PHIL COLLINS

The six-time Grammy Award winner presents 16 of his all-time best songs collected together on the appropriately entitled new album...

HITS
includes
- Another Day In Paradise
- Easy Lover
- You Can't Hurry Love
- Two Hearts
- I Wish It Would Rain Down
- Against All Odds
- Something Happened On The Way To Heaven
- Separate Lives
- Both Sides Of The Story
- One More Night
- Sussudio
- Dance Into The Light
- Groovy Kind Of Love
- In The Air Tonight
- Take Me Home
- and the new single True Colors

Jive Artist
R. Kelly Readies
2-CD Set 'R.'
See Page 41

COUNTRY

The new album featuring the first single
Bite Your Tongue
In Stores October 6
Produced by Rupert Hine & Duncan Sheik

Industry Wary As Wave of Portable MP3 Players Looms
BY DOUG REECE
LOS ANGELES—Depending on which side of the MP3 debate one falls on, there are some exciting—or threatening—developments afoot in the consumer electronics industry. The moves are aimed at making digitally downloadable songs as common at the beach or in subway cars as they currently are. (Continued on page 102)

Retailers Brace For Slow Shift To Euro
BY JEFF CLARK MEADS
LONDON—Retailers like to see the color of consumers' money. But nobody quite knows what to do if consumers don't like the color of the money they are using.

"The euro will be so unfamiliar to people that they will be frightened to use it," says John Clark, (Continued on page 100)

Hot 100 Turns 40!
BY FRED BRONSON
LOS ANGELES—Anyone who opened the Aug. 4, 1958, issue of Billboard and turned to page 32 was in for a big surprise. Spread over two pages was a brand-new feature. The Billboard Hot 100. Topping this new chart was Ricky Nelson's "Poor Little Fool," giving the star of the weekly TV series "The Adventures Of Ozzie And Harriet" his very first No. 1 hit. In the column that read "Weeks On Chart," every entry had the same number: 1. It was a fresh start for the pop singles survey, integrating for the first time sales and airplay information into one list, along with popularity on the nation's jukeboxes. Forty years later, the Hot 100 is recognized around the world as the most accurate, most authoritative weekly tabulation of the most popular singles in the United States. Thousands and thousands of people who work in the music business rely on it. But it's also carefully preserved by legions of chart fans who keep close tabs on the ups and downs of the nation's most popular titles. (Continued on page 29)

Chart Changes Pondered
BY GEOFF MAYFIELD
LOS ANGELES—In the first 20 years of its existence, and even during many weeks in the '80s, the top 10 of the Hot 100 Singles chart, which debuted in 1958 (see story, above), could be counted on to provide an eclectic menu of platters from all popular formats. Two guiding forces ensured the variety: A broad spectrum of songs on all 100 strips were available in the local record seller's bins, and top 10 radio—untainted by research and segmentation—wondered only about whether a song was popular and not how an artist might be classified. A Johnny Cash song might lead to a rock 'n' roll song, followed by a Motown hit that set the stage for a silly novelty song or pop ballad.

But, on the way to the new millennium, things changed. An increasingly competitive radio market, pressurized by the telecommunication deregulation that was brought on by Reaganomics, forced programmers of all formats, including those in top 10, to slice and dice music into increasingly narrow directions.

At the same time, the economics of selling singles and concerns (Continued on page 105)

RIAA Adjusts CD Plant Anti-Piracy Guidelines
BY PAUL Verna
NEW YORK—In response to complaints by sampling act Negativland, the Recording Industry Assn. of America (RIAA) has amended its piracy-prevention guidelines for CD manufacturing plants. Whereas the

duncan sheik
Grammy nominated for the hit "Barely Breathing"
* 55 weeks on the Hot 100
* 4th longest running single in chart history
He follows up his self-titled gold debut album with
humming
the new album featuring the first single
Bite Your Tongue
In Stores October 6
CONGRATULATIONS AND THANKS TO JIM, SHARON, ANDREA & CAROLINE CORR ON

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INTERNATIONAL SALE OF THE ALBUMS “FORGIVEN, NOT FORGOTTEN” AND “TALK ON CORNERS”

(*excluding the USA)

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Platinum: x9 Ireland; x7 Australia;
x3 New Zealand; x2 Denmark
Spain
Gold: Canada France Japan
Norway UK

Management: John Hughes

A FAMILY OF ARTISTS IN A WORLD OF MUSIC
Martin Sexton’s Spiritual America

Martin Sexton has found that before one declares that faith is the answer, it’s best to first discover the question.

“It’s been a long time since I’ve been a Catholic,” says the fervent singer/songwriter, whose commanding major-label debut, “The American,” is due Oct. 6 from Atlantic Records. “When I was a kid living at home, my family would say 10 decades of the rosary each evening. One day, my mom was our decade-man on the night our house was hit by a burst water main, and we chanted them off every right between supper and dessert.”

While Sexton feels that he’s outgrown the dogma and the ritual of the religion he was raised with, its influence is so strong that it still occurs about 10 minutes before bed. “I know,” he says, “but weערべんこっしりする the rosary without me, and it wakes me up.”

An allegorical tale of a search for purpose and meaning, “My Maria” is based on an incident his childhood in Syracuse, N.Y. “It’s a real story,” he explains, “about my old parish, Our Lady of Lourdes, where the robed and vested men would take down a statue of Mary in the church. The man, the pastor of the parish, rested the statue and didn’t want it so prominently placed in the church because he felt it was a distraction from the Holy Trinity. In the song, she is gone, and I’m lamenting that. To give it a little drama, I don’t allude to the fact that the parish rose up against this and the people won out in the end.”

But Sexton, however, is Maria’s ability to accept and forgive any sacrosanct or sacrilege expressed in her presence, particularly the willful disregard of a delinquent altar boy: “It’s your mother’s birthday every day. It’s youth/Stally altar wine and microphone/Not so blindly feeling my need/As rock and roll fueled my dreams... /Back then you saw me as this child/In great need of the wrist/his sweet grace my stumbling.”

