope Show
- 45 Shania Twain, From This Moment On
- 46 Faith Evans, Love Like This
- 47 Matchbox 20, Back 2 Good
- 48 Total, Trippin'
- 49 Flys, Got You
- 50 Dru Hill, These Are The Times

** Indicates MTV Exclusive

NEW ONS

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 Sheryl Crow, My Favorite Mistake
- 5 Shania Twain, You're Still The One
- 6 Madonna, The Power Of Good-Bye
- 7 Jewel, Hands
- 8 Seal, Human Beings
- 9 Eagle-Eye Cherry, Save Tonight
- 10 George Michael, Outside *
- 11 R. Kelly & Celine Dion, I'm Your Angel
- 12 Lenny Kravitz, Fly Away
- 13 R.E.M., Daysleeper
- 14 John Mellencamp, Your Life Is Now
- 15 Goo Goo Dolls, Slide
- 16 Matchbox 20, Real World
- 17 U2, Sweetest Thing
- 18 Brian Setzer Orchestra, Jump Jive An' Walk
- 19 Aerosmith, I Don't Want To Miss A Thing
- 20 Third Eye Blind, Jumper
- 21 Lauryn Hill, Doo Wop (That Thing)
- 22 Whitney Houston & Mariah Carey, When You Believe
- 23 Shania Twain, From This Moment On
- 24 Sarah McLachlan, Angel
- 25 Lenny Kravitz & Iggy Pop, Rebel Rebel
- 26 Natalie Imbruglia, Torn
- 27 Janet, Every Time
- 28 Divas, A Natural Woman
- 29 Dave Matthews Band, Crush
- 30 Fastball, Fire Escape
- 31 Natalie Merchant, Break Your Heart
- 32 Semisonic, Closing Time
- 33 Smash Mouth, Walkin' On The Sun
- 34 Jewel, You Were Meant For Me
- 35 Third Eye Blind, How's It Going To Be
- 36 Joe Pesci, Yo Cousin Vinny
- 37 Mariah Carey, Dreamlover
- 38 Mariah Carey, Fantasy
- 39 Mariah Carey, Always Be My Baby
- 40 Mariah Carey, My All
- 41 Fastball, The Way
- 42 Sarah McLachlan, Adia
- 43 Matchbox 20, 3 AM
- 44 Green Day, Time Of Your Life
- 45 John Cougar Mellencamp, Pink Houses
- 46 John Cougar Mellencamp, Crumbin' Down
- 47 Mariah Carey, Love Takes Time
- 48 Mariah Carey, I Don't Wanna Cry
- 49 Mariah Carey, Emotions
- 50 Mariah Carey, I'll Be There

R.E.M., Lotus
John Lennon, I'm Losing You

NEW ONS

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 5, 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 Come
- 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) A Little More..
- Redman, I'll Be That
- Shae Jones, Talk Show Shhhh!
- Tori Amos, Raspberry Swirl
- Outkast, Skew It On The Bar-B
- Psychore, 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

Belle & Sebastian, Is It Wicked Not To Care
Big Bad Voodoo Daddy, Mr. Pinstripe 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
David Michael Anthony, Love Come Down
Deborah Cox, Nobody's Supposed To Be Here (Remix)
Everclear, Father Of Mine (Vers. 2)
Hole, Malibu
Oasis, Aquiesce
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
1111 Lincoln Rd
Miami Beach, FL 33139

- El Senor Gonzales, Burbujas De Jabon (Heavy)
Fun Lovin' Criminals, Love Unlimited (Heavy)
George Michael, Outside (Heavy)
Korn, Got The Life (Heavy)
La Dosis, Paraiso (Heavy)
Lenny Kravitz, I Belong To You (Heavy)
R.E.M., Daysleeper (Heavy)
Shakira, Ciega, Sordomuda (Heavy)
Stardust, Music Sounds Better With You (Heavy)
Goo Goo Dolls, Slide (Heavy)
Aterciopelados, Maligno (Medium)
Ella Baila Sola, Y Quisiera (Medium)
Faith No More, I Started A Joke (Medium)
Faithless, God Is A DJ (Medium)
Fiona Apple, Across The Universe (Medium)
Hole, Celebrity Skin (Medium)
Illya Kuryaki & The Valderamas, Trewa (Medium)
Kiss, Psycho Circus (Medium)
La Flor De Lingo, La Ley (Medium)
Manu Chao, Desaparecido (Medium)



2 hours weekly
3900 Main St
Philadelphia, PA 19127

- Brand Nubian, Don't Let It Go To Your Head
DMX, Rough Ryders Anthem
Faith Evans, Love Like This
Deborah Cox, Nobody's Supposed To Be Here
Ice Cube, Pushin' Weight
Destiny's Child, Get On The Bus
Jay-Z, Hard Knock Life
Janet, Everytime
Method Man, Countdown
Outkast, Rosa Parks
Cam'ron, Horse & Carriage (Remix)
2Pac, All About U
Big Punisher, You Came Up
Silkk The Shocker, It Ain't My Fault
Fat Joe, John Blaze



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Madonna, The Power Of Good-bye
Chris Isaak, Please
Kottonmouth Kings, Dogs Life
Matchbox 20, Back 2 Good
Sheryl Crow, My Favorite Mistake
John Mellencamp, Your Life Is Now
Lenny Kravitz, Fly Away
Kiss, Psycho Circus
Eels, Last Stop, This Town
Mark Mangold, 42nd Street
Natalie Imbruglia, Wishing I Was There
R. Kelly, Half On A Baby
Marilyn Manson, The Dope Show
De'ree, Life
Ace Of Base, Cruel Summer
Plastilina Mosh, Monster Truck
Gerald Levert, Taking Everything
They Might Be Giants, Doctor Worm
Reel Big Fish, Take On Me
Local H, All The Kids Are Right



CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Blackstreet, Take Me There
Xscape, My Little Secret
Jay-Z, Hard Knock Life
Dru Hill, How Deep Is Your Love
Brandy, Have You Ever?
Jon B, I Do
Shaggy Feat. Janet, Luv Me, Luv Me
Jay-Z, Hard Knock Life
Lauryn Hill, Doo Wop (That Thing)
Divine, Lately

TOWER STARTS ITS EUROPEAN GROWTH IN THE U.K., IRELAND

(Continued from page 5)

U.K. and one in Ireland, we've firmly established ourselves in both markets. We have around a 3% share of U.K. business and 4%-5% in Ireland."

Those numbers, Lown says, are "a clear mandate for expansion. Recent research in towns like Newcastle, Leeds, and Liverpool showed that, when asked, 'Who's your favorite music retailer?', between 6% to 10% said Tower. That's a great result, considering we don't currently have stores in those towns! We've always believed we could do well here, and our recent results have proved it. We've expanded cautiously in the U.K. yet have seen the brand grow in other markets. I now have a team of experienced folks who can accelerate expansion in this part of the world."

Lown describes the retailer's philosophy as "the Tower difference is the selection." To illustrate that point, he claims that "with most of the [U.K.] majors, we account for around 7% to 10% of their business for classics and jazz."

The Tower team's current efforts, he explains, are focused on "identifying key locations that will allow us to open killer stores in major U.K. cities like Leeds, Newcastle, Liverpool, Manchester, and so on. Those sites will be comparable in size to [the London flagship store] Piccadilly, have cafes, extensive book departments, Internet connection, and 'chill out' zones. We need seven to 10 of these 'Tower motherships.'"

SATELLITE STORES

However, Lown also has plans for a string of smaller satellite stores, circling those motherships. "We're keen to target buyers in smaller British towns. We've identified through research that there are many towns that couldn't necessarily sustain a large Tower store but still have fantastic potential," he says.

A newfound flexibility will, Lown says, allow him to bring Tower to the people. "Ten years ago," he notes, "to stock about 60,000 CD titles, Tower would have required 15,000 square feet." Now, thanks to a combination of its purchasing mechanism and refined computer systems allied with greatly improved record company distribution, Lown says, "We can offer the same amount of titles in a store one-third in size. And because of all these improvements, we don't have to speculate with large amounts of stock."

It's that flexibility that EMI's McMahon cites as one of the key elements behind Lown's success. "Andy deliberately gives the store managers quite a lot of freedom in terms of display and racking," he says, "so they can tune in to the local market with a lot more flexibility than some of the other multiples."

That flexible approach, Lown explains, will allow the U.K. launch of a new strand of outlets, under the working banner of Tower Express. "Although our emphasis will be on larger stores," Lown says, "we'll develop this concept to capitalize on the high levels of business achievable in smaller towns."

"We can create a store with far greater selection; we have an ex-

tremely strong global brand, and this [Express] concept will not dilute what it stands for. We're highlighting five to six distinct elements that you'd find within a traditional Tower store—elements that our customers will recognize immediately—and we're working out ways to successfully apply those to an Express."

The Express approach has already been successfully tested, Lown says, with Tower's latest opening, a north London store in the city's trendy Camden area. "It's not trading under the Express banner," he notes, "but Camden was a great experiment for us. It's only 4,000 square feet and has proved to be an instant success."

CARIBBEAN NATIONS CITE PIRACY WOES

(Continued from page 8)

That belief is shared by Trinidad and Tobago's minister of legal affairs, Kamla Persad-Bissessar. In October, she took the concerns of her local industry and those of the wider Caribbean record business to the FBI in Washington, D.C.

Persad-Bissessar says the FBI representatives told her they would take her requests for action "under review." To date, no action has resulted.

Koroye-Crooks says that in earlier contacts with the FBI, agents

The Express outlets, he adds, "will offer all the key elements to be found in a future Tower store, including Internet connection to a 600,000-title database. Therefore, whether a store is a 1,000-square-foot airport kiosk or a 100,000-square-foot giant, all we will have to do is walk a customer over to a PC, log them on, and say, 'There you go, shop the Tower world of music.'"

The Internet connection Lown refers to is via Tower Records' new European Web site, in conjunction with EIS/MusicNet, a systems and global entertainment fulfillment provider to Internet retailers. Currently testing, it is due to launch in December.

Ken Onstad, U.K. managing director of Sam Goody, which operates 14 stores in the country, applauds his competitor's approach, saying, "I'm certainly anxious to see that customers associate online trading with retailers rather than with new ventures or directly with the manufacturers. If there's a retail tie to online trading, that helps preserve High Street trading and the record store consumer awareness."

On the subject of bricks-and-mortar outlets, Tower Europe's expansion plans are not confined to the U.K. "The first phase of the location strategy we have developed," says Lown, "centers on the U.K. and Eire. Phase two will see us applying

the same treatment to the major countries in Europe."

At present, Tower's only European operations are in the U.K. and Ireland; the merchant previously had three stores in Israel, which are now franchised out. "There is an almost tangible gap in many countries [in which] to build landmark stores," Lown continues. "Interestingly, the countries we have initially identified as having the greatest potential have the keenest numbers of customer registrations to our information service on our [existing] Web site."

Concludes Lown, "The five-year plan for Tower Europe will see an exciting time for my operation."

suggested that the issue was too minor and that the Caribbean authorities and labels should write to U.S. congressional representatives to apply political pressure.

Koroye-Crooks has now advised the Caribbean nations of one further avenue open to them. She notes that all the West Indian nations are now working to implement the WTO's Trade Related Intellectual Property Rights (TRIPS) agreement by 2000. The agreement allows nations signing it to force foreign govern-

ments to take action to protect their citizens' rights.

"Once TRIPS is in force in the Caribbean nations," says Koroye-Crooks, "any of those nations could issue a complaint against the U.S. under the terms of the agreement. That would oblige the American authorities to act."

Officials in the anti-piracy division of the Recording Industry Assn. of America said they were unaware of the problem, but would discuss it with the FBI.

In the meantime, Koroye-Crooks says, great harm is being done to the musical creativity of the Caribbean. "The problem they face," she notes, "is that the music they produce—reggae and calypso, mainly—has a worldwide audience. That makes it worthwhile for the pirates to sell."

"But the home markets are too small to sustain a vibrant industry, so they desperately need those export markets if they are going to grow," she continues.

INVESTORS WERE DECEIVED, K-TEL SUITS CHARGE

(Continued from page 5)

might be delisted from the National Market system because the company's net tangible asset value was below the minimum standard of \$4 million. K-tel's had fallen to less than \$1 million. Kieves and company founder/chairman Philip Kives were named as defendants in the lawsuit.

K-tel did not inform investors of the Nasdaq warning until its quarterly filing with the Securities and Exchange Commission on Nov. 17. During that three-week period, K-tel's stock nearly doubled on the Playboy news and then more than

doubled to \$32 on the Microsoft announcement. Subsequently, it declined, and after the Nasdaq disclosure was made, the stock dropped from \$17.625 to less than \$10.

"We've scheduled a meeting with Nasdaq for sometime in January, and we anticipate that the problem will be resolved by then," said Kieves.

He added that the situation could be rectified by a public or private offering of stock or by an improvement in the company's results.

If K-tel fails to satisfy the net worth requirement, the stock could be listed on Nasdaq's Small Cap system, which has less stringent standards but lower visibility than the National Market system, on which stocks like Microsoft trade.

K-tel's stock has been on a roller coaster since it announced last April that it was starting an online music store, K-tel Express, in May. The company's principal businesses are direct selling of consumer goods on TV and marketing compilation albums at retail and on TV.

On Nov. 24, the shares closed up 1% at \$11.625. The stock's range has been \$3.1875 to \$39.4375 in the past 52 weeks.

Among the firms that have filed suits on behalf of investors in K-tel's headquarters states of Minnesota and California are Hagens Berman Mitchell, P.S. of Seattle; Reinhardt & Anderson of St. Paul, Minn.; Milberg Weiss Bershad Hynes & Lerach of San Diego; Wechsler Harwood Halebian & Feffer of New York; and Berman DeValerio & Pease of Boston.

EMI PRESENTS HALF-YEAR RESULTS, REFUTES TAKEOVER TALKS

(Continued from page 5)

as last year resulted in a fall in operating profits."

The company statement cites Latin America and Asia as two regions where economic collapse affected EMI's sales. The statement adds, though, that EMI's reorganization in the U.S. last year "reduced the cost base and improved efficiency, producing sharply higher profits, which have also been helped by the increase in market share."