As he reflects on the odd allure of the banished religious icon, the song’s author has become a buxom singer in the streets: “I know you see the silence on the sidewalk/And the anger in the street/All the voices of these children coming up to my feet.” And this corner troubadour wonders if there’s a left-out in our culture comparable to Maria, an inspiration to other young people: “I’m on your side. Remember that youth/Stally altar wine and microphone/Not so blindly feeling my need/As rock and roll fueled my dreams... /Back then you saw me as this child/In great need of the wrist/his sweet grace my stumbling.”

Sexton’s parents met in the neighborhood, his father “a working-class guy who served in the Navy” and his mother “a son of former city mayor Thomas Cooperman.” “My father’s father, who had a rich baritone like my dad, sang in pubs in Syracuse,” says Sexton. “As for my other grandfather, when I got into trouble back at Corcoran High School, which was named for him, I’d have to go to the principal’s office and sit under Grandpa’s portrait.” Sexton says his worst school-days infraction was shattering a window with an arrow “on a dare” during archery practice in gym class.

“Then,” he adds, “I discovered the accordion, and the school band, and I went to a high school and joined a band called By Design; I had an awful haircut, wore a skinny tie, and sang the hits of the ’80s by Huey Lewis and a-ha. I had to get out of Syracuse because it’s a wonderful city but just too isolated.”

He followed an older brother to Boston and took a job working at tables at the Café de Paris on Arlington Street. When off duty, he strummed his Stratocaster through a Mouse amp in Harvard Square. A 1982 self-made album of demos, “In the Journey,” sold some 55,000 copies; it helped earn Sexton several Boston Music Awards and the National Academy of Songwriters’ 1994 artist of the year award. “Black Sheep,” his 1996 studio follow-up on the Eastern Front label, sold 30,000 units.

He recorded all the beautiful bounce-back pieces on the album refer back to the time he was a “charity case.” The lyrics of “My Maria” ultimately reveal that what’s needed is not only to raise the best in us, but to nurture that faith in ourselves that defines the beatific support she extends. Sexton

Sexton’s vocals and guitar work, whether in a soulful, bluesy, or country slant, are often compared to John Hiatt, Bruce Springsteen, and occasionally to Nick Drake, but he’s a genre-less performer who is his own man. “I don’t like being pigeonholed,” he says. “I like to try new things.”

“I started out singing in the schoolyard of Our Lady of Lourdes, a joyful thing,” he says. “And I still sing the same way, I guess. I have my joke.”

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management.

Letters should be submitted to the Letters Editor, Billboard, 1145 Broadway, New York, N.Y. 10011.

Mick McCoy
Beverly Hills, Calif.

FAN LETTER FOR FLIPPPO

I wanted to congratulate Chet Flippo on his Country Music Axe. Music Industry Achievement Award (Honorboard, Frontline, Billboard, Aug. 15). It’s well deserved, long overdue, and when it is nice to see the recognition finally made its way through the country music world was brought into the mainstream, this has that permitted artists such as myself the opportunity with more music. Thank you.

Tim McGraw
RPM Management
Nashville

REMEMBERING THE ORIGINAL PRODUCERS

I believe it was Bette Middler who said that, in business, “you’re only as good as your last 2:00.” Perhaps she was right when it’s to come to a current artist’s popular ity, but it doesn’t apply to those earlier, exciting records from the 1980s onward, which, based on sales, not only satisfy the musical needs of many but also pay a few bills at those companies with a musical heritage.

It’s because of this respect for these vault gems that I write to you to make aware of a major overview I believe to be astute in our industry today: the blatant neglect exhibited by executive producers who do not include the names of the original producers in the credits of their compilations. This syndrome is apparent in packages running from Universal’s beautiful and well-researched “Front Row Center (1985-1986)” to “The Anthology of the One-Single CD Collection” “Ultimate Broadway,” as well as Rhino’s new “Traditional Ukulele” and Warner Bros.’ “Senset Soul Revue.” In fact, in nearly every label’s reissue department, it is apparent that the name of the executive producer is cherished while the names of the original producers of the individual pieces are omitted. I guess it hasn’t occurred to anyone that without the talents of the original producers recording supervisors, as they were often termed in the 1950s and 1960s there would be no recordings to compile, no Grammys to chase, no executive producer jobs in those respective departments, and maybe even no such departments.

Sure, it takes a little work to dig out original studio recording sheets, and, yes, it takes a little more space in the liner notes to include the names of the original producers. But out of industry honor and pride, don’t we owe them that much?”

Mick McCoy
Beverly Hills, Calif.

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Tim McGraw
RPM Management
Nashville
**NARAS Foundation Program To Honor Schools**

**BY IRV LICHMAN**

NEW YORK—The NARAS Foundation has embarked on a new program that will honor music students, teachers, principals, and school districts that promote and preserve music education. Dubbed Grammy Signature Schools, the venture has received additional funding via a grant from Target Stores (Billboard/Bulletin, Sept. 8).

The foundation is mailing surveys this month to 14,000 public high schools, to be completed by Oct. 15. The 250 top-scoring schools will be named Grammy Signature Schools, with 16 of the highest-scoring schools receiving a $5,000 cash award for their music department budgets. An advisory committee presenting the awards in December will also select the National Grammy Signature School, representatives of which will attend the annual Grammy Awards in February for Grammy-week recognition by the National Academy of Recording Arts and Sciences (NARAS).

“Our new Signature Schools program enables the recording academy and the American public to recognize and applaud those schools and their leaders who celebrate and sustain their arts programs in this very difficult cultural and public funding environment,” says NARAS president/CEO Michael Greene, in a prepared statement. “Target Stores’ support of this program affords the opportunity to spotlight and reward educational institutions that are making a cultural difference in the lives of our young people.”

In a letter to schools that completes the survey, Greene notes that “over the next several years, we plan to expand this program by increasing the number of cash awards, rewarding elementary and middle schools, and adding additional award categories—very similar to the Grammy Awards.”

Members of the National Advisory Committee for the project are the American Federation of Musicians, ASCAP, the Berklee College of Music, BMI, the Council of Chief State School Officers, Crossroads School, the International Association of Jazz Educators, the Latin Academy of Recording Arts and Sciences, Music Educators National Conference, Mr. Holland’s Opus Foundation, National Arts Schools of Music, National Music Council, Recording Industry Association of America, and Walt Disney Entertainment.

Other NARAS Foundation programs are Grammy in the Schools, Grammy All-American High School Ensembles, Grammy Concert Series for Children, Grammy Festival, and other music preservation and technology initiatives.
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www.motorola.com is an IBM e-business.
The Net is a great place to buy the latest cellular technology, thanks to the latest IBM Web technology.
This story was prepared by Christie Eklmek in Melbourne, Australia, and Adam White in London.

It opened with an ambush, closed with a coup, and—like so much associated with Australia—involved Rupert Murdoch.

The week beginning Sept. 7 was supposed to celebrate the latest achievements in artists and music in that country. Do make the Today, the nominations for the 1998 ARIA Music Awards—named for the Australian Record Industry Assn., which stages the annual ceremony—were announced in Sydney and Melbourne, Australia. Natalie Imbruglia took the spotlight with nine nods, including best album, best single, and best new talent (see story, page 99).

However, at the same time and place, the ARIA announcement was "hijacked" by Mushroom Records via a press conference to publicize a deal in which founder Michael Gudinski sold his remaining 50% stake in the label to Murdoch's News Ltd., which already owns the other half (Billboard, Sept. 9). Both events took place at Melbourne's Mercury Lounge—which Gudinski co-owns.

**Justice Dept. Studying SFX’s Acquisitions**

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

**NASHVILLE—**In what may be the first fly-in the coint for the live entertainment giant, SFX Entertainment officials say that reports of antitrust concerns by the U.S. Justice Department over recent buying sprees are true (Billboard, Sept. 9).

SFX has spent more than $1 billion on acquisitions over the past two years, but apparently the $105 million purchase last month of Washington, D.C.-based Cellar Door was what prompted the Justice Department to take a look.

SFX CEO Mike Ferrel confirms that the Justice Department is making "an informal inquiry as described by our antitrust attorney." Ferrel adds that SFX is cooperating and responding to any questions from the Justice Department. Those responses would reportedly dictate whether the department would proceed with a formal investigation.

SFX has long contended that its moves into the entertainment industry—which include the purchase of a veritable who’s who of promoters, beginning with Delresenter in October 1996—do not constitute a monopoly.

Other concert promotion firms acquired by SFX include Sunshine Promotions of Indianapolis for $20 million (March ’97); Bill Graham Presents of San Francisco, Contempo.

**Rimes Sets Hot 100 Record**

Her ‘How Do I Live’ Hits 66th Week On Chart

**BY CHET FLIPPO**

NASHVILLE—The next era of Billboard’s Hot 100 Singles chart begins with a new record set by Curb Group artist LeAnn Rimes, who notches the longest-running single in the chart’s history this issue.

The track “How Do I Live” marks its 66th week on the chart this issue, breaking the record set by “You Were Meant For Me/Foolish Games” in the chart’s first 40 years, which drew to a close July 25 (see “40 Years Of The Top 40,” beginning on page 29).

Rimes’ track peaked at No. 2 on the chart, reaching that position twice (see Chart Beat, page 110).

“All of this for a record that was never intended to be a pop single,” says Curb Group chairman Mike Curb. The Diane Warren-penned song was originally recorded for the movie “Con Air” at the film producer’s request, according to Curb, but another version, recorded by Trisha Yearwood and produced by Tony Brown, ended up in the movie and on its soundtrack.

The film’s producers rejected Rimes’ version as “being too country.” Curb says. The label issued Rimes’ version to the country market, and the two artists competed at radio.

“We lost the country battle to Trisha’s version at radio,” Curb says, so he decided to work the track to pop radio, drawing primarily on independent promotion forces, something he had done earlier with such artists as Marie Osmond.

At KRKE Houston, which was the first major pop station to play Rimes’ “How Do I Live,” music director Jay Michaels says he played it “because it’s a great song. We got it as a test pressing, listened to it, and it sounded like a Celine Dion song—and there was no Celine Dion song out at that time.”

Michaels adds that the station is still playing the track as a recurrent. “Originally we had wanted to play something by LeAnn because she’s (Continued on page 108)

**MTV Wins Should Spike Sales**

**BY CHUCK TAYLOR**

NEW YORK—After her “Ray Of Light” and “Frozen” clips garnered six MTV Video Music Awards Sept. 10 at the Universal Amphitheatre in Universal City, Calif., Madonna is clearly the music video queen. Now she’s looking to expand her video presence to include the largest sales spike at record stores.

But retailers are quick to add that it’s not just a trip to the MTV VMAs that will drive sales, because even if videos boost sales, there will be a drop in the artist’s sales. More often, they say, it’s the buzz generated by live performances that sends the show’s audience scurrying for product.

Madonna, who was slated to perform on the telecast, was recognized for her flash-edited “Ray Of Light” clip. The video’s nods included best video, best female video, best direct-to-video video, best directing (Jonas Akerlund), best choreography (Madonna) and best editing (Akerlund). “Frozen” won the best original song award for Madonna, Carole Bayer Sager, Martin.lista, and Anthony Walsham.

**Planet Entertainment Buys Northeast One-Stop**

**BY ED CHRISTMAN**

In agreeing to buy Northeast One-Stop (Billboard, Sept. 10), Planet Entertainment, the 2-year-old, other half of the company’s plan to capitalize on the wholesaler’s distribution capabilities to give the label’s proprietary product a presence in the market.