Reorganization continues in Japan, the company says, and this is "delivering a significant reduction in the cost base of the company." Nonetheless, the statement notes the half-year loss in Japan is "nearly 8 million pounds [\$12.8 million] worse than last year, although we are still expecting to make a profit in the full year as a result of a stronger release schedule in the second half." Figures for Japan are not broken out in the financial statement.

On a positive note, EMI Music Publishing had record results in the first half, the company says, adding that sales rose 10% on the strength of higher mechanical revenue from the U.S. and U.K. The publishing arm's revenue is not stated, however. Contributors to the publishing success are cited as Janet Jackson, the Verve, Robbie Williams, Third Eye Blind, matchbox 20, Puff Daddy, Savage Garden, and the soundtrack to "Titanic."

EMI's figures, though, are of less interest to most observers than speculation about the company's possible sale. Such speculation, says an EMI spokesman, is not of the company's making.

"When there has been discussion—whether it was with Seagram earlier this year or with Bertelsmann a month ago—it isn't down to EMI knocking on their door," he says. "It's those people saying,

'Here's an attractive asset; we think we should be talking to them.' It's not us wanting to be sold; the company wants to remain independent."

EMI has sought to demonstrate that by issuing two statements in three days denying that takeover talks were taking place. On Nov. 20, the company said, "EMI Group notes the story in today's Los Angeles Times asserting that there have been meetings or discussions between senior executives at News Corp. and senior management at EMI. EMI wishes to confirm that no such discussions or meetings have taken place."

Three days later came this: "Further to recent press comment, EMI confirms that there was an informal meeting one month ago between senior executives of EMI and [BMG parent] Bertelsmann to discuss possible opportunities for cooperation between the two music

companies.

"EMI regularly meets and discusses opportunities with other companies in music and media. EMI confirms that no proposal has been made by either company to the other."

No comment has been forthcoming from News Corp., but Bertelsmann Group spokesman Lars Tutt confirms, "No merger or takeover talks were held with EMI." Tutt echoes the EMI spokesman's statement that "talks on all manner of different topics are held between the companies all the time, but this has nothing to do with any takeover plans."

EMI has been seen as ripe for purchase since its demerger from Thorn-EMI in August 1996. However, no offers to buy have ever been made, and, according to Southgate, no serious talks have ever been had.

EU Tackles Copyright Liability For Online Providers, Telecoms

BY JEFF CLARK-MEADS

LONDON—Europe is taking the same route as the U.S. to ensure that music copyrights aren't infringed online.

The European Union is now defining the rules for doing business over the Internet. One of the main areas it is addressing is the liability of access providers and telecommunications companies when their services are used to make unlicensed copies of music.

The EU's solution to the problem, a draft directive just released into the political arena, is closely based on the Digital Millennium Copyright Act in the U.S., which was signed into law Oct. 28 (Billboard, Nov. 7). In keeping with its American counterpart, it calls for cooperation between the copyright holders and the Internet companies.

The draft directive, officially titled "Legal Aspects Of Electronic Commerce In The Internal Market," has been adopted by the European Commission; it has been published for public comment and for scrutiny by the European Parliament. A final

draft is scheduled to be presented to a full session of the parliament in mid-January.

Frances Moore, head of European affairs at the Brussels office of the International Federation of the Phonographic Industry (IFPI), says the document as it now stands is "a pretty fair text."

IFPI European legal adviser Olivia Regnier says that, in liability terms, the draft directive defines three categories of online companies:

- **Mere conduits.** These are the companies that are entirely passive in delivering online service. Regnier says that the draft directive exempts them from liability, though they may be enjoined to stop disseminating copyrighted material if the copyright holder has an objection to how his or her work is being used.

- **Caching companies.** Says Regnier, "If an American service provider, such as America Online, copies U.S.-based material in, for example, the U.K. to make access easier for its European customers, there are certain rules it must obey.

It must not remove technical protections; it may not keep the material for longer than a set period; and it must keep its European site up-to-date with the U.S. one. For instance, if Sony has a site in the U.S. and America Online copies it in Europe, the European version must keep up with any changes Sony makes in the U.S."

- **Content providers.** The third category defined by the draft directive is that of companies that provide content.

"These are the companies that are not just a postman anymore but are more like a bookshop," says Regnier. The draft directive says that companies in this category must be vigilant about the material they're providing.

"If one of these companies carried a site called Pirate Music for Free, the company may not necessarily be aware that this is illegal, but it gives a serious indication," Regnier says. "It would be for a national judge to decide if the company should have been aware, but a record company could make a good argument that

they should have been aware."

The draft directive makes such companies subject to national copyright laws within the EU, and that means an infringing company could be enjoined to stop repeat infringements and could be sued for damages.

Regnier notes the difference between federal laws in the U.S. and pan-European directives, which are guidelines to be interpreted by the EU's national governments.

"The Millennium Act is a huge tome, but the draft directive provides a framework that should encourage cooperation between the Internet access providers and telecom companies and the record industry," Regnier says.

On the political front, Moore notes that the content of the draft directive is based on the deal done between those two sides as part of the Digital Millennium Copyright Act. This, she hopes, will smooth the progress of the document in its current form through the European political arena.

"A certain realism sets in when

you already have a deal in the U.S.," says Moore. "We could get a fight over this, but we don't expect it to be so very difficult."

This draft directive—known informally as the E-Commerce Directive—is running parallel to the Copyright Directive that is also now passing through the EU's political arena.

According to Heinz Zourek, director general of the Commission's DG15 internal market department, one of the purposes of the E-Commerce Directive is to remove the liability question from the copyright issues addressed in the Copyright Directive (Billboard, Sept. 19). In this way, says Zourek, the debate over the Copyright Directive should be greatly simplified.

Moore says that she sees advantages in this for IFPI.

"The telecom companies have been putting pressure on the Copyright Directive," she says. "Now that they have a deal over liability, we can say to them, 'Stop putting pressure on the Copyright Directive.'"

GOVERNMENT SUPPORT SEEN FOR LABELS' STANCE ON PARALLEL IMPORTS

(Continued from page 3)

trademarks.

Billboard has obtained extracts of the document, however. They indicate that its authors support labels' arguments that allowing a free flow of music product into the EU would not necessarily lead to lower prices for consumers here.

Billboard revealed in the summer that the European Commission's DG15 internal market department had asked London-based firm National Economic Research Assn. (NERA) to investigate how removing current barriers to parallel imports would affect a number of industries that rely on trademarks, including music and video (Billboard, July 25).

DG15 was prompted to commission the report by pressure from

Dutch politicians who have always felt that music prices here would fall if European companies faced competition from outside the EU. The Dutch argument is supported by the EU's Scandinavian member states.

At the beginning of this year, NERA began its research into the impact of such a lifting of trade barriers on a wide range of industries. To establish the effect on music prices, company representatives presented an exhaustive questionnaire to the whole spectrum of major and indie record companies.

The first draft of NERA's resulting report and conclusions was presented to DG15 at the end of October. A final version of the report is due to be complete by January (Billboard, Nov. 14). To

date, the document's contents have remained secret.

Billboard can report, though, that the first draft indicates that the impact of removing barriers to parallel imports would have "very complex economic consequences." But, says NERA, lower consumer prices for music and video would "not necessarily" be one of those consequences.

Though NERA does not mention music and video specifically, it says this conclusion applies to all industries founded on intellectual property. NERA strongly advises that this should be taken into consideration when European politicians debate the prospect of removing parallel-import controls.

A second key preliminary conclusion in the report is that allowing in parallel imports across a broad swath of industries would hit some business sectors harder than others. Again, NERA does not specifically define which industries are particularly vulnerable, but its language indicates that it has understood the arguments of the record industry and, specifically, those of the indie labels.

A third preliminary conclusion is that consumers are not always interested in lower prices if paying a relatively higher price guarantees quality of product, service, and availability.

NERA is now in the process of conducting a second round of research in preparation for delivering its final conclusions in the new year. As part of that, company representatives met with a delegation from the British Phonographic Industry (BPI) in the second week of November.

BPI director general John Deacon says the purpose of the meeting with NERA was mainly to present indie-sector arguments. The indies have felt that NERA has not been sensitive to their views (Billboard, Nov. 14).

The European record industry believes the British indies are at the cutting edge of the parallels issue. Executives contend that the indies would be the first to be affected by the removal of barriers and note that the U.K. currently has the largest and most productive indie sector in Europe.

Neither Deacon nor any of the indie labels or their representatives have seen the preliminary report and are likely to be pleased with NERA's apparent acceptance that they would be deeply damaged by parallel imports.

Of the meeting with NERA, Deacon says, "I found them to be extremely helpful. It was a free-ranging discussion of the business and particularly the business as it relates to smaller companies." Deacon says NERA representatives asked a number of questions to which the BPI is now preparing extensive responses.

The BPI is a committed opponent of parallel imports in any form. Of their potential impact, Deacon says, "If you take the U.K. as an example, record companies invest around 13% of revenues in developing acts. That's a far higher proportion of investment in research and development than virtually any other industry.

"If you lifted the barriers and just allowed a flow of parallel imports to flood into the EU, it would mean that the record industry would stop being a major industry and would just become a cottage industry," he continues. "There would be no way that any label could keep up present levels of investment in British or European talent."

Deacon also notes from the experience of the Australian industry, where parallel imports were legalized in the summer (Billboard, July 25), that they are often

used as a cover for pirate product. In addition, he says, even when retailers can buy cheaper product from abroad, they regularly fail to pass on those savings to consumers.

A Primer On Parallel Imports

Parallel imports is the name given to a particular type of cross-border album shipment. An import is said to be a parallel if the record involved is already available in the country to which it is being shipped.

For instance, if HMV in London buys its Michael Jackson albums from Sony Music in the U.S.—where CD prices are ostensibly lower than they are in much of Europe—instead of from Sony Music U.K., that is a parallel import. Under present legislation, Sony U.K. is entitled to ask for U.S.-originated albums to be excluded from the U.K. because they infringe the copyright Sony U.K. holds on Jackson's repertoire within the U.K.

Cross-border trade does exist in the EU but is confined to the Union's 15-nation trading bloc. Under a system known as transshipments, any retailer in any EU country may buy product from any legitimate supplier in any other nation in the Union. But retailers may not, under current legislation, buy from suppliers outside the EU—except under limited and strictly controlled circumstances.



Well-Represented. Peermusic and Cherry Lane Music recently completed a subpublishing arrangement whereby peermusic will represent the Cherry Lane catalog in South and Central America, Mexico, and in Southeast Asia, while Cherry Lane will represent the peermusic catalog in China, with the exception of Hong Kong. Shown at the deal's signing, from left, are Peter Primont, president of Cherry Lane Music; Aida Gurwicz, senior VP of Cherry Lane Music; and Ralph Peer II, CEO of peermusic.

PRAISE & WORSHIP MUSIC IS EXTENDING ITS REACH

(Continued from page 3)

that in many ways operates counter to the more mainstream, more highly visible contemporary Christian music scene.

Praise & worship music is more song-driven than artist-driven. In fact, many of its practitioners prefer to be called worship leaders, not artists, and most of the product can't be identified with a specific personality, since it is a recorded worship event with numerous vocalists supported by enthusiastic audience participation (see story, this page).

The music is more closely tied to the church than the charts—although it does fare well on those lists, as evidenced by the entry of Bishop T.D. Jakes at No. 9 on the Top Contemporary Christian album chart and No. 3 on Top Gospel Albums in the Nov. 28 issue. And it is one of the most powerful and enduring forms of Christian music, with two labels, Southern California's Maranatha and Vineyard, celebrating their 27th and 20th anniversaries, respectively.

But some now say that the genre is undergoing a resurgence—reaching a younger generation with “personality-driven” music and reaching out to a wider consumer base via innovative marketing techniques that include World Wide Web sites and free digital downloads. The retail base is ramping up—Wal-Mart has hosted popular in-stores—and more and more radio stations are tuning in.

Some others say that it never really went away, but there is no denying its increased presence in the marketplace.

Also fueling the new fire are several praise & worship labels that have bowed this year, including Integrity's Vertical Music, EMI Christian Music Group's Worship Together Label, and Here to Him, initiated by West Monroe, La.-based Howard Publishing.

“People have always been praising God,” says Integrity's Ron Kenoly, one of the genre's most successful artists. “It's just that the commercial marketplace has never paid much attention to people praising God. I think that when Integrity Music, Maranatha, Vineyard, and several other organizations began to serve the body of Christ with cassettes and CDs, the general marketplace realized there's some profit in that . . . I think it was in the mid-'80s when the commercialization of praise & worship really began. So it's not that it's been a resurgence, it's just that the media and music industry have become aware of the fact that people are praising God . . . They have been and always will be.”

As companies strive to provide churches and their attendees all over the world with music to enhance their worship experiences,

praise & worship music is, indeed, becoming big business.

“Our sales through the [Christian Booksellers Assn.] market are up,” says Roland Lundy, president of Word Entertainment, which distributes Maranatha and Integrity product. “Like anything else, that genre is driven by good products and great songs. If both of those two things come together, there's a resurgence. I sense that, and I think retail will tell you they've had a great year selling that type of product.”

“I know that CCLI [Christian Copyright Licensing International, a performing rights organization that monitors church music] income on those kind of copyrights is up, which tells you more churches are using them,” he adds. “You take all those factors and put them together, and I don't know if it's a resurgence or a continuing surge.”

“I think praise & worship is growing in sales,” says Vineyard Music Group GM Alex MacDougall, who says his company has grown more than 200% in the last two years. “And I think as our culture and people seek hope and seek a deeper relationship with Christ through the church, they discover praise & worship music, and they like it.”

‘PERSONALITY’ TREND

Though the majority of praise & worship product is still multi-voice projects led by a worship leader, there is a trend toward more personality-driven praise & worship, as demonstrated by popular new acts such as Darrell Evans, Kevin Prosch, Matt Redman, and British band Delirious, which began holding worship events at Arun Community Church in Littlehampton on the south coast of England.

“We started an event rather than starting a band. We got the event together and had 70 people come every month. Then it grew to 1,000, then to 1,300 people every month,” says lead singer Martin Smith of the services, which featured progressive worship music. “The songs were written for that event, not for [a] record, and we got into a place where we were invited all around

VINEYARD MUSIC

the country to do similar events. Then we went full-time professional, changed our name to Delirious, and now we're traveling across America.”

Delirious started its own label, Furious Records, in the U.K. and has inked a licensing deal with Sparrow to market and distribute its music in North America. The group, along with Evans, Prosch, and Redman, is attracting a younger demographic to praise & worship music, and it's being felt at the retail level.