Wallace Giakas, chairman of the Midlleton, N.J.-based Planet, says that prior to the acquisition, the company which now owns the majority of 15,000 recordings, has been mainly licensing its titles to other labels to generate revenue. The acquisition will allow the company to put out some of its own titles and realize higher marginal profits, says Giakas.

Northeast One-Stop, based in Alban, N.Y., is believed to be the second largest one-stop in the Northeast, with total net sales last year of $34 million.

Giakas says that the wholesaler will still be looking for the existing management, including founder Lou DeSignore, president Ron Nix, and head of sales Jay Fink. Also, Bill Castle, head of racecar and surfing Summit Entertainment, will stay in place. DeSignore, Nix, and Castle will join Planet’s board of directors.

DeSignore was unavailable for comment.

In another development at Planet Entertainment Corp., veteran music man Marty Scott has joined the company as VP of marketing and development. Scott has responsibility for exploiting Planet Entertainment’s music holdings, seeking other opportunities in music and entertainment, and advising other members of the executive team.

Scott has played a key management role in a number of music companies, including those acquired from an importer of recordings to a pioneering national distributor of alternative music. In addition, he was vice president at Passport, a band of companies in association with Sire Records, and Paradox Records, through MCA.

Giakas reports that Planet will pay $3 million in cash and 1-year term notes for Northeast, with the acquisition expected to close later this month. In June, Planet raised $5 million through a private placement of debentures, and the company will use those funds to pay for the acquisition.

Northeast has 144 employees, with sales offices in Michigan, Maryland, Pennsylvania, and New York, according to a press release. DeSignore has long sought to sell the Northeast business to another major talent company, including informal conversations with Alan Meltzer, former owner of CD One Stop, as well as Planet, according to sources.

Planet is acquiring the stock of Northeast and will assume the company’s debt, including accounts payable and its obligations under the revolving credit facility.

Giakas says that thanks to some recently signed rock/keyboard deals, Northeast could achieve sales of $60 million this year. Also, he says he plans to use Northeast to buttress a planned Planet World Wide Web site, in addition to pushing the company (Continued on page 106)

**Baker Looks Beyond WB Exit**

**BY CHRIS MORRIS**

LOS ANGELES—Steven Baker, the former head of Warner Bros. Records, says he is looking forward to the next phase in his already-esteemed career and is considering a move to a position at a company about a new position.

Ending a 20-year run at Warner Bros. Records, Baker announced his departure from the company Sept. 9 (Billboard, Sept. 10).

“I’m not making the leap without a net, if you know what I mean,” he tells Billboard. “I’ve not signed a paper; I haven’t made a deal with another label.” Baker is said to have in talks with various people, but there’s nothing set yet... I also plan to not take too much time off between now and when I start another job.

As part of a restructuring of Warner Bros., in March, Baker—who became president of Warner Bros. Records in 1965 after serving in a succession of A&R and management positions there—stepped (Continued on page 108)
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Buy classics like Rocky from the best-stocked video store online. IBM scalable servers mean no waiting in line.
Music Biz Bills Await Action

WIPO Treaties' Ratification At Stake

BY BILL HOLLAND
WASHINGTON, D.C.—The Senate Foreign Relations Committee held a ratification hearing Sept. 10 to make sure that it is in the Senate's interest to have the U.S. become a signatory of the World Intellectual Property Organization (WIPO) treaties.

Even with that committee's expected vote to favor WIPO, the Senate still needs to have its enabling legislation, already passed by the Senate and House, to be reconciled in conference before it can vote on ratifying the treaties. And there lies the rub.

The 106th Congress is scheduled to adjourn in less than a month, and observers here are concerned that with fewer than 20 working days remaining in the session, the WIPO bill and two other pending bills of importance to the music industry—copyright term extension and bankruptcy reform—may be caught in political and jurisdictional webs that members may not be able to untangle in time.

"I'll be crazy to say I was sure what's going to happen," says a Senate aide at Hill after the adjournment set for Oct. 9 and members rushing back home for upcoming elections, there's a good chance it all just won't get done," the aide said.

Congress will also have to react and deal with the document concerning President Clinton's alleged导弹, sent to Capitol Hill Sept. 7 by independent counsel Kenneth Starr.

House Judiciary Committee members, who will first receive and study the Starr document, will also compose part of the Senate/House conference dealing with the final WIPO bill. The Senate may or may not see fit to proceed with possible impeachment hearings against the president, but any decision or action will cut in on the WIPO bill.

The lack of agreement on the issue has bedeviled attempts to upgrade copyright law in the European Union. Now the European Commission is planning to get around that problem by separating the liability issue from copyright in a new directive due later this month or in early December.

Heinz Zourek, director general of the Commission's DG16 internal market department, revealed Sept. 7 that the Commission is planning new legislation—separate from the Copyright Directive now passing through the EU's political arena—specifically to tackle the extent of the telecom companies' liability.

Zourek was speaking at the 41st congress of the global authors' body Photographic Industry (IFPI) offices in Brussels, says the proposed legislation should stop the telecom industry from muddying the waters for the Copyright Directive.

The draft directive has received a torrid time from the music industry's opponents as it passes through the EU's political arena (Billboard, Aug. 29). Telecom companies and Internet access providers have fought a plethora of amendments aimed at reducing the directive's effectiveness.

Regnier says the new liability directive will at least separate and simplify the issues. "This new directive does not talk at all about copyright," Regnier notes. "It talks only about illegal behavior."

Zourek told the CISAC conference that keeping liability at a distance from copyright will let the Commission tackle the issues without causing confusion. He said that if the two were to come together, the protected status of trademarks and other copyright-related material would make any new legislation unworkable.

Rather, he said, the proposed directive is intended to tackle unquestionably illegal activity, like the dissemination of child pornography and racist material, defacement of individuals, and online piracy of music.

Regnier says she hopes the new directive will legislate for, or at least promote, cooperation between the

(Continued on page 101)

Rival Groups In The U.K.
Looking To Acquire VCI

BY SAM ANDREWS
LONDON—A battle for control of U.K. video, music, and book publishing firm VCI looked possible at press time as rival groups lined up to acquire the company.

Kingfisher, the U.K. retail group that owns Woolworth's and its music and video wholesaler EUK, said on Sept. 8 it was considering putting in a cash bid for VCI, the day after the VCI board recommended a 31.2 million pound ($62 million) offer by television and radio station group Scottish Media Group (SMG).

Following the news that Kingfisher was considering making an offer, VCI issued a statement saying it "recommends that VCI shareholders take no further action in relation to their holding of VCI shares, pending clarification of the position of Kingfisher's interest in VCI."

SMG had made its Sept. 8 cash bid of 80 pence a share on the back of a just-reported 27% rise in half-year pretax profits to 25.5 million pounds ($51 million) at the Scottish company. It acquired 26.4% of VCI's equity in the market on the same day. The bid was recommended by VCI's board, which collectively holds just 2.4% in company stock.

VCI holds rights to products such as kids' favorite Thomas the Tank Engine.

(Continued on page 112)

Draft EU Law Tackles Telecom Liability

BY JEFF CLARK-MEADS
BERLIN—One of the deepest concerns of the European music industry is about to be tackled by new draft legislation.

Labels and publishers here have been frustrated over the lack of legislation addressing the extent of the music industry's exposure to online piracy. That frustration has grown because of the increased copyright infringement between the two sides' arguments. The music industry says the companies whose systems are used to facilitate copyright infringement have to take the blame for such infringements; the telecom companies say that how people use the services they provide is not their problem.

The lack of agreement on the issue has bedeviled attempts to upgrade copyright law in the European Union. Now the European Commission is planning to get around that problem by separating the liability issue from copyright in a new directive due later this month or in early December.

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(Continued on page 101)

CISAC Congress Sees Bodies Form Group To Move On CIS

BERLIN—The most important decision at the 41st CISAC Congress here was made the day before the conference started, according to delegates.

The congress, attended by representatives of 170 authors' collecting societies worldwide, ran Sept. 6-9, but on Sept. 5 a groundbreaking decision was made regarding the organization's Common Information System (CIS).

As expected, a pioneer group of 10 of the world's leading societies was established to drive the system's progress (Billboard, Sept. 5).

However, despite the fact that the decision was anticipated, Cees Vervoord, chief executive of Dutch body BUMA/STEMRA, says its importance cannot be overstated. "This is one of the biggest things CISAC has ever done," Vervoord states.

John Hutchinson, Vervoord's counterpart at U.K. body the Performing Right Society Mechanical Copyright Protection Society, says the move was by far the most significant decision of the congress. He notes that it is also groundbreaking in that, for what he says is the first time in CISAC's history, a decision-making process has been devolved from CISAC as a whole to a group of societies.

The pioneer group will now seek to speed the implementation of CIS. They are determined not to let the rapid, electronic exchange of information between societies, thereby allowing the closer monitoring of works used in the digital environment. It will also assist the rapid clearing of rights for broadcasters, Internet companies, and other music users. At its heart is a globally standardized number system for identifying each work—the Information System Works Code—that will make each composition instantly recognizable and able to be automated systems and will identify the rights holder and owner.

The 10 societies in CISAC's pioneer group are from the U.S. (ASCAP and BMI), the U.K., Japan, Germany, France, Spain, Italy, and the Netherlands, along with pan-Scandinavian body NCB.

Hutchinson says the need for the rapid adoption of CIS is urgent: "We are at least 20 years behind other industries in the implementation of numbering systems, and we have to catch up fast."

Vervoord states that CIS could not have been deemed to be behind schedule

(Continued on page 101)

EXECUTIVE TURNTABLE

REO roundtable

ROBINSON DERRI MARSHALL MR. DAVE OL'GOLUGHAN SCOTT TORDORA

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Verve ‘Red Hot’ Set Salutes Gershwin

BY LARRY FLICK
NEW YORK—When the star-studded “Red Hot + Rhapsody” compilation reaches retail Oct. 6, it will not only pay homage to the music of George Gershwin on the centenary of his birth—it will also trigger yet another formidable AIDS fund-raising effort by the enduring Red Hot Organization.

Issued by Verve/Antilles, the set boasts sterling performances by more than 20 artists, including David Bowie, Natalie Merchant, Luscious Jackson, Sinéad O’Connor, Luminous Jackson, Duncan Sheik, the Roots, Morcheeba, and Finley Quaye.

Vapor Builds On Richman’s ‘Mary’ Boost

BY JIM BESSMAN
NEW YORK—His place in rock history assured, Jonathan Richman has been going along for years at his own steady pace, regularly releasing solo albums and touring nonstop for a cult following loyal to him since he formed the legendary Boston band the Modern Lovers in 1972. Suddenly, though, Richman, a captivating performer beloved for his singular wit and charm evidenced by song titles like “I Was Dancing In The Lesbian Bar” and the new “Hello From Cupid,” could be on the verge of a popular breakthrough. The self-managed Vapor Records artist is a key player in the summer’s sleeper comedy hit movie “There’s Something About Mary,” which bodes very well for the Oct. 20 release of “I’m So Confused,” his second album for the WEA and Alternative Distribution Alliance-distributed label.

In roles reminiscent of those played by Nat “King” Cole and Stubby Kaye in the 1965 Jane Fonda-Lee Marvin comedy western “Cat Ballou,” Richman and his longtime drummer, Tommy Larkins, drive the movie’s story line with recurring musical spots in which Richman’s songs—which include the film’s title track, performed in a tree—set up ensuing plot developments.