“I think there's a growing interest from the youth-movement standpoint [because of] things coming out



by Matt Redman, Delirious, Darrell Evans, and some of the stuff on the Worship Together label,” says Bob Starnes, director of field operations and buying for the 75-store, Wheaton, Ill.-based Lemstone. “They skew younger than what most of us over-40 people would classify as praise & worship music. I think that's where the real resurgence is coming from. It's high-quality music with good artistry. It's almost a sub-genre of praise & worship in that it's a youth-oriented praise & worship.”

Many in the industry feel that being able to put faces to the music definitely helps make it easier to



market. However, that is a fairly recent phenomenon.

Kenoly, one of the first personali-

ties to emerge in the genre, admits that personality-driven praise & worship is a departure from tradition.

“When I began leading praise & worship, worship leaders were just kind of an anonymous bunch of people. The church leaders didn't really want to attach a personality to that particular role,” he says. “Most of the early recording companies doing praise & worship didn't want to put emphasis on a personality. They wanted to keep praise & worship music very generic. In fact, in 1984, I did several demos with one of Maranatha's producers, Kenneth Nash. When he submitted the songs we did to Maranatha, they liked the music, but they said my voice had too much personality, and so they didn't use it. I was kind of surprised at that.”

“I didn't understand exactly what that meant, but just the opposite happened five or six years later when Don Moen came to our church and asked if he could record the music we were doing,” he continues. “When he did record it, he was excited for me to lead the praise & worship, and out of that emerged my own personality. They didn't do a generic presentation. It was personality-driven, and since then it has caught on. I think I was one of the first people on a praise & worship project whose picture was actually on the artwork.”

TRADITION STILL STRONG

For some labels, the focus is still on worship-leader-driven, various-vocalists projects. Such is the case with Worship Together, which bowed in July with “Worship Together Live: King Of Love” and “Revival Generation: 12 Songs That Rocked A Nation,” both compilations of music previously released by Kingsway Music, a successful British praise & worship company based in Eastbourne. (EMI Christian Music Publishing has negotiated a sub-publishing deal to represent its songs in the



EVANS

Western Hemisphere.)

According to Steve Rice, senior VP of EMI Christian Music Publishing, Redman is moving from EMI's StarSong to Worship Together, but for the most part the label will be song- and event-driven, but not artist-driven.

“Worship leaders don't want the focus on them,” he says. “At Worship Together, we'll always try to keep the focus on the songs and worship events.”

MARKETING IS KEY

Since most product in the genre still is not personality-driven, praise & worship labels have to employ innovative marketing techniques to reach consumers.

Worship Together has a Web site (www.worshipitogether.com) that has amassed more than 12,000 registered users since its inception in February. The site offers church worship leaders a free song each week that they can download and learn for use in their own church worship services.

Interaction with local churches is key to selling product, because, after all, the product is targeted for their use.

“The great thing about praise & worship music is that you've got 300,000 churches playing your song every week,” says Scott Hughes, VP of marketing at EMI Christian Music Group. “So many people are singing the songs, and they are becoming a part of their lives.”

To reach those churches, praise & worship labels utilize the Internet, direct mail, and sponsor worship conferences. Maranatha and Vineyard actually originated from specific churches, and a key part of what they—and other praise & worship labels—offer consumers are worship conferences.

“We've held 27 training conferences this year,” says Tom Vegh, president/CEO of Maranatha, which releases at least 30 titles a year, including music for all the Promise Keepers events. (Promise Keepers is an organization of Christian men that sponsors huge rallies/worship events. Women of Faith, a popular women's conference, has its music supplied by Integrity.)



“What we do is create a demand and hunger to learn,” Vegh adds.

According to Danny McGuffey, senior VP/GM of the Integrity label group, CCLI tracks 98,000 churches. “The church is our radio station, and CCLI is our playlist,” he says.

In addition to the church acting as “the radio” for praise & worship music, Hughes says, “the conferences are our tours” because, in addition to the touring done by new praise &

(Continued on page 120)

Defining The Praise & Worship Genre

Just what exactly is praise & worship music, and how does it differ from other forms of Christian music?

“In our contemporary music scene, it is one of the most participative music forms we have,” says Gospel Music Assn. president Frank Breeden. “It's designed to engage people in music . . . It's a body of music whose lyrics are vertically oriented so it's unique by its context. It's as grass roots as anything we have.”

Traditionally, the music's focus has been—and continues to be—on worship-leader-driven, various-vocalists projects. “Stars,” per se, are not common, and even those who are now stepping into the role of “personality” are loath to

describe themselves as entertainers, preferring to maintain the traditional role of worship leader.

“It has started to involve those artists who feel called to take their music beyond their own congregation, people like Darrell Evans, Matt Redman, and Noel Richards, as well as worship leaders from the big worship companies like Don Moen and Ron Kenoly,” Breeden adds. “These folks are able to sustain large audiences on the road. It has now moved from a church-based setting.

“That's been happening more in the last five years. We all point back to the landmark rally at [London's] Wembley Stadium last year when 65,000 fans from all over England came together for a day of

praise & worship.”

The vertical nature of praise & worship music is key to defining the genre and explaining its success. Chris Thomason, VP of Integrity Creative Group, describes it as “God to man—man to God, a vertical relationship musically and spiritually.”

Evans, a flagship artist on Integrity's aptly named Vertical Music label, sums it up by saying that when he's in front of an audience, the invisible wall that usually separates the performer onstage and the audience dissolves.

“I'm not singing about God, I'm singing to God,” he says of the songs he writes and the concerts where his audiences join in on every word. **DEBORAH EVANS PRICE**

MUSICIANS AROUND THE GLOBE TACKLE POLITICS

(Continued from page 3)

highlighted at the first conference on censorship in music, which was held Nov. 19-22 in Copenhagen. Coincidentally, the London-based publication *Index on Censorship* devoted half of its November/December issue to music censorship past and present, as well as cover-mounting a CD featuring banned music.

A move toward local, single-issue politics in the '80s and '90s has coincided with a depoliticization of the Anglo-American mainstream. The emergence of a center-left consensus in party politics in major markets, the decline of organized labor, and the globalization of entertainment media are reasons cited for the marginalization of political acts. Others simply blame the vagaries of fashion and the poor aesthetics of music driven by ideology, as well as the poorer literacy of a generation weaned on TV rather than books.

Global events have also influenced the popularity of political music. The advent of democratic, capitalist, and often conservative governments in countries in the former communist bloc and Latin America took the sting out of protest movements in those countries, and the free market in Eastern Europe has often resulted in safe, mass-market pop music and the dominance of international repertoire.

South Africa's general optimism during its first democratically elected government has also seen the protest movement on the wane and fueled the popularity of *kwaiito*, with its emphasis on hedonism.

In some of the world's trouble spots, music continues to be a force for change and to reflect the violence of the times. Israeli artist Aviv Geffen received death threats from Jewish extremists at his concerts simply for preaching harmony and reconciliation. The very issue of music and culture remains politicized in the Middle East, where music and broadcasting form part of the clash of cultures between Palestinians and Israelis, and indeed in the conflict between religious extremists and liberals in Israel.

Even outside of the world's flash points, music acts as both a reflection of and a catalyst for social change. French rap, now part of the musical mainstream, reflects the increasing ghettoization and persecution of large numbers of families of North African origin. With its country's relatively new democracy, Spain's music scene has lost some of its underground edge. Yet the "radikal" scene of politicized rock is breaking through into the mainstream with such acts as Ska-P. Despite almost 50 years in opposition, Italy's left gained a virtual monopoly on culture, but the left is now far removed from socialist ideals. This is symbolized by many formerly stridently independent acts signing with majors and changing their names: Leading alternative rock band CCCP (USSR) is now CSI (the acronym for post-Soviet Russia), while Virgin-signed Mao & the Revolution are now simply Mao.

In the eyes of many, political music from Germany has become synonymous with right-wing extremism. Such a scene also exists in many other European countries, including Sweden, Belgium, the Netherlands, and the U.K., but, in Germany, police

action, combined with denunciation of the scene by almost all of Germany's musical elite, has marginalized the scene, which has its antidote in the form of German-Turkish rap, such as I\$lamic Force.

British socialist group Chumbawamba has reached a global audience, and its views are now well-known in the U.K., where it and other acts back such causes as that of the Liverpool dock workers, who were sacked for refusing to accept new working conditions.

For the moment, Southeast Asia's slumping economies and consequent social unrest do not appear to have found a focus in music. An indirect manner of expressing oneself in many Asian cultures, the lack of a protest tradition, and the specter of censorship—whether imposed by governments or by songwriters themselves—have all contributed to the lack of political content in mainstream music there. In Malaysia, legendary singer/songwriter M. Nasir found himself in conflict with Prime Minister Mohammed Mahatir, not for his music, but for an off-the-cuff comment. Otherwise, the country's music scene—like many in the region—reflects the public attitude toward dissent, or rather the startling lack of it.

Here, Global Music Pulse correspondents take the heartbeat of political music around the planet.

SOUTH AFRICA: Few acts concentrate on politics in a post-apartheid climate. Yet Cape Town-based hip-hopers **Prophets Of Da City** from the Ghetto Ruff label (distributed by PolyGram SA) have since 1988 been both political and social commentators. The group's most controversial track, "Understand Where I'm Coming From," appeared on the 1993 release "Age Of Truth." Banned by public broadcaster SABC, the track was a broadside against attempts by the then transitional government to overlook the deeds of the apartheid regime in the name of peace. Says the band's **Shaheen**, "South African hip-hop has always been very conscious. There's always a simile or a metaphor somewhere in the rap that comments on some aspect of political life. We believe less in making money than in being effective through this kind of commentary."

DIANE COETZER

CANADA: For three decades, singer/songwriter **Bruce Cockburn** has been Canada's towering voice on such issues as the banning of land mines, the saving of rain forests, and fighting political tyranny. Cockburn sees social activism as an integral part of



COCKBURN

his life and a source of his creativity. "What I do is put issues in front of people and let them decide what they want to do about them," he says. "The challenge for me is to express those issues in an artistic way."

He recently donated a \$10,000 (Canadian) award he received to a fund for student protesters who were pepper-sprayed by police during last year's Asia-Pacific Economic Conference in Vancouver. "That [free

speech] issue is important to Canada," says Cockburn. "It brings home to Canada the potential of Latin American-style government here."

LARRY LeBLANC

CHILE: It's ironic that former Chilean strongman **Augusto Pinochet** should find himself detained in London, accused of human-rights abuses, 17 years after deporting folkloric group **Illapu** without an official reason. "We were outside the country for 10 years, and no one ever gave an explanation," says **Roberto Márquez**, vocalist and main composer for the band, which houses topical themes inside poetic, lyrical imagery and Andean roots music. "It was an insult to one of the most fundamental of rights of being a human." And even though the group has returned to its native Chile, Illapu's recently released album "Morena Esperanza" (Dark-Skinned Hope) contains a track dedicated to **Salvador Allende**, who was deposed by Pinochet, and a song about the exploitation of ecologically sensitive land in southern Chile. Márquez says that Pinochet is getting what he deserves, adding, "I do not want him thrown in jail, but to make him go to trial."

PABLO MÁRQUEZ

ITALY: Singer/songwriter **Raf's** new album, "La Prova" (CGD-EastWest), includes a track, "Jamais" (Never), dedicated to revolutionary hero-turned-consumer item **Che Guevara**. Raf comments, "He was a sincere revolutionary leader [who was] incredibly swallowed up by the consumerist society that transformed him into an object to buy and exhibit. My song speaks of a hypothetical terrorist who, imprisoned for many years, has had time to reflect. I don't want to legitimize violent acts or forget those killed, but I think it is time to consider as victims those who held ideals and almost without realizing passed from activism to armed conflict." Raf claims that many imprisoned terrorists from Italy's violent "years of lead [bullets]" in the '70s were themselves victims of secret-service plots and infiltration.

MARK DEZZANI

SINGAPORE: Politicians here insist that political views can be expressed only on a party platform, but rock singer **X'Ho** has gone against the grain by being a social critic. His views on double standards in media reports are unusually scathing, witty, and humorous. In his last album, "punkmonkhunk" (1994), Ho spoke out against police harassment, as he is often targeted because of his appearance. Ho has just published a book containing his astute satires on Singapore society, titled "Skew Me, You Rebel Meh? (Or Are You Asking For It?)." As Ho says, "Singapore practices a kind of reverse xenophobia, where we are unkind to our own kind."

PHILIP CHEAH

CZECH REPUBLIC: During its national tour in October, Czech rock act **Prazsky vyber** (Prague Choice)



PAZSKY VYBER

revived its old song "Ja Rasisty Nemel Nikdy Rad" (I Have Never Liked A Racist) as a duet with local Gypsy singer **Vera Bila**. At a time when Czechs face criticism from the European Union for discrimination against the Gypsy population, the message reached its target audience of mainly non-Gypsies. Formed in 1979, Prazsky vyber was banned during the communist regime because its attitude was deemed nonsocialist. Nonetheless, it garnered a sizable underground following. After the fall of communism, lead singer **Michael Kocáb** served for a time in the Czechoslovak Parliament. Last year, Prazsky vyber was one of the biggest sellers for Bonton Music, now Sony Music/Bonton.

MICHELE LEGGE

PAKISTAN: This country's biggest crossover success after the late **Nusrat Fateh Ali Khan**, Sufi-rock group **Junoon** is facing intense opposition from the government. Junoon was criticized by Pakistani authorities after the band performed in India this summer just when both countries engaged in nuclear testing. Says the act's manager, **Sheryar Ahmed**, "The charges that have been leveled against us, that we have committed sedition and treason, are not only ludicrous, but actually downright insidious. . . . There are now efforts to try to ban us from performing in the country and in effect put Junoon out of commission by strangling us."

NYAY BHUSHAN



THE LEVELLERS

U.K.: For 10 years, the **Levellers** have consistently provided a diet of political rock in an otherwise barren musical landscape. Bassist **Jeremy Cunningham** chooses "England My Home" from their 1990 Musidisc album, "A Weapon Called The Word," as encapsulating the group's attitudes. "It's about being on the dole and wandering the streets. It expresses our love of the English countryside and way of life, yet being sold out by every government." The band helped coordinate resistance to the Criminal Justice Act, which effectively wiped out the way of life of nomadic "new travelers" and the free festival scene. The Levellers' current single, "One Way Of Life," shares its title with their greatest-hits package, released on China Records. In the light of their successful career, "We don't still need to be political," says Cunningham. "But when you have nothing, you're a lot more political."