“It was kind of scary up there,” Richman says. (Continued on page 99)

Hornsby Taps ‘Spirit’

RCA’s 2-CD Set Tackles Serious Topics

BY JIM BESSMAN
NEW YORK—Bruce Hornsby’s sixth album, “Spirit Trail,” is an ambitious two-disc, 20-song set, dealing with sober themes like race, religion, tolerance, bigotry, judgment and Hornsby’s frankly acknowledged “personal struggle with these issues.”

“So why the cover picture of the bug-eyed old man with a cigarette sticking out of his mouth?” Hornsby asks.

“It’s ironic to use an inane cover, because it’s a fairly serious record,” says Hornsby of the album, due Oct. 13 on RCA Records. “It’s a life of the party picture of my Uncle Charles Hornsby from 1966. For the first time in several albums, I didn’t have a clear idea of a cover concept, and I thought I might go with one of those ECM [label] kind of covers where you just had the name of the record and the artist on a blank background.” Then I found this hilarious picture of Uncle Charles and as a joke showed it to the [RCA] art people. But then Hornsby started thinking. “Has there ever been an album cover for artists in my area of music—‘singer/songwriter,’ whatever—that was this ridiculous and silly?”

(Continued on page 14)

Seam Returns On ‘Glacial’

Touch And Go Act To Target Indie Rock Core

BY DYLAN SIEGLER
NEW YORK—For Chicago indie band Seam, “The Pace Is Glacial” is not just the title of its first new album since the summer of 1995. It’s a way of life.

“It’s just our general state of being,” says sardonic front man Sooyoung Park. “As with our other album titles, some humor is intended.”


Seam, whose Park formerly headed the punkier Bitch Magnet, has been around in various incarnations since its first 7-inch in 1990, when its lineup included Mac McCaughan of Superchunk.

Over the years, Seam has refined its knack for tight pop songs that range from slow and quietly beautiful to beautifully raucous—a technique some critics dub “slowcore.”

The band applies an accessible pop perspective to the introspective lyrics, sustained, contrapuntal guitars, and cymbal washes popular with melancholy peers like Cate and Saint. “People who follow our album, ‘The Life Of Someone Who Is Not Used To topicality,”’ Werner says. “This record is a collection of songs that are about life and death and all the things that go with it.”

“Werner Gets On Board Bottom Line With ‘Trains’

BY EILEEN FITZPATRICK
LOS ANGELES—In an industry that loves to put artists into categories, Susan Werner is one singer/songwriter who’s tough to peg.

On her latest release, “Time Between Trains,” due Tuesday (15) in the U.S. and Canada from start-up indie label Bottom Line Records, Werner shifts easily from the folksy title track to the jazz-inspired “Montgomery Street,” which features a heavy bassline and muted trumpets that would be at home on a film noir thriller soundtrack.

Werner’s first CD, “I’m So Confused,” was dropped by her previous label, EMI, in 1998, according to Werner, who says she wanted to capture the production style of Norman Granz, one of the best-known jazz producers of the ’50s and ’60s, who produced many of Verve Records’ greatest artists, including Louis Armstrong and Ella Fitzgerald.

(Continued on page 109)
Artists & Music

Lang’s Style Diverses On ‘World’

2nd A&M Album Finds Guitarist Mixing Rock With Blues

BY CHRIS MORRIS

LOS ANGELES—Teenage blues singer/guitarist Jonny Lang speaks his artistic wings on his sophomore A&M album, “Wander This World,” due Oct. 20.

The set, produced by David Z, who also helmed Lang’s platinum 1997 A&M outing, “Lie To Me,” still bores his hearty blues foundation but finds the preternaturally mature 17-year-old musician exploring new stylistic wrinkles.

A&M chairman/CEO Allen Cafaro says, “Clearly to Jonny, the blues are his core. That’s something we always want to have and something that we think is going to be an important building block for his career. Having said that, we have an interest in him growing and reaching beyond that. I did have a sense that I wanted a rock album from him—certainly a rock album that still has blues as an integral part of it.”

Cafaro adds, “Going into this record, Jonny needed to strike the right balance of something that had continuity with the first record and [locale] album, the future. We all shared the same view, and that was that Jonny needed to grow and needed to stretch a little bit, and David Z wanted that. I worked with Jonny to get the right songs and the right performances, and we are absolutely thrilled with the result. I think we’ve got an album that’s very broad in its appeal.”

Senior VP of marketing/GM Morty Wiggins says, “He didn’t make ‘Lie To Me II’. He’s not going to make ‘Lie To Me III’ . . . It’s a different record. It’s a growth record.”

Lang himself says, “We didn’t really go into the album with a preconceived idea of the outcome, as far as a genre of music is concerned. We just went in there and wrote some tunes and played, and it turned out good, I guess. My underlying little goal is to stretch out and explore different areas of music, as time goes on.”

Asked if his new directions will surprise his fans, Lang says, “I hope so. I don’t necessarily like being pigeonholed as any one thing. For me, I just love to play music, all kinds, so it’s nice to branch out. Hopefully, nobody gets pissed off and says, ‘Hey, what the . . . ? People say, ‘All you should play is blues,’ but the same people say, ‘You’re too young to be playing blues.’ So when they hear this, then they’ll go, ‘Hey, why aren’t you playing blues?’ Well, I think you told me I was too young to do that.”

“We’re always going to be a huge dipping well for me to go back into, and it’s where my foundation is as a guitar player. Definitely, I’ll always be there to influence me. I just like to branch out as well.”

“Wander This World” was recorded at Oak Ridge Studios in Lang’s hometown of Minneapolis with most of the same musicians who appeared on Buddy Guy’s recent album “Heavy Love,” on which Lang guests (Billboard, May 16). A key player was one of Lang’s idols, Booker T. & the MG’s guitarist Steve Cropper.

Lang says of Cropper, “I had met him on the set of the ‘Blues Brothers’ (1980) movie a little while ago, and we got to be pretty good friends. He was gonna come up and write, and (Continued on page 14)

98° Hopes To Heat Up Demand For New Motown Set

BY CATHÉLINE APPLEFELD OLSON

WASHINGTON, D.C.—Although the gold single from its 1997 debut album was titled “Invisible Man,” Motown quartet 98° hopes to be anything but invisible when its sophomore album arrives Oct. 20. With contributions from an impressive array of writers and producers, “98° And Rising” packs a wealth of soulful ballads and uptempo dance songs that were reportedly selected to separate the group from the swelling tide of boy bands.

“Our main problem last year was we had a big record and nobody knew who the guys were,” says band manager Paris D’Jon. “Our faces weren’t out there, and we were coming in when the whole pop music, boy-band scene was hitting. People compare us to the Backstreet Boys because we are white guys doing a similar type of music and are in the teen magazines.

“This album will change perceptions,” D’Jon continues. “The boy bands’ songs are all the same kind of music. We have pop songs, a European dance song, an R&B track, a hip-hop track, an acoustic song, a country song.”

Says the act’s Drew Lachey, “We’ve never considered ourselves a boy band. We get grouped in that category because of our image, but we were around before that phase came back in, and hopefully we will be around long after. On the new album we do an a cappella version of Michael Jackson’s ‘She’s Out Of My Life,’ and that’s our way of saying, ‘Beast this.’

The Ohio-based group, which consists of brothers Drew and Nick Lachey, Jeff Timmons, and Justin Jeffre, cites labelmates Boyz II Men as its strongest influence. (They also worked with a local radio DJ backstage at a Boyz II Men concert trying to give a demo tape to the band.)

But they also point to acts as diverse as Brian McKnight, Take 6, The Artist Formerly Known As Prince, and the Eagles. “Our mind-set towards this album was to make a lot more quality uptempo songs,” Drew Lachey says. “Our first album was very deep with ballads and love songs, and we wanted to make sure that our fans could dance to, get more variety.”

To help achieve that variety, the band called on an eclectic slate of producers: Dennis and Nick Dave (who produced “Invisible Man”), the Fugees’ Prakazrel “Praa” Michel, and Keith Thomas to the Trackmasters and Anders Bagge. The album also includes “True To Your Heart,” a collaboration with Stevie Wonder that got a promotional head start due to its inclusion on Disney’s “Mulan” soundtrack.

Bruce Carbone, Motown senior VP of A&R, says the opportunity to work with such seasoned producers has given the act a new sense of maturity. “It makes them grow more quickly as artists, and it always helps to have a little extra incentive to kick off the song,” he says. “But most of all, it shows that this new group can stand up with the best of them and can hold their own.”

The album’s depth is also important to Motown. Beginning with first single “Because Of You,” the label intends to work “98° And Rising” for much longer than it did the group’s debut set, which yielded only one hit single.

“The first album lacked strong singles,” says Carbone. “For this record, we tried to go about each song as one that all the guys could sing on, and also to have a balance of songs.” He says the group’s international fan base, particularly in Asia, also influenced the song selection.

“We were looking to make records that would work globally,” Carbone says. “We did a lot of talking to the representatives from the different territories.”

For example, Carbone says, the Pras-produced song “Fly With Me,” which samples Abba’s “Dancing Queen,” came about through a conversation Motown president/CEO George Jackson had with the executive who oversees the label’s European territories. That song is being eyed as the second single.

John Artale, R&B music buyer for National Record Mart, says 98°’s first album sold “OK” but was not particularly memorable. However, (Continued on page 18)

Mojo’s Reel Big Fish Leans On ‘Rock’

BY CARRIE BORZILIO

LOS ANGELES—“It’s all about the rock” may be a strange statement coming from a ska/pop band, but if the band is Reel Big Fish it makes perfect sense.

Before it asked fans to “Sell Out,” “Do The Fish,” and “Join The Club”—the ska club, that is—it played rock covers from Warrant, L.A. Guns, and the Cult. And now, those metal inclinations have come full circle on the group’s second album, the aptly titled “Why Do They Rock So Hard?,” due Oct. 20 on Mojo/Universal.

“We know how this ska act from Orange County rock so hard on its new album! It wasn’t like an intentional ‘get away from ska’ thing,” says Andrew Gonzales, drummer for the seven-piece band. “It’s just what we wanted to hear.”

Reel Big Fish bassist Matt Wong adds, “When we made the first rec- ord, we were playing at home and listening to local [ska, reggae, and punk] bands, and ever since we went on the road and toured, we got to meet all these incredible musicians and listen to different types of music. We wanted to broaden what we were doing; this is just us taking it to the next level. But, in a way, it’s kind of more back to our roots.”

When the band members say “rock,” they don’t just mean louder guitars. The first track, “Everything Is Cool,” at times, strangely sounds as if it could be a Korn song, though the group is quick to kick back into its trademark horns, sing-along choruses, and ultra-sarcastic and youthful lyrics. The rock theme rears its ugly head in curious places throughout the disc: a noodley guitar part here, a big drum roll there, or even an all-out rock jam, as heard on the ending of “Big Star” or the begin- ning of “The Kids Don’t Like It.”

“It’s not what [fans] will expect,” says Patrick McDowell, the A&R exec- utive at Mojo who signed Reel Big Fish. “Not often do you hear ripping guitar solos on a ska record or heavy, distorted guitars on top of har- monies. Hopefully, it will reach more people, and the rock aspect will help (Continued on page 20)

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asks. "It's always a serious picture of the artist, the standard brooding singer/songwriter. And I thought about it and said, 'F*ck it! Let's make this the cover, because people who go to my shows know I'm a fairly frivolous guy, but otherwise people don't know that this is very much part of my personality."

Musically, "Spirit Trail" also departs from Hornsby's more recent fare. "This is a very 'Southern' record," says the Warner/Chappell (ASCAP) writer, a Virginia native who recorded most of it at his home studio outside Williamsburg (co-producing with Michael Mangini). "Its influence runs from gospel to blues to R&B to folk music, so I think of it as very Southern in that way and less jazz-influenced than the last two albums (1995's "Harbor Lights" and 1990's "Hot House")."