DOMINIC PRIDE

SPAIN: This decade has seen a wave of cultish "radikal" bands, and occasionally one will break through and sell well. One example is Madrid's **Ska-P**, the members of which describe themselves as working-class radikals (subversively spelled with a "k"—which does not exist in Spanish), whose current album, "Eurosis" (BMG-RCA), has sold 150,000 units in Spain in 15 weeks, according to the label. The title says it all, explains



SKA-P

singer **Pulpul**: "All the crap that this currency [the euro, which begins its introduction in 11 European countries Jan. 1] is going to bring with it as a complement to the dollar, and that will continue killing those in the Third World." Ska-P's targets are many and include the normally untouchable **King Juan Carlos**, much loved by Spaniards partly because he is perceived to have thwarted a February 1981 attempted military coup. Says Pulpul, "We don't believe in the monarchy because it doesn't work. Kings and queens are all very well, but only in fairy tales."

HOWELL LLEWELLYN

JAPAN: Music and politics seldom mix



POE

here, in keeping with the Japanese propensity to avoid public dissension and debate. One musician who isn't afraid to make his political views known through his music, however, is Japanese-Korean singer/guitarist **Pak Poe**. Formerly with the superlative **Tokyo Bibimbap Club**, Poe now concentrates his energies on his own band, writing passionate songs on such subjects as the struggle against nuclear power and the fight by "comfort women"—Asian women forced into prostitution by the Japanese Imperial Army—for redress from an unwilling Japanese government. Poe addresses these and other concerns on his 1995 album, "Who Can Save The World?" released on independent label Off Note. It has sold 3,000 copies, according to the artist.

STEVE McCLURE

MEXICO: **Fher**, front man/songwriter for **Maná**, does not believe that artists are obliged to cut songs with sociopolitical content, but he notes that "you do have an obligation when you feel strongly about a topic. You cannot stay quiet." Ecological preservation is a subject featured in the title tracks of the band's million-selling albums "Donde Jugarán Los Niños?"

(Continued on next page)

PRaise & WORSHIP MUSIC IS EXTENDING ITS REACH

(Continued from page 118)

worship artists, the bulk of exposure to the concept-driven praise & worship music still comes from churches and conferences.

McGuffey says Integrity's main thrust is "harvesting songs coming out of contemporary churches in a variety of styles from messianic to liturgical to Generation X. Integrity captures the live experience and sends it back into the church."

Those live experiences aren't confined to the U.S. As a matter of fact, McGuffey anticipates that the January release of "Shout To The Lord 2000," recorded live in Sydney, will be a strong seller. Its predecessor, "Shout To The Lord" (both on

Integrity's Hosanna label), is approaching gold status.

RADIO SIGNS ON

All involved with the praise & worship genre anticipate its continued growth, not just because the tried-and-true church and conference methods continue to yield results, but also because radio and retail are becoming a more integral part of the equation.

There are now 1,300 radio stations playing praise & worship music either full or part time. According to Chris Hauser of Nashville's Hauser Promotions & Marketing, the Colorado Springs, Colo.-based the Word in Praise Network is boosting the

genre, as are key individual stations across the country, including WWDJ New York and WJTL Lancaster, Pa.

Even mainstream retailers are coming on board. Integrity's McGuffey says Jakes recently drew more than 700 people to a Wal-Mart in-store in Tucker, Ga.

Still, despite such mainstream in-roads and commercial outreach, the church continues to be the cornerstone for praise & worship music.

"What continues to drive the market side more than anything," McGuffey says, "is the fact that our songs are sung every week in churches around the world."

GLOBAL MUSICIANS TACKLE POLITICS

(Continued from preceding page)

(Where Will The Children Play?) and "Cuando Los Angeles Lloran" (When The Angels Cry). Both songs were



MANÁ

included on "Greenpeace Se Hace Escuchar" (Greenpeace Makes You Listen), a multi-artist compilation benefiting the organization. Maná allows the environmental group to set up information booths at the band's concerts. Maná has also founded an ecological organization, Selva Negra (Black Jungle). Lately, Fher has been turning his sights on human-rights issues in Mexico.

JOHN LANNERT

cheewit (songs for life), dates back to the 1980 formation of the socially conscious rock band he led, **Carabao**. The group released 14 albums featuring songs about the lives of ordinary folks and social problems. When the act split up in 1990, Ad embarked on a highly successful solo career, signing to Warner Music—the first songs-for-lifer to sign with a major. Currently, Ad's distinctive, high-pitched voice and sarcastic lyrics can be heard berating the International Monetary Fund rescue package for Thailand's economic crisis on this year's "American & Antapahn" (Warner Thailand)—*antapahn* means "troublemakers" or "bullies."



AD CARABAO

JOHN CLEWLEY

TURKEY: Zülfü Livaneli has been beating the drum of political/social-conscience music in Turkey for more than 20 years, in a life wrenched by prison, escape, and political asylum. Now a UNESCO goodwill ambassador and in 1994 a left-of-center candidate for the mayor of Istanbul, Livaneli still attracts crowds. "My music was a symbol of resistance to [the] military dictatorship [of the '80s]," he says. It is now a focus of resistance to the intolerance of Islamic fundamentalism. In May 1997, his concert drew 500,000 in opposition to the then Islamist government. Once overtly ideological, he now shuns the one-dimensional aspect of being seen as a political activist. He rejects the vacuity of current Turkish music, which informs the generation whose lives have been wrenched by mass migration to shantytowns. It is a music that Livaneli calls "nihilistic." "I don't see any positive developments in Turkish music," he adds.

ADRIAN HIGGS

SWEDEN: Fifteen years after splitting up, Swedish punk band **Ebba Grön** is still making an impact with the nation's youth. MNW Records Group recently released a four-CD boxed set featuring the complete material from the group's three studio albums, plus B-sides, live cuts, alternate takes, and previously unreleased tracks. The act's early songs tackled subjects like police brutality, refusal to serve in the military, multinational profit-driven companies, the threat of nuclear disaster, and irresponsible politicians. MNW Records Group CEO **Jonas Sjöström** says the label had a few qualms about releasing an Ebba Grön box, fearing that "it would be considered blatantly commercial by the band's fans."

ANDERS LUNDQUIST



THE EX

THE NETHERLANDS: Punk, noise, and jazz veteran group **the Ex** cut its teeth on the '80s squatting scene, and now it is the last of the Mohicans in an ever-growing material world. "Everybody thinks about politics, but they don't sing about it. Whereas other people sing about their miserable relationships, we like to keep that to ourselves," says guitarist **Terrie**. However, political lyrics aren't that obvious on the band's new, **Steve Albini**-produced album, "Starters Alternators" (on Ex/Konkurrent in Europe, Touch and Go in the U.S.). "If you get beaten up by the police, your lyrics automatically get more black-and-white. Those days are over now. Nowadays we leave more space for personal interpretations," Terrie continues. Instead of talking about poor Africans without ever meeting one, like he used to do, Terrie is now seriously involved in a project recording Eritrean children's songs. "To me, that's more 'punk' than anything else."

ROBERT TILLI

DENMARK: A younger generation of fans is turning to **the Savage Rose** for its lush music and lyrical imagery, though its music has been political for 30 years. The band's 19th album, "Tameless," is "dedicated to the working poor, the homeless and suffering, the children shining in the deep of the City of Angels and elsewhere on this Planet of Paradise," according to its liner notes. The set features musicians from L.A., where the



ANNISETTE

group's members now live. Vocalist **Anisette** says, "We don't want to be separated from our audience like many artists do." The Savage Rose found notoriety in the early '70s with the score of the world's first nude ballet, "The Triumph Of Death," premiered at the Royal Danish Theatre and later was performed on international stages. After a 17-album stint with Polydor, the group is now with Danish indie Mega. Its first album for that label, "Black Angel," hit double-platinum (100,000 units) and won a Dansk Grammy.

CHARLES FERRO

IBM, NARAS Partner On Grammy Cybercast

BY DOUG REECE

LOS ANGELES—The National Academy of Recording Arts and Sciences (NARAS) has partnered with IBM in an effort to build on the depth and reach of its cybercast for the 41st annual Grammy Awards.

Although IBM is no stranger to entertainment on the World Wide Web, this marks Big Blue's first move into music Webcasting (**BillboardBulletin**, Nov. 18).

According to Jeff Ramminger, IBM segment executive for telecommunications and media, the company hopes the high-profile event will provide exposure for its business services and technologies.

While this is not the first time NARAS has incorporated an online counterpart to the Grammy Awards at its www.grammy.com Web site, this year NARAS hopes to enhance the experience with extended programming and technology that will allow more users to simultaneously view events.

"As we have grown the Webcast, our expectations with not only the quality but the quantitative reach of the program have become very important," says NARAS president/CEO Michael Greene. "I think this year we're going to technologically shake hands with the world."

In previous years, NARAS limited promotions of the Webcast and did not have the capacity to accommodate the more than 70 million page views expected this year. This year's Webcast will be promoted online by IBM and NARAS.

In addition to a simulcast of the Feb. 24 awards program, which

will be televised in 195 countries, NARAS and sponsor IBM will host coverage of events leading up to the event, including the Jan. 5 announcement of nominees.

Events closer to the broadcast that will get play on the Web site include the MusiCares Person of the Year dinner honoring Stevie Wonder, nominee parties, and other concerts leading up to the awards show. Rehearsal performances, behind-the-scenes footage, and artist interviews will also be featured on the site.

Other bells and whistles include user polls, trivia games, celebrity chats, videoclips of past Grammy moments, and a Grammy history overview.

Although the partner has not yet been announced, a planned retail component will allow users to purchase music through the site.

Ramminger says the online Grammy coverage will go beyond the top 18 awards featured on the television program to give more exposure to awards in genres such as world and classical music.

"The Internet is going to allow people to self-produce," says Ramminger. "The television coverage is wonderful, but it's limited to the top awards. This is really an opportunity to provide a broader view of what the Grammy experience is, including events in the host city."

Greene says the event is also a reflection of the growing importance of the Internet as a music medium.

"We can't be Luddites," says Greene. "We have to view this access to the world as an incredibly important and exciting phenomenon."

GRAMMY ACTIVITIES TO COVER A MONTH

(Continued from page 10)

Fest information as an L.A. Grammy Fest registered event. To be included, the event has to happen in February in the Greater Los Angeles area and will be put on by an organization, as opposed to a musician playing a club gig.

Among the events earning that designation is a night of chorale music Feb. 5 at the Pacific Unitarian Church in Rancho Palos Verdes, as well as a Feb. 25 performance by the L.A. Baroque Orchestra at the Skirball Cultural Center.

NARAS also held a meeting at its Santa Monica offices with a number of local cultural institutions, including the various arts councils in Los Angeles, the American Film Institute, symphonies, theater groups, and dance companies.

These organizations were encouraged to spread the word about grants being issued by NARAS for their February events. In their application proposals, the companies could suggest a grant for an existing program or solicit NARAS funding for a new event.

According to Greene, the average grant award was \$5,000. Among the

funded cultural programs are a world music concert Feb. 20 at the Autry Museum of Western Heritage and an exhibit featuring Ella Fitzgerald memorabilia and a lecture at the California African American Museum, also on Feb. 20.

"We are going to most of these events with video crews and documenting them as a reminder of the great cultural organizations that do live and work in L.A.," says Greene. "Part of that footage will be available on our Grammy Webcast. People who tune in to see rehearsals will be able to see what happened at the classical luncheon, for example." (For more about Grammy-related online activity, see story, this page.)

Greene vows to continue the program regardless of where the Grammys are held. "We talked about this the year before last in New York, and it's really going to be a matter of us setting up a structure if we're back in New York and sending someone in for five months to plan it," he says. "I believe this will be very successful, and we'll do it wherever we go."

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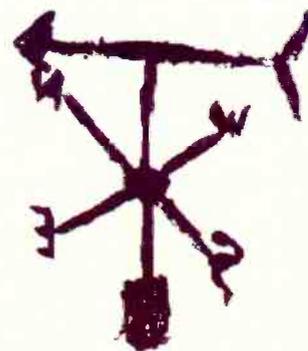
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VIDEO STORES AWASH IN FLOOD OF RENTAL COPIES

(Continued from page 3)

every new release, supplier copy-depth programs allow retailers to buy 100%-200% more of a rental title at a reduced cost if certain initial sales goals are met. Overall, these programs can bring the wholesale cost of a rental tape down from \$60-\$70 to \$30-\$50.

Generally, retail goals were already boosted by at least 20% over similar titles to make up for the reduced price on the extra units. In some cases, suppliers have offered free goods if these inflated goals are met.

Dealers large and small jumped at the chance to offer their customers guaranteed rentals without paying full price for additional units.

But retailers are now paying the price in a different way, as these additional units begin to move to used-tape bins or stores try to sell them to used-tape brokers.

"This has been happening for

months, and we've been fighting it by limiting how much we take," says Distribution Video & Audio president Brad Kugler.

Based in Clearwater, Fla., the used-tape broker has seen the wholesale price of tapes drop from \$30-\$35 to \$28-\$32 since copy-depth programs have been introduced.

This, along with other factors, has pushed Kugler to concentrate on the military and library markets, as well as other ancillary fields to resell used videos, instead of relying on retail.

The price of used tapes at retail has also sunk to an all-time low.

In the past, retailers have been able to fetch \$15-\$18 for a used tape, once it had finished its rental cycle (which has also been shortened from six to eight weeks to two to three weeks because of the program). But since copy-depth programs have become prevalent, some dealers report that the average

selling price has been reduced to \$7 and can go as low as \$3 per tape.

"It's pretty obvious that when there's more product out there, the price is going to be less," says West Coast Entertainment VP Steven Apple. "We have to carefully manage inventory, but we're lucky to have a lot of stores [in which] to sell these extra tapes." Based in Philadelphia, West Coast operates 531 stores nationwide.

Other large chains, such as Hollywood Video, are also able to shift product to various locations. Hollywood, for instance, sells most of its used-tape stock to its online subsidiary Reel.com, which sells the discounted tapes on its World Wide Web site.

In addition to getting a lower price for these titles, many dealers say copy-depth programs have cut into the volume of used-tape sales.

Since there are more copies available to rent, consumers who once

bought low-priced used tapes have more than likely been able to rent it—thus cutting out a potential sale.

"The side effect of these programs has been minimal," says TLA Video rental buyer Dave Bleiler, "but we do have quite a few used copies of 'Wag The Dog' [a copy-depth title] that haven't been moving as well as we thought they would." TLA Video is a six-store chain based in Philadelphia.

Dealers say the problem is magnified when copy-depth titles are repriced for sell-through.

"We'll eventually get rid of these excess used tapes, but these programs are cutting the legs off of the secondary market," says Big Picture Video owner David Stevenson. "They're hurting that market."

Stevenson, who operates five stores in Liverpool, N.Y., now questions whether copy-depth programs were needed in the first place.

"I think the industry has gone overboard and overestimated the degree to which customers were dissatisfied when a store was out of a [rental] title," says Stevenson. "Companies like Rentrak see a boost in their business, but it's not raising my profits."

Revenue-sharing programs, such as those offered by Rentrak Corp., also enable dealers to stock up on a title at a reduced cost. The tradeoff, though, is that dealers must share

revenue and they must wait at least 90 days before selling used copies, a much longer period than required under supplier copy-depth programs.

Others agree that copy-depth and revenue-sharing programs have created more problems than they have solved. The manpower and paperwork needed to administer the programs properly have also cut into profit margins.

Some studios appear to have heard these concerns and are now beginning to take back product under new copy-depth guidelines.

Warner Home Video and its distributed lines New Line Home Video and HBO Video are offering dealers a chance to return excess product.

Under the deal, retailers that reached a predetermined goal can get 100%-200% more units at a reduced cost. However, instead of being stuck with them after their rental cycle is complete, they can return the extra stock with no penalty.

But in spite of the problems, some dealers say copy-depth and revenue-sharing programs are good for business.

"These programs are good because they bring down the price of videos," says Los Angeles-based Marbles Entertainment VP Matt Feinstein. "We're selling our used tapes, and other retailers can sell them, too, if they're well-trained."

BLACK PROMOTERS' SUIT UNDERSCORES DISCONTENT

(Continued from page 3)

are a repulsive vestige of another era... On some occasions, certain defendants have even ridiculed plaintiffs' demands, laughing in the plaintiffs' faces at the very suggestion of contracting with black promoters to promote concerts to be performed by white and major black artists."

Attorney Christine Lapera says, "Our clients—the five corporations and their owners—have suffered for a number of years blatant discrimination in the industry that they work in. Essentially what you have is an industry that treats promoters differently on the basis of race and an industry where white-controlled businesses profit and exclude black promoters from the ability to fairly compete in the industry to earn similar profits."

Attorney Martin Gold, who also represents the African-American promoters, says no specific incident precipitated the suit.

"There is a long history of trying to get this remedied by means other than litigation," he says. "There is a totally discriminatory conspiracy to not do business with black promoters, except for certain minor acts."

However, the suit does mention a number of cases in which the plaintiffs feel they have been wronged.

According to the filing, the plaintiffs "nurtured a black music group known as the Commodores." However, when lead singer Lionel Richie went solo, the Howard Rose Agency offered the tour only to white promoters. Rose declined to comment on the case.

The suit also alleges that both the William Morris Agency and Creative Artists Agency (CAA) lied to the plaintiffs about dates for artists, charged plaintiffs more for shows than their white counterparts, and verbally promised shows to the plaintiffs and then gave them to white promoters.

William Morris representatives declined comment.

Music attorney Robert Donnelly, who is also working on the case, says he found the black promoters to have a legitimate claim.

"Over the past five years, major

black promoters have promoted zero percent of white pop acts," says Donnelly. "With major black acts, it's about 15%-20%, tops. Clearly the black promoters are being excluded."

Gold says the \$700 million figure was arrived at by taking "an estimate of the fair and reasonable percentage of the total industry which in the absence of discrimination would have gone to our clients."

This list of defendants is a veritable who's who of agencies and promoters, including the William Morris Agency, CAA, Monterey Peninsula Artists, Premier Talent, QBQ, and many others. Promoters listed include virtually every major buyer in the country, including all of the SFX Entertainment acquisitions.

Metropolitan Entertainment of New York/New Jersey and Bermuda-based TNA International are among the few North American promoters excluded from the list.

"I don't know much about this, but I do know we weren't served," says Metropolitan president John Scher. "We do have a history of good, strong relationships with the black music community. We've worked for many years to have a fair and equitable relationship."

Additionally, neither International Creative Management nor Famous Artists Agency are named.

The five promoter plaintiffs, members of the Black Promoters Assn. of America (BPA), are Rowe Entertainment of Atlanta (Leonard Rowe); BAB Productions of Charlotte, N.C. (Bernard Bailey); Sun Song Productions Inc. of New York (Jesse Berman); Summit Management of Memphis (Fred Jones); and Lee King Productions of Jackson, Miss.

The list of plaintiffs is almost as notable for whom it doesn't include. Boston-based Al Haymon, producer of the Bud Superfest series, is considered one of the most successful black promoters in the country. His name is not on the lawsuit. Neither are fellow BPA members Al Wash, Arthur Johnson, Larry Bailey, and Dan Williams.

"We don't want to discuss who is not part of this lawsuit," Gold says.

Calls to Haymon's offices were not returned by press time. The other promoters not named in the suit could not be reached by press time.

Rowe says that racism in the concert industry is obvious.

"Black promoters are not offered to work with white acts, but a white promoter can choose any act, black or white, depending on availability," he says. "All a white promoter has to do is get on the phone and call CAA or William Morris. A black promoter never has a chance to do a Celine Dion, a Kiss, or an Elton John."

Do they try to get these acts? "All the time," says Rowe. "I've been a promoter for 23 years, and not only are these acts not available to us, they are never solicited to us."

An agent who wished not to be identified says he has never, to his knowledge, been contacted by any of the plaintiffs about promoting an act.

King says he has attended music industry conventions and raised the issue.

"I asked why we are not privy to white artists as they are privy to black artists, and the buck was passed," he says. "I was just told that I had never promoted white acts before and that it was a different experience."

King says he has tried to work with white acts in the past.

"Never, ever in my 27-year career have I been able to do a white act," he says. "More than that, when an artist goes out on the road, it is the job of the agent to call all available buyers in the marketplace. I've never received a call, and I have taken the initiative to call and say when [the act] is coming through I want to be able to bid on them. Never in my life have I been called by an agent."

The suit was news to most of the defendants contacted by Billboard. Many felt it was too early to comment for the record.

"I'm in shock," says Jack Boyle, who heads up the Cellar Door Companies, all of which are named in the suit.

Larry Magid of Electric Factory Concerts in Philadelphia co-produced the Sweet Sounds of Soul tour early-

(Continued on page 128)

WARNER MUSIC U.K.

(Continued from page 8)

share of the U.K. album market between 1990-97 and that approached the 15% mark earlier this year thanks to top-selling titles by the Corrs, Madonna, Catatonia, and Simply Red, among others. However, Warner executives are known to prize profitability over market share, and on that score, the U.K. operations are said to have reached an all-time income high this year on revenue exceeding \$300 million.

When Dickins joined the company, he was, at the age of 33, the youngest managing director of a U.K. major label. Phillips is 37 and is described by Warner Music International chairman/CEO Ramon Lopez as being in the forefront of "a wave of talented young executives" within the British music business.

Phillips' most successful U.K. project at Universal has been Ocean Colour Scene, the Birmingham band whose debut MCA album, "Moseley Shoals," sold a million copies. "Nick had a great knack of putting energy into something constructive, rather than into the ego thing," says Ocean Colour Scene manager Chris Craddock. Of Phillips' departure from Universal, Craddock says he is disappointed. "It's Warner's gain."

Among the new Warner chairman's first tasks will be recruiting a managing director for EastWest Records (whose last chief, Max Hole, departed for a senior marketing post at Universal Music International earlier this year) and getting familiar with the Entertainment Network, the new U.K. joint distribution venture between Warner and Sony, which gets under way in 1999.

Reporting to Phillips will be WEA managing director Moira Bellas, EastWest GM Ian Grenfell, and

Warner Music Ireland managing director Dennis Woods. Phillips himself is accountable to Warner Music Europe president Manfred Zumkeller. Another Warner Music company in the U.K., Coalition Recordings, reports directly to Zumkeller.

There are said to be contractual differences between Universal and Phillips surrounding his exit. However, David Glick of the London law firm Eatons, representing Phillips, says Universal "has not prevented him leaving" and does not anticipate any settlement obstacles.

Warner Music International is thought to have considered a number of executives to lead its U.K. operations, including EMI's Tony Wadsworth, Epic's Rob Stringer, and Virgin's Paul Conroy, as well as Phillips. "We're pleased for Nick," says HMV Europe managing director Brian McLaughlin. "He's a good record man and has an excellent appreciation of the role of the retailer in the overall mix."

Phillips becomes the third new chief executive of a major U.K. record company to be appointed within the past 12 months. Dickins has been the longest-serving head of a British label operation; after Jan. 1, that distinction will fall to Sony Music U.K. chairman/CEO Paul Burger, who has held his post for almost six years.

Phillips was not available for comment at press time, nor was Dickins. The latter has not revealed his future plans, although he is reported to have discussed a consultancy with senior Warner Music Group officials in Los Angeles. He is currently chairman of the British Phonographic Industry and is expected to complete that term through next summer.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 756 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'IRIS' by 98 Degrees and 'I'm Your Angel' by Kelly Rowland.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'I'm Your Angel' by Kelly Rowland and 'Someone You Used to Know' by Collin Raye.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the chart for 20 or more weeks.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the chart for 20 or more weeks.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'I'm Your Angel' by Kelly Rowland and 'Lately' by Divine.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like '(Do You) Wanna Ride' by Reel Big Fish and 'Believe' by Cher.

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

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



DECEMBER 5, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut ◀						
1	NEW		1	GARTH BROOKS CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
2	NEW		1	METHOD MAN DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	2
3	NEW		1	JEWEL ATLANTIC 82950/AG (10.98/16.98)	SPIRIT	3
4	NEW		1	MARIAH CAREY COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
5		3	4	CELINE DION 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	3
6	NEW		1	THE OFFSPRING COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	6
7	NEW		1	ICE CUBE PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. I (THE WAR DISC)	7
8		1	3	ALANIS MORISSETTE MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
9		6	35	'N SYNC RCA 67613 (10.98/16.98)	'N SYNC	2
10		4	8	JAY-Z RCA A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
11		2	2	R. KELLY JIVE 61625* (19.98/24.98)	R.	2
12		7	2	'N SYNC RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS	7
13	NEW		1	WHITNEY HOUSTON ARISTA 19037 (11.98/17.98)	MY LOVE IS YOUR LOVE	13
14		8	9	SHANIA TWAIN MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
15		10	11	BACKSTREET BOYS JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
▶ GREATEST GAINER ◀						
16		105	133	SOUNDTRACK 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	16
17		14	14	BRANDY ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
18		13	12	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98)	WIDE OPEN SPACES	10
19		15	15	BARENAKED LADIES REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
20		9	8	DRU HILL UNIVERSITY 524542/ISLAND (10.98 EQ/17.98)	ENTER THE DRU	2
21		5	2	U2 ISLAND 524612 (24.98 EQ CD)	THE BEST OF 1980-1990/THE B-SIDES	2
22	NEW		1	SEAL WARNER BROS. 46828 (10.98/17.98)	HUMAN BEING	22
23		12	10	LAURYN HILL RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
24		36	37	SOUNDTRACK COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON -- THE ALBUM	1
25		19	20	GOO GOO DOLLS WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
26	NEW		1	GETO BOYS RAP-A-LOT 46780/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	26
27		23	21	SOUNDTRACK CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
28		32	35	WILL SMITH COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
29		26	29	SOUNDTRACK WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
30		17	18	OUTKAST LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
31		29	23	VARIOUS ARTISTS POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	21
32		18	22	DMX RUFF RYDERS/DEF JAM 55822*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
33		22	17	SHERYL CROW A&M 540959 (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
34		44	87	SOUNDTRACK INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	34
35		11	5	SOUNDTRACK DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	5
▶ PACESETTER ◀						
36		80	86	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL	36
37		21	19	SOUNDTRACK DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
38		28	25	ROB ZOMBIE GEFEN 25212* (10.98/16.98)	HELLBILLY DELUXE	5
39		24	2	GEORGE MICHAEL EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
40		30	26	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
41		42	41	FAITH HILL WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
42		34	28	PHIL COLLINS FACE VALUE/ATLANTIC 83139/AG (10.98/16.98)	...HITS	18
43		37	31	BEASTIE BOYS GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
44		31	27	KORN IMMORTAL 69001*/EPIC (11.98 EQ/16.98)	FOLLOW THE LEADER	1
45		57	2	U2 ISLAND 524613 (11.98 EQ/17.98)	THE BEST OF 1980-1990	45
46		47	46	CREED WIND-UP 13049 (10.98/16.98)	MY OWN PRISON	22
47		38	30	THE BRIAN SETZER ORCHESTRA INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
48		45	42	MATCHBOX 20 LAVA/ATLANTIC 92721*/AG (10.98/17.98)	YOURSELF OR SOMEONE LIKE YOU	5
49		46	54	EVERLAST TOMMY BOY 1236 (11.98/16.98)	WHITEY FORD SINGS THE BLUES	46
50		20	2	112 BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
51		41	33	SOUNDTRACK BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
52		48	40	ALL SAINTS LONDON 828997/ISLAND (10.98 EQ/16.98)	ALL SAINTS	40

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
53	58	—	2	VARIOUS ARTISTS POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	53
54	43	32	3	HANSON MERCURY 538240 (11.98 EQ/17.98)	LIVE FROM ALBERTANE	32
55	25	13	3	BECK BONG LOAD/DGC 25309/GEFFEN (10.98/16.98)	MUTATIONS	13
56	61	45	4	NEIL DIAMOND COLUMBIA 69540 (15.98 EQ/24.98)	THE MOVIE ALBUM: AS TIME GOES BY	31
57	16	7	3	MIA X NO LIMIT 53502*/PRIORITY (10.98/16.98)	MAMA DRAMA	7
58	56	56	85	THIRD EYE BLIND ELEKTRA 62012*/EEG (10.98/16.98)	THIRD EYE BLIND	25
59	55	50	13	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	20
60	66	68	53	CELINE DION 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
61	50	47	38	MADONNA MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
62	40	24	4	FAITH EVANS BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
63	33	16	4	R.E.M. WARNER BROS. 47112* (10.98/16.98)	UP	3
64	68	57	5	VARIOUS ARTISTS SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	57
65	49	52	16	EAGLE-EYE CHERRY WORK 69434/EPIC (10.98 EQ/16.98)	DESIRELESS	45
66	62	64	24	EVE 6 RCA 67617 (10.98/16.98)	EVE 6	33
67	84	73	13	ALABAMA RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
68	51	49	7	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY EPIC 69600 (11.98 EQ/17.98)	VH1 DIVAS LIVE	21
69	54	59	10	SHAWN MULLINS SMG 69637/COLUMBIA (10.98 EQ/16.98)	SOUL'S CORE	54
70	73	74	28	LENNY KRAVITZ VIRGIN 45605 (10.98/16.98)		5
71	53	48	11	HOLE DGC 25164/GEFFEN (10.98/16.98)	CELEBRITY SKIN	9
72	85	76	12	ALAN JACKSON ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
73	79	75	4	SOUNDTRACK GEFEN 25220 (10.98/17.98)	SABRINA THE TEENAGE WITCH	73
74	63	63	51	ANDREA BOCELLI PHILIPS 539207 (10.98 EQ/17.98)	ROMANZA	37
75	81	81	71	SARAH MCLACHLAN ARISTA 18970 (10.98/16.98)	SURFACING	2
76	77	82	19	MONICA ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
77	52	43	10	MARILYN MANSON NOTHING 90273*/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
78	60	58	7	CAKE CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
79	65	61	5	JONNY LANG A&M 540984 (10.98 EQ/16.98)	WANDER THIS WORLD	28
80	76	72	59	EVERCLEAR CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
81	93	93	55	SPICE GIRLS VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
82	108	126	4	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA MCA NASHVILLE 70038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	82
83	92	89	4	98 DEGREES MOTOWN 530956 (10.98 EQ/16.98)	98 DEGREES AND RISING	83
84	101	96	94	SPICE GIRLS VIRGIN 42174* (10.98/16.98)	SPICE	1
85	74	69	4	VARIOUS ARTISTS ARISTA 19026 (10.98/16.98)	ULTIMATE DANCE PARTY 1999	69
86	67	39	3	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
87	64	44	14	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	44
88	69	62	31	MYA UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
89	72	79	8	DEBORAH COX ARISTA 19022 (10.98/16.98)	ONE WISH	72
90	82	84	5	TOBY KEITH MERCURY (NASHVILLE) 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	61
91	94	92	84	SAVAGE GARDEN COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
92	96	88	13	SOUNDTRACK SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC	2
93	102	98	50	SOUNDTRACK SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
94	NEW		1	SOUNDTRACK DREAMWORKS 50041/GEFFEN (11.98/17.98)	THE PRINCE OF EGYPT	94
95	104	95	30	DAVE MATTHEWS BAND RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
96	83	60	9	KEITH SWEAT ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	6
97	35	—	2	RUSH ANTHEM/ATLANTIC 83122/AG (24.98 CD)	DIFFERENT STAGES	35
98	27	—	2	BRUCE SPRINGSTEEN COLUMBIA 69475 (54.98 EQ/69.98)	TRACKS	27
99	97	90	59	JANET VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
100	39	—	2	PETE ROCK LOUD 67616*/RCA (10.98/16.98)	SOUL SURVIVOR	39
101	71	53	7	BIZZY BONE MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	3
102	90	70	5	BLACK SABBATH EPIC 69115 (15.98 EQ/24.98)	REUNION	11
103	91	71	5	AEROSMITH GEFEN 25221 (16.98/21.98)	A LITTLE SOUTH OF SANITY	12
104	143	156	29	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL (44.98 CD)	THE LIMITED SERIES	1
105	100	85	10	HOOTIE & THE BLOWFISH ATLANTIC 83136*/AG (10.98/16.98)	MUSICAL CHAIRS	4
106	89	109	3	BEE GEES POLYDOR 559220/A&M (10.98 EQ/17.98)	ONE NIGHT ONLY	89

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
107	NEW		1	SUBLIME GASOLINE ALLEY 11889/MCA (12.98 CD)	ACOUSTIC: BRADLEY NOWELL & FRIENDS	107
108	107	91	5	DEANA CARTER ● CAPITOL (NASHVILLE) 21142/CAPITOL (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	57
109	78	67	15	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	15
110	111	135	36	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) [RS]	THREE DOLLAR BILL, Y'ALL	100
111	110	102	25	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
112	113	106	77	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	2
113	139	—	2	CHER WARNER BROS. 47121 (10.98/16.98)	BELIEVE	113
114	70	36	3	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	36
115	87	55	4	MOTLEY CRUE MOTLEY 78002/BEYOND (10.98/17.98)	GREATEST HITS	20
116	120	130	4	MICHAEL W. SMITH REUNION 10015/JIVE (10.98/16.98)	CHRISTMASTIME	116
117	86	66	7	CYPRESS HILL ● RUFFHOUSE 69037*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
118	88	34	3	THE ROLLING STONES VIRGIN 46740 (12.98/17.98)	NO SECURITY	34
119	59	—	2	GHETTO COMMISSION NO LIMIT 50011*/PRIORITY (10.98/16.98)	WISE GUYS	59
120	98	101	7	JOHN MELLENCAMP ● COLUMBIA 69602* (11.98 EQ/17.98)	JOHN MELLENCAMP	41
121	NEW		1	SOUNDTRACK DREAMWORKS 50050/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL	121
122	114	107	62	USHER ▲ ⁴ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
123	112	110	7	MACK 10 HOO BANGIN' 53512*/PRIORITY (10.98/16.98)	THE RECIPE	15
124	99	83	16	SNOOP DOGG ▲ ² NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
125	141	152	36	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
126	168	—	2	MARTINA MCBRIDE RCA (NASHVILLE) 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	126
127	109	—	2	SOUNDTRACK HOLLYWOOD 162157 (10.98 EQ/17.98)	THE WATERBOY	109
128	116	114	13	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	114
129	178	—	2	CHICAGO CHICAGO 3036 (10.98/16.98)	CHICAGO 25	129
130	118	113	21	MARK WILLS ● MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) [RS]	WISH YOU WERE HERE	74
131	124	118	42	SOUNDTRACK ▲ ² MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
132	130	125	52	GARTH BROOKS ▲ ⁶ CAPITOL (NASHVILLE) 56599/CAPITOL (10.98/16.98)	SEVENS	1
133	126	111	9	DC TALK FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
134	95	78	6	SOUNDTRACK WARNER SUNSET/REPRISE 47140/WARNER BROS. (10.98/17.98)	PRACTICAL MAGIC	36
135	NEW		1	KID CAPRI TRACK MASTERS 66781*/COLUMBIA (10.98 EQ/16.98)	SOUNDTRACK TO THE STREETS	135
136	NEW		1	VARIOUS ARTISTS ARISTA 19019 (10.98/16.98)	ULTIMATE CHRISTMAS	136
137	134	124	25	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
138	103	80	8	A TRIBE CALLED QUEST ● JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
139	NEW		1	SOUNDTRACK DREAMWORKS (NASHVILLE) 50045/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	139
140	133	—	2	BARRY MANILOW ARISTA 19033 (10.98/17.98)	MANILOW SINGS SINATRA	133
141	75	38	3	CRUCIAL CONFLICT PALLAS 53163/UNIVERSAL (10.98/16.98)	GOOD SIDE BAD SIDE	38
142	153	166	15	FIVE ARISTA 19003 (10.98/16.98) [RS]	FIVE	112
143	123	108	24	RAMMSTEIN ● MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) [RS]	SEHNSUCHT	45
144	121	103	26	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
145	119	94	9	KISS ● MERCURY 558992 (11.98 EQ/19.98)	PSYCHO-CIRCUS	3
146	127	117	41	CHERRY POPPIN' DADDIES ▲ MOJO 53081/UNIVERSAL (10.98/16.98) [RS]	ZOOT SUIT RIOT	17
147	122	—	2	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98) [RS]	THEY NEVER SAW ME COMING	122
148	138	128	18	SOUNDTRACK ● MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
149	159	176	11	VARIOUS ARTISTS BEAST 5653/SIMITAR (10.98/16.98)	NEXT GENERATION SWING	105
150	167	175	16	POINT OF GRACE WORD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
151	131	112	10	BETTE MIDLER WARNER BROS. 47078 (10.98/17.98)	BATHHOUSE BETTY	32
152	128	129	28	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
153	149	148	31	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2

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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
154	148	140	15	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
155	146	139	37	NATALIE IMBRUGLIA ▲ ² RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
156	158	163	29	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
157	136	123	34	EDWIN MCCAIN ● LAVA/ATLANTIC 82995/AG (10.98/15.98) [RS]	MISGUIDED ROSES	73
158	173	177	53	METALLICA ▲ ³ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
159	140	119	6	VARIOUS ARTISTS BAD BOY 73022*/ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	51
160	193	178	32	ANDREA BOCELLI ● PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
161	NEW		1	MXPX TOOTH & NAIL 71122 (7.98/11.98)	LET IT HAPPEN	161
162	NEW		1	VARIOUS ARTISTS THE LYONS GROUP 9456/LYRICK STUDIOS (5.98/8.98)	A VERY VEGGIE CHRISTMAS	162
163	106	65	4	PHISH ELEKTRA 62297*/EEG (10.98/16.98)	THE STORY OF THE GHOST	8
164	NEW		1	SQUIRREL NUT ZIPPERS MAMMOTH 980192 (10.98 EQ/16.98)	CHRISTMAS CARAVAN	164
165	199	—	2	NEW RADICALS MCA 11858 (8.98/12.98) [RS]	MAYBE YOU'VE BEEN BRAINWASHED TOO.	165
166	NEW		1	VARIOUS ARTISTS VIRGIN 46796 (12.98/17.98)	PURE MOODS II	166
167	170	170	24	VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
168	132	116	18	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
169	135	121	7	DEPECHE MODE MUTE/REPRISE 47110/WARNER BROS. (17.98/24.98)	THE SINGLES 86>98	38
170	125	105	18	JERMAINE DUPRI ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	3
171	183	160	19	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	33
172	171	167	6	BILL ENGVALL WARNER BROS. (NASHVILLE) 47090 (10.98/16.98)	DORKFISH	119
173	150	138	49	NEXT ▲ ARISTA 18973 (10.98/15.98) [RS]	RATED NEXT	37
174	169	164	27	NATALIE MERCHANT ▲ ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
175	129	97	4	PRAS RUFFHOUSE 69516*/COLUMBIA (10.98 EQ/16.98)	GHETTO SUPASTAR	55
176	177	157	29	VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
177	157	153	35	SEMISONIC ● MCA 11733 (10.98/16.98) [RS]	FEELING STRANGELY FINE	43
178	175	143	8	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?	131
179	163	—	22	SOUNDTRACK ▲ EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	2
180	165	159	75	K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
181	147	127	4	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) [RS]	FAIRY TALES	127
182	160	—	30	JOHN MELLENCAMP ▲ MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
183	191	192	17	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
184	NEW		1	KENNY LOGGINS COLUMBIA 69371 (11.98 EQ/17.98)	DECEMBER	184
185	156	132	9	CHRIS ISAAK REPRISE 46849/WARNER BROS. (10.98/16.98)	SPEAK OF THE DEVIL	41
186	192	187	9	JERRY SEINFELD ▲ UNIVERSAL 53175 (11.98/17.98)	I'M TELLING YOU FOR THE LAST TIME	59
187	186	169	37	FASTBALL ▲ HOLLYWOOD 162130 (10.98 EQ/16.98) [RS]	ALL THE PAIN MONEY CAN BUY	29
188	172	172	3	JIMI HENDRIX EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	172
189	NEW		1	VARIOUS ARTISTS MADACY 9870 (9.98 CD)	DISNEY'S FAVORITE CHRISTMAS SONGS	189
190	166	168	39	BIG BAD VOODOO DADDY ● COOLSVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VOODOO DADDY	47
191	RE-ENTRY		61	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
192	162	147	65	MASTER P ▲ ² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
193	194	195	6	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98) [RS]	HOLIDAY MAN	189
194	154	144	23	MONSTER MAGNET A&M 540908 (10.98 EQ/16.98) [RS]	POWERTRIP	97
195	RE-ENTRY		55	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
196	144	120	5	AARON HALL MCA 11778 (10.98/16.98)	INSIDE OF YOU	55
197	174	155	65	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
198	152	131	5	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	71
199	187	154	66	FLEETWOOD MAC ▲ ⁴ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
200	180	161	15	LUTHER VANDROSS VIRGIN 46089 (11.98/17.98)	I KNOW	26

MAPPING THE MISSISSIPPI'S MUSIC

(Continued from page 13)

Bass, the Mississippi Mass Choir), blues (Little Milton, Jack Johnson, Robert Lockwood Jr.), country (Gov. Jimmie Davis), Cajun (D.L. Menard), R&B (Rufus Thomas, Ann Peebles, Irma Thomas), and jazz (Henry Butler).

But the series also encounters lesser-known musicians: American Indians drumming at an Ojibwe powwow in Inger, Minn.; Laotian Hmong tribesmen teaching the *qeej* (cane pipe) to their young in Minneapolis; two generations of concertina players performing at a polka festival in Fountain City, Wis.; a family bluegrass band picking at a Hillsboro, Ill., festival; a Mexican-American *norteño* band playing in a Moline, Ill., club; a high school brass band strutting at a football game in St. Charles, Mo.; street musicians busking for coins in New Orleans; and Canary Island balladeers working on fishing boats in the Gulf of Mexico.

Junkerman says, "What I hope happens in this project is that you get a composite feeling, so that in a sense the musicians—all of whom are equally dedicated to the music, and not necessarily equally talented, but talented each in their own way—combine together into a portrait of American musicians as a whole."

For drummer Lori Barbero—whose now-defunct Minneapolis-based band Babes In Toyland is seen in the first episode—Junkerman's pan-cultural approach is edifying.

"The variety is just so wide, from Native American to Hmong," she says. "Everyone knows that there's rock'n'roll... I myself am more interested in the things you don't get to see every day."

Junkerman spent 12 weeks on the road filming "River Of Song." The crew covered 12,000 miles and filmed 200 hours of material. Much of the music was recorded live on 24-track mobile equipment by the Baltimore-based company Big Mo.

Junkerman says, "That's what made it so grueling to do this whole project—we were setting up 24-track recording sessions and then tearing them down, turning around, driving 150 miles, and then doing it again the next day."

According to trumpeter Wayne Jackson—who is seen backing Ann Peebles with his Memphis Horns partner, saxophonist Andrew Love, in a Bluff City studio—Junkerman encouraged the musicians to be themselves.

"He said, 'Can we have a real situation here?'" Jackson recalls. "So I said, 'Let's just go out on the floor, get Ann's piano player Paul Brown, and Ann, and me and Andrew, and make a record'... So we played a little 'Blue Monk,' actually, and slid right into 'St. Louis Blues,' with us in the background playing the horn parts. So that was spontaneous; that was absolutely spontaneous."

"River Of Song" is narrated by singer/songwriter Ani DiFranco (Billboard, Nov. 28). Junkerman says he respects DiFranco for "her deep commitment to independent music and to indigenous music" and hopes that her participation will increase the show's appeal to younger viewers.

DiFranco says of the project, "I liked the focus of it. To track music along a river seemed like such a

human and uncommercial perspective to frame music history in."

MAJOR CROSS-MARKETING

Involving the nearly simultaneous marketing of a TV series, record, radio series, and book, "River Of Song" bears comparison to such high-profile PBS projects as Ken Burns' series "The Civil War" and "Baseball" (Billboard, Aug. 13, 1994).

Tony Seeger, director of Smithsonian Folkways Recordings, which is distributed by Port Washington, N.Y.-based Koch International, says, "This is a really interesting project for us, just in the abstract, because of the cross-marketing. We've never done anything with quite so many simultaneous products."

Smithsonian Folkways is releasing the "River Of Song" album more than a month before the first TV broadcast.

"It's really hard to get any product into stores in December and January," explains Seeger. "Trying to get something unloaded out of a box on Jan. 1 seemed like a really bad idea. We put it out in early December so that it's in the stores when the series starts, so that people can go right out of their living rooms and into the stores and get it."

Seeger adds that, given the breadth of the music on the album, "we're actually putting it into the soundtrack bins—[that's where] we recommended that it go, because it's not a single genre."

The label has prepared a six-track CD sampler drawn from the album—featuring tracks by the Bottle Rockets, Little Milton, Jack Johnson, Soul Asylum, Irma Thomas, and second-generation zydeco musician Geno Delafosse—that will go to radio stations and the press.

The expanded public radio version of "River Of Song" will feature a wealth of music and interviews not

heard in the TV series. The radio series was produced by former "Prairie Home Companion" producer Marge Ostrouchko (whose husband, Minneapolis multi-instrumentalist Peter Ostrouchko, performs with John Koerner in the series) and written by Brian Newhouse.

Priced at \$32.50, "River Of Song: A Musical Journey Down The Mississippi" will be available in bookstores in December. Illustrated with color and black-and-white photographs, the book draws on interviews conducted for the series by Wald, world and roots music writer for the Boston Globe. Junkerman says Wald "was involved [in the series] from the very beginning, from the scouting trips... He's kind of a walking encyclopedia of music, so he was an incredibly important resource."

"River Of Song" will be available on videocassette in March from Bethesda, Md.-based Acorn Media. The set will be priced at \$69.95, with individual episodes priced at \$19.95.

Rain Castle Communications in Newton, Mass., has created a World Wide Web site (www.pbs.org/riverofsong) for the series. The elaborate site includes a program overview, broadcast information, thumbnail bios of the featured artists, audio and video samples, Smithsonian Folklife Festival articles on the regions surveyed in the films, and a teacher's guide to the series.

On Dec. 17, the Smithsonian Institution in Washington, D.C., will host a kickoff event for "River Of Song" featuring an appearance by Peebles, an acoustic performance by the Bottle Rockets, and a joint set by Delafosse and Cajun musician Christine Balfa.

Assistance in preparing this story was provided by Carrie Bell.

BLACK PROMOTERS' SUIT

(Continued from page 122)

er this year; it was headlined by Earth, Wind & Fire and featured other black acts.

"Anyone that wanted to buy that tour could buy it," Magid says. He added that the charges might be difficult to prove.

"We've always wanted to do business with anybody that pays the price," he says.

And a conspiracy? "I don't talk to 29 promoters," he says. "There are only three or four of them that I like."

Magid says that most promoters have a history with the acts they promote. "It would be interesting to see who actually developed these acts," he says.

"Sure, there is a history," Rowe says. "It's the same history when we developed the Commodores and the Jacksons. Once they get a high profile, they are swept away and given to the white promoters. I worked Michael Jackson in 70 cities. I had Janet Jackson dates all around the country, and she went with Magicworks when she just went out. We took Toni Braxton out with Frankie Beverly on her first album; we took a chance on her."

Janet Jackson's manager did not

return calls by press time.

Most of the acts are not aware of the problem, Rowe adds.

"They don't even know the problem exists," he says, adding that the general public is equally ignorant of the situation. "There is no watchdog for this industry, so they are allowed to get away with it until someone sheds light on it."

Magid thinks the business is tough for everyone. "A promoter has very little effect on what an act's guarantee is going to be," he says. "If the black promoters want to join with me in getting prices down, I'm all for it."

However, Rowe says that the time has come for black promoters to stand up for themselves before it's too late.

"Black promoters are almost out of business," he says. "All we are looking for is justice and equality."

King agrees. "We are going to do anything that is necessary, mandatory, and right to obtain justice: to be able to practice free trade in America," he says. "This is something that will not go away. My conviction is that I'd rather die on my feet than to keep living on my knees."



by Geoff Mayfield

THE NEW CHAMP: With all eyes on music stores, Garth Brooks swung for the fences and connected, breaking the 1 million milestone and, in so doing, knocks down two SoundScan-era records. At 1,085,000 copies, Brooks' "Double Live" eclipses the first-week mark of 950,000 units, set in the Nov. 6, 1993, Billboard by Pearl Jam's "Vs.," as well as the single-week record of 1,061,000 units, set by the soundtrack to Whitney Houston's "The Bodyguard" during Christmas week of 1992.

At the risk of being portrayed as the Ford Frick of the music world, I must footnote Brooks' accomplishment with an explanation that SoundScan posted on its system when it released its charts Nov. 25: "Overall album sales were up 27% over the previous sales week. More than one-quarter of this increase was precipitated by an acceleration of weekly sales delivery by a major account. All titles benefited by this change. Without this shift, the previous SoundScan record for a debut sales week by an album and the one-week sales records would not have been broken."

In short, the major account in question used to provide its data earlier in the week than most SoundScan reporters. But, during this week, that account was able to include the most recent weekend's sales in its reports. In the future, this company will be in line with the same Monday-Sunday cycle that most SoundScan reporters follow, but during this adjustment week, it provided data for a nine-day period.

How did this benefit Brooks, whose album did not arrive at retail until Nov. 17, the fourth of those nine days? Because the Pearl Jam and "Bodyguard" marks were set when the account in question could not include its most recent weekend numbers. And, for those of you who don't follow baseball, Frick was the sport's commissioner in 1961, who mandated that Roger Maris' record-breaking accomplishment of 61 home runs in a season be denoted with an asterisk, because Maris' season was longer than the one in which Babe Ruth had set the previous record with 60.

Still in all, I tip my Yankees cap to Brooks' feat.

FAT TUESDAY: Super Tuesday was indeed super, with new releases occupying six of the top 10 slots, which ties the all-time Billboard 200 record set in the Oct. 17 issue. The top seller for most music chains was not Brooks, who found his pot of gold at mass merchants, but Wu-Tang Clan's *Method Man*, who enters the big chart at No. 2 with 411,000 units. I remember thinking it a big deal in 1992 when his solo debut hit the big chart at No. 4 with 120,000 units.

Jewel shines brightly at No. 3 with 368,000 units, which places her 74% ahead of the No. 4 slot, held with 221,000 units by Mariah Carey's hits set.

This marks just the second time ever that new albums have occupied the big chart's top four positions. It last happened in April 1992, when Def Leppard's "Adrenalize," Bruce Springsteen's "Human Touch" and "Lucky Town," and Wynonna Judd's "Wynonna" opened at Nos. 1-4, respectively.

At No. 6, the *Offspring*, with 198,000 pieces, rebound from the No. 9 peak seen last year when their first Columbia album started with 78,000 units, while veteran rapper Ice Cube comes back strong at No. 7 with 180,000 units. It's Cube's biggest week since 1993, when "Lethal Injection" started at No. 5 with 215,000 units. During the summer, the multi-artist soundtrack to his movie "The Players Club" peaked at No. 10 with 85,000 units. Earlier this year, "Featuring... Ice Cube" peaked at No. 116, while 1994's "Bootlegs & B-Sides" peaked at No. 19.

CRYSTAL BALL: Whitney Houston starts at No. 13 with 123,000 copies. Pundits and fans might have expected more, although it should be noted that this sum is 36% ahead of the 90,500 units that placed "The Preacher's Wife" at No. 12 during its first chart week in 1996. Following a double-barreled daytime TV week that saw her make the rounds of Rosie O'Donnell (Nov. 23) and Oprah Winfrey (Nov. 25), she is well-positioned to march into next issue's top 10, with a lot more exposure to follow as we approach Christmas week, including a Dec. 12 stop on "Late Show With David Letterman."

Also well-positioned is Celine Dion, whose Christmas album at No. 5 sees a 29% gain over the previous issue. Her holiday special was scheduled for the night before Thanksgiving on CBS, right in front of one of the year's biggest shopping weeks, not to mention a weekend that historically gives a lift to holiday-themed albums.

On the other side of the sonic scale, look for a loud entrance next issue from Metallica. Its last three single-disc sets have averaged first-week sales of 571,000 units, with last year's "Re-Load" starting with 435,500, 1996's "Load" opening with 680,000 units, and 1991's "Metallica" bowing with 598,000 units. Based on that track record and Thanksgiving weekend traffic, the seasoned rock band is a solid candidate to maintain its streak and debut at No. 1.

A NEW HOT 100 REFLECTS CHANGES IN THE MUSIC BUSINESS

(Continued from page 3)

retail stores and the broad spectrum of genres that were heard at top 40 radio. Those conditions have changed significantly in the intervening years: Radio has become increasingly segmented over the past two decades, especially so over the past few years, and an increasing number of big radio hits have bypassed retail.

With this issue's retooling of the Hot 100, Billboard seeks to utilize new applications of modern technology to restore the eclectic flavor in which the chart was originally steeped.

Just as The Billboard 200's May 1991 adoption of SoundScan data diversified the content of the album chart, revealing the best sellers regardless of genre, the new Hot 100, with its expanded radio panel and the inclusion of increasingly prevalent airplay-only tracks, instantly becomes a more democratic forum. The goal is deceptively simple: to reveal the most popular songs in the United States. Period. End of sentence.

But while the goal was simple, the road that led to the methodology was long, often circuitous, and frequently bumpy. The journey began three years ago, when the only immediate conclusion that became obvious is that there would never be a consensus among labels and distribution executives as to the perfect recipe for this landmark chart.

As our exploration continued, it also became obvious that the chart's

methodology, fashioned in 1991 when the list switched to Broadcast Data Systems' (BDS) radio-audience impressions and sales data from SoundScan, no longer offered a concise view of the day's most popular songs.

Changes in label strategy mean that some tracks are not released to retail, while others are marketed late in the song's radio life. Thus, hugely popular hits like No Doubt's "Don't Speak," the Rembrandts' "I'll Be There For You," and, more recently, Natalie Imbruglia's "Torn" and Lauryn Hill's "Doo Wop (That Thing)" were either missing completely or late to arrive on the Hot 100. Country and rap songs that placed solely on the strength of sales, meanwhile, could only climb so high on the chart, because those artists' audiences were not reflected by our radio panel.

Months of thought, experimentation, test charts of various ingredients, and countless hours of discussion led to this issue's unveiling of The Billboard Hot 100.

THE INGREDIENTS

The new chart features an all-encompassing radio panel of 756 stations, with R&B, adult R&B, mainstream rock, triple-A rock, and country outlets joining the old Hot 100 panel, which was confined to the mainstream top 40, rhythmic top 40, adult top 40, adult contemporary, and modern rock formats.

A select panel of small-market stations, representing markets that are not covered by BDS, continues to contribute playlist information. However, that panel has been pruned to 23 stations. In the previous system, small-market stations accounted for roughly 10% of the chart's points, but

in the new system, they encompass less than 5% of the point total.

In response to the increasing number of singles that have not been made available at retail, a trend that has spread from rock, pop, and country to R&B in the past few years, airplay-only tracks now qualify for the chart.

The retail component of the chart has been adjusted, in part to reflect the shrinking ranks of singles consumers, from 40% of the chart's points to 25%.

The ratio refers to the chart's overall points and is not applied on a song-for-song basis. In this system, there will be at least 15-20 songs that are driven more by retail points than by radio points. The shift in airplay-to-sales ratio also allows radio-only tracks a healthier chance to compete with retail-available singles, although it will be difficult for a radio-only song to rise all the way to No. 1.

Furthermore, radio-only songs will not be eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart, while retail-available singles can chart simply on the strength of sales points.

Singles that have been made available to retail will be indicated on the chart with a star next to the title. In the first week that a song's release at retail affects chart position, the title will be designated by a red star.

RULES OF THE GAME

With the new chart come new chart rules.

In the past, the Greatest Gainer/Sales and Greatest Gainer/Airplay awards were confined to titles that ranked below the top 20. Now, these awards will go to the title showing the chart's largest sales gains and radio audience growth, regardless of

the song's rank.

As the Hot 100 will now be song-driven, the chart will no longer house so-called double-A-sided singles. Instead, if a label elects to release a single with two active radio songs to retail, the sales points will be linked to the song that has compiled the most audience impressions to date. The other song will continue to chart solely on the strength of its airplay points.

Although sales points will not be applied to both songs, the chart listing for the second song will indicate that it is available on the single that contains the bigger airplay hit.

WHY ALL THE COUNTRY TITLES?

The inclusion of country stations on the radio panel was not prompted by Nashville labels and divisions. In fact, some of those companies were initially nervous when we first floated the idea three years ago. In the end, the question we could not dodge was, How can we ignore all those millions of people who listen to country radio?

On a similar page, the addition of R&B stations was a no-brainer: Seeds for this idea were planted during a particularly heated discussion during the 1995 Billboard/Airplay Monitor Radio Seminar, in which it was revealed that certain rhythmic top 40 stations played virtually the same music as R&B stations within the same market. How could it be that one gets to shape the Hot 100 while the other does not?

In the end, since singles of all genres are eligible to receive sales points, it seemed arbitrary that country, R&B, mainstream rock, and triple-A rock stations sat on the Hot 100's sideline.

In test charts run on the new for-

mula for the past three months, the changes had little bearing on the representation of genres found in the top 20. During that time, the new Hot 100's top 20 would have seen an average of 10 R&B or hip-hop songs, eight from pop and rock, and two from country. During that same span, the printed Hot 100 saw an average of roughly 12 R&B or hip-hop entries in the top 20 and seven from pop and rock, with country's average remaining at two.

To accommodate the Hot 100's changing content, Billboard is launching a new and exclusive BDS-provided chart, Top 40 Tracks, on which pop and rock songs will compete with one another (see chart, page 114). The radio pool for this audience-based list will consist of 218 mainstream top 40, rhythmic top 40, and adult top 40 stations.

At the same time, Billboard continues its commitment to R&B and hip-hop with the continuation of an extensive weekly chart package that includes the 100-position Hot R&B Singles chart (soon to be renamed Hot R&B Singles & Tracks), the 100-position Top R&B Albums chart, and the 50-position, sales-based Hot Rap Singles list. No other genre commands as much chart space in Billboard.

Meanwhile, the changes in the Hot 100 will ensure that the hottest hits from each genre, including R&B, hip-hop, pop, rock, and country, will be represented on the chart. In so doing, Billboard offers the world a better picture of America's favorite music.

STARSONG REFOCUS

(Continued from page 10)

us informed of their decisions throughout their decision-making process, and we definitely appreciate that."

StarSong has recently been successful with church-oriented products such as "Experiencing God" and "Renewing The Heart Live." A second "Renewing The Heart Live" project is slated for early 1999, with a new "Passion" project scheduled for later in the spring.

York says the decision to make StarSong an imprint came from EMI CMG and was not dictated by its corporate parent. He also says that this wasn't in the game plan when StarSong was purchased.

"The reason they acquired it was to build it and to grow it," he says, "but the market has shifted so much since the time of that purchase."

WB STAFF CUTS

(Continued from page 8)

man, senior VP of marketing Jon Leshay, and senior VP of A&R Karin Berg.

In a prepared statement, Russ Thyret, chairman/CEO of Warner Bros. Records Inc. (U.S.), said, "While these things are never easy, this move has been especially difficult for all of us. Some of those who are leaving have been with us for considerable lengths of service and have all made many important contributions to the success of our company over the years."

He added that the cuts were necessary so that the label may "continue to be aggressively competitive."

LARRY FLICK

SOUNDSCAN TO COUNT ALBUM SALES AT CHRISTIAN SHOWS

(Continued from page 6)

he says. "Obviously, it will have some impact and will be able to capture those sales as a tour moves through the country. I don't think it will have giant impact, but it adds to the building of accuracy in capturing the sales data in Christian music."

Bob Starnes, director of field operations and buying for the 75-store, Wheaton, Ill.-based Lemstone chain (which has recently been involved in Erin O'Donnell's tour) sees inclusion of concert sales as a plus in that it offers a more accurate sign of an artist's popularity.

"I think it's the right thing to do because, as a retailer, what I want to know is, how is an artist being received?" he says. "We are going to be able to see some of that in retail sales. But there are some artists who sell really well at concerts but don't sell at retail, maybe because some retailers aren't stocking their product. So if I see concert sales and can see how popular that band is, I can make better buying decisions for our stores based on what overall sales really are, not just what retailers are stocking and selling."

Robertson also sees the inclusion of retail sales data as an opportunity for labels to partner more closely with retailers. "Hopefully it will create some opportunity for marketing and promotional synergies between

the labels, retailers, and tours," he says. "As more retailers get involved with tours, they'll be able to capture sales there, and it will also provide joint marketing of the tour, the store, and the album."

The SoundScan inclusion of retail-sponsored concert sales won't benefit all artists equally. In the Christian marketplace, many developing and mid-level acts need to sell product themselves at shows, because they depend heavily on those sales to live from one gig to the next. Therefore, many artists may opt to continue handling their own sales rather than partner with a retailer.

Some, too, are concerned that the inclusion of concert sales will skew the charts toward already-successful acts.

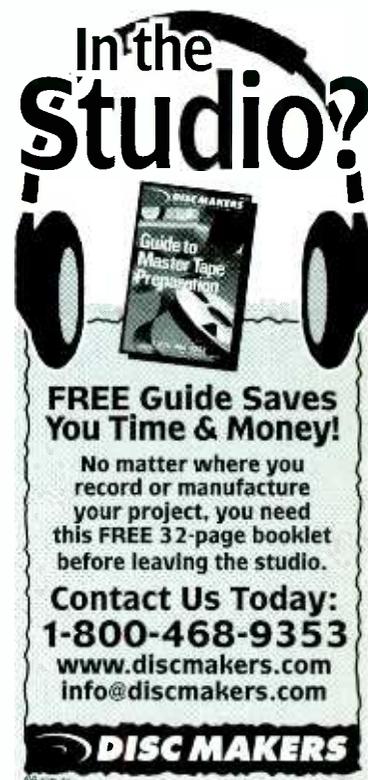
"That's an issue we've talked about," says Roland Lundy, president of Word Entertainment. "But at the same time, SoundScan is there to monitor sales that go through retail. That's what the deal is . . . But with more and more retailers becoming involved in tours, we're getting a higher percentage of retail sales counting. Sure, you're always going to miss some. Even in the retail system, you miss some. But our goal is to get it more and more accurate, and I'm convinced this is going to help that."

Brian Mitchell, director of mar-

keting for Provident Music Distribution, says the change is a "victory" in terms of accuracy and will be a plus for labels, artists, and retailers.

"Every label and every artist has an equal opportunity to have a retailer partner in selling at the event," he says. "There's no reason an artist at any particular level should be left out. Yes, there are some mid-level and smaller artists that depend on their own sales at the tables, which don't count . . . but every label is aware of this, and it's open to everyone in the industry. It's fair game."

Concert scans can also be a boost to new and developing acts that are on major tours. Opening acts will have the opportunity to have their product scanned along with the headliners.



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HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS



Taking a break from his current tour, Eddie Money presents the first Billboard Number One Ring ever to be received by a songwriter. The lucky recipient was Money's management consultant, Jake Hooker. Hooker wrote Joan Jett & the Blackhearts No. 1 hit "I Love Rock and Roll." The song topped the Billboard singles chart in February 1982 and has become one of the top-selling singles of all time. A securitization of the song is currently underway. Billboard "Number One" and "Top Ten" rings and pendants are awarded in recognition of chart achievement. (Verification of chart achievement is necessary prior to purchase.) For more information, call 888-545-0088.

2 Insiders Provide Enticing Look At The Rock Life

The legends of rock'n'roll life on the road and backstage are the subject in two new offerings from Billboard Books. Penned by rock veterans, the books provide an insider's glimpse of the lives behind the legends.

First up, well-known audio engineer and production consultant Stuart "Dinky" Dawson writes about his lifetime in music in "Life on the Road." The book captures the excitement, experimentation and unbridled enthusiasm of the '60s and '70s music scene as it chronicles life on the road with such legendary acts as the original Fleetwood Mac, the Byrds, Steely Dan, the Kinks, Joan Baez, Joni Mitchell, Lou Reed, the Mahavishnu Orchestra, Jeff Beck, B.B. King, and the J. Geils Band.

It all adds up to an outrageous, rollicking ride through a vibrant music scene. The 384-page book is available in bookstores now for \$19.95.

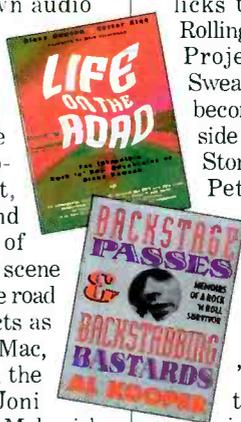
"Backstage Passes and Backstabbing Bastards" goes a step further by covering five decades of backstage life in rock. The book provides a humorous and harrow-

ing account of Al Kooper's 40 years in the music business.

Kooper began his professional career in 1958 at 15, and has been a fixture on the rock'n'roll scene since. Kooper's early achievements included adding signature organ licks to Bob Dylan's "Like a Rolling Stone," joining the Blues Project, and forming Blood, Sweat & Tears. He went on to become a top sessioner alongside Jimi Hendrix, the Rolling Stones, the Who, Joe Cocker, Peter, Paul & Mary, Tom Petty, George Harrison, and B.B. King.

Along with vivid backstage tales of music history, Kooper recalls what life was really like in the '50s and '60s and the cultural events that have impacted music each decade up to and including the '90s. Sixty never-before seen photographs from Kooper's personal collection and a selected discography of some of his many sessions spice up the book's pages.

For anyone who wants to relive or know what it was like to be there, "Backstage Passes and Backstabbing Bastards" is a must-read! Available at bookstores now, the 352-page book is priced at \$18.95.



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Two Angels We Have Heard On High

THERE ARE ANGELS AMONG US: On the brand-new Billboard Hot 100, "I'm Your Angel" by R. Kelly & Celine Dion (Jive) is the first No. 1 single of the new chart year, which starts with this issue. It ascends 46-1, the biggest jump to No. 1 ever (although the previous week's number reflects the song's position on an unpublished test chart). It's the second chart-topper for Kelly as an artist, following "Bump N' Grind" in April 1994. It's his third No. 1 as a songwriter, as he penned Michael Jackson's "You Are Not Alone," which topped the chart in September 1995. "Angel" is the fourth No. 1 hit for Dion, following "The Power Of Love" in February 1994, "Because You Loved Me" in March 1996, and "My Heart Will Go On" earlier this year.

CHART
BEAT™



by Fred Bronson

That makes Dion only the second artist to have two No. 1 titles this calendar year, following Monica ("The Boy Is Mine" with Brandy and "The First Night").

"I'm Your Angel" is the second superstar duet to top the chart this year (following "The Boy Is Mine") and the 15th No. 1 for the year. That's the highest number of songs to reach pole position since 1991, when there were 27.

The other angel flying high is "Touched By An Angel: The Album" (550 Music). When it debuted at No. 8 on the Top Country Albums chart last issue, it instantly became the highest-ranked TV soundtrack in the chart's history, outracing the album for "The Dukes Of Hazzard," which peaked at No. 12 in 1982. In third and fourth place are "The Stars Of Hee Haw" (No. 32 in 1970) and "Dallas: The Music Story" (No. 40 in 1986). "Touched By An Angel," now No. 3 on the country chart, takes a huge leap on The Billboard 200,

bounding 105-16 in an issue that has seven debuts in the top 15. On the Top Contemporary Christian chart, the soundtrack bullets 3-1.

The huge move for "Touched" means that Dion appears on three albums in the top 20. She's featured on a "Touch" track; her duet with Kelly is on his album "R." (Jive), which is No. 11; and her Christmas album, "These Are Special Times" (550 Music), is No. 5.

'PRINCE'S' TRIPLE CROWN: The song "When You Believe" by Whitney Houston & Mariah Carey appears on three different albums that debut on The Billboard 200 this issue. The soundtrack to "The Prince Of Egypt" (DreamWorks) bows at No. 94,

Houston's "My Love Is Your Love" (Arista) opens at No. 13, and Carey's "#1's" (Columbia) enters at No. 4. That's not the only hat trick performed by "The Prince," as all three soundtracks debut this issue. The "Inspirational" collection is new at No. 121, while the "Nashville" album enters at No. 139. All three debut in the top 10 of the Top Contemporary Christian chart.

'MOMENT' TO REMEMBER: The Adult Contemporary crown returns to Canadian hands as Shania Twain moves 2-1 with "From This Moment On" (Mercury). The only U.S. act to top this chart in the last 54 weeks has been the Backstreet Boys, who have just completed a seven-week reign with "I'll Never Break Your Heart" (Jive).

On the Hot 100, Twain collects her second top five hit, as "Moment" shows up at No. 5. Her first top five title was "You're Still The One," which peaked at No. 2.

MARKET WATCH™

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	646,509,000	676,217,000 (UP 4.6%)
ALBUMS	526,036,000	575,174,000 (UP 9.3%)
SINGLES	120,473,000	101,044,000 (DN 16.1%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	402,132,000	462,964,000 (UP 15.1%)
CASSETTE	122,659,000	110,723,000 (DN 9.7%)
OTHER	1,245,000	1,484,000 (UP 19.4%)

OVERALL UNIT SALES THIS WEEK

18,756,000

LAST WEEK

15,088,000

CHANGE

UP 24.3%

THIS WEEK 1997

16,142,000

CHANGE

UP 16.2%

ALBUM SALES THIS WEEK

17,123,000

LAST WEEK

13,589,000

CHANGE

UP 26%

THIS WEEK 1997

14,026,000

CHANGE

UP 22.1%

SINGLES SALES THIS WEEK

1,633,000

LAST WEEK

1,499,000

CHANGE

UP 8.9%

THIS WEEK 1997

2,116,000

CHANGE

DOWN 22.8%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1997	CHANGE
CD	14,195,000	11,218,000	UP 26.6%	11,098,000	UP 27.9%
CASSETTE	2,880,000	2,327,000	UP 23.7%	2,900,000	DN 0.7%
OTHER	48,000	44,000	UP 9.1%	28,000	UP 71.5%

ROUNDED FIGURES

FOR WEEK ENDING 11/22/98

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



The Only Artist This Year
To Have Two #1 Hits
On Billboard's Hot 100...
Is About To Soar Even Higher.

Monica

angel of mine

The follow-up single
and video to her
two #1 Platinum hits
"The First Night"
and "The Boy Is Mine."

From her smash album
the boy is mine
Now Beyond Platinum!

Produced by Rodney Jerkins
for DarkChild Inc.

Album Executive Producers:
Dallas Austin & Clive Davis

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-JAY-Z



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