"I also recommitted myself three years ago to studying the piano, and that's reflected in the record," he continues. "It's not your standard pop piano-playing but a different level of the use of the two hands independently."

Hornsby didn't intend the set to be a double-CD project and had nearly finished a single-disc set last summer when he joined the Grateful Dead-derived Farthur Festival. "I had a lot of time on my hands sitting around waiting for the obligatory jam at the end of the night, so I started writing songs on the bus on a little Casio," says Hornsby. "At the end of the tour I had seven or eight songs I was interested in recording which were written in the style of the first disc—tighter in structure with not a lot of soloing or piano. I thought I should record them, too, and did, and after both records were finished, I didn't think I could put them together—but that they went together in a musical context. So it became a double album.

Hornsby thinks of the first disc as "notes to myself, reminders about being a better person," he says, citing the track "Breathing Place," which deals with teasing an overweight person. The disc also "creates a very Southern feeling," with sketches like the snake-handling congregations depicted in the two-part "Preacher In The Ring."

The second disc, he says, "isn't quite as pointedly Southern" lyrically, while still dealing with issues of bigotry, as in "Line In The Dust." "But I've always written about my area," Hornsby notes. "You could call all my records "Our Town, 1-5-8-4-5-6." I've always gotten inspiration from what I know from this area."

Though "Spirit Trail" is a double album, Hornsby says it's not "unwieldy," clocking in at only 92 minutes. RCA VP of marketing Cliff O'Sullivan calls it a "career-defining record full of very radio-friendly songs." The first of those, the first disc's "Great Divide," went to triple-A, mainstream rock, modern adult, and adult top 40 stations Sept. 8. The track, which features Canadian violinist Ashley MacIsaac, will then go to top 40 in October. "It's a really good, contemporary-sounding record with a kind of Dave Matthews feel, and I'm going to play it," says Louis Kaplan, PD of modern adult station KLLC San Francisco, "Bruce isn't what I'd call a core artist here, but if the rest of the album sounds like what I've heard so far, he may become one."

O'Sullivan says that RCA will further support "Spirit Trail" with print ads and Internet promotions on the alt and Liquid Audio music delivery systems and that additional online promotions with Borders Books & Music will include a chat on Borders' Online chatroom.

Point-of-purchase materials will clearly inform consumers that the album, priced at $19.98 for CD and $18.98 for cassette, is a double set. "I think some double albums have come out in recent years where fans weren't completely aware what they were and thought they were getting an expensive (single) album instead of twice as much music," says O'Sullivan.

Besides print, RCA will advertise on A&E, the Weather Channel, the Food Network, and CNN/SI.

An Oct. 19 performance on "Late Show With David Letterman" will kick off a number of TV appearances. There will also be a Delta Airlines promotion in November and December featuring an hourlong music program and onscreen advertising tied in with Tower Records.

In addition, thousands of postcards were given out during the recent Further Festival shows. The Q Prime-managed, QBQ-booked Hornsby, who also recently stinted with surviving Dead members as the Other Ones (having served as part-time keyboardist for the Dead from 1990 to '92), is now in the middle of his own shows, to include a two-week run at Yoshi's in Oakland, Calif., Oct. 26-Nov. 8. The Nov. 4 concert will be broadcast live on KFOG San Francisco and then syndicated nationally.

Other TV performances include "Austin City Limits" and a solo concert on Canadian outlet MuchMusic's "Intimate & Interactive" series.

The genre-inclusive Hornsby has also performed at the Telluride (Colo.) Bluegrass Festival, as well as at a private party in Austin, Texas, for the Coalition of Independent Music Stores (CIMS).

"He played solo piano for about 50 retailers and was just brilliant," says Don Van Cleave, president of CIMS and owner of the Birmingham, Ala., store Magic Platter. "A lot of us do well with Grateful Dead product and get a lot of Deadheads asking about Hornsby and looking forward to his new album. We generally do very well with his records."

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**Island To Launch First Of U2 Retrospectives**

This story was prepared by Julie Tornomas, news editor for Billboard Online.

NEW YORK—The first-ever greatest-hits set from U2 will be initially packaged with a limited-edition bonus disc, containing 15 of U2's B-sides from the '80s, according to Island Records, which is releasing the title worldwide Nov. 2 (Nov. 3 in the U.S.). Retailers will have one week to order the double-CD version before it is deleted from the group's catalog. The regular, 14-track edition of the album, "U2: The Best Of 1980-1990," will be available thereafter.

The project marks the first in a series of titles chronicling U2's history, as part of a new deal with Island that has been reported to be worth $50 million. No dates have yet been set for further releases.

The regular album includes "Pride (In The Name Of Love)," "New Year's Day," "With Or Without You," "Sunday Bloody Sunday," "I Still Haven't Found What I'm Looking For," "Bono," and "Where The Streets Have No Name."


In the U.K., the set will be preceded Oct. 19 with a new version of "Sweetest Thing" that will be made available as a commercial single. In the U.S., the track will be a radio-only single that will be serviced to stations Sept. 29.

Despite reports that U2 received more than $50 million in advances for the three-album, best-of deal, Bob Partridge of Coalition, the band's U.K. publicist, will not confirm the amount, claiming that all monetary figures are "completely speculative."

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Artists & Music

TOUCH AND GO'S SEAM RETURNS TO INDIE ROCK FOLD ON 'GLACIAL'
(Continued from page 11)

which features more aggressive guitars and actual yells from the
notoriously whisper-quiet Park, attest to that.

But the fact that Park has always been Seam’s principal
songwriter explains the band’s fairly consistent sound through its
fairly tumultuous existence. “We’re not the kind of band that
smokes pot and jams,” says Park of the group’s creative process.

While Seam has stabilized at its
current lineup, the band suffered from a revolving-door effect early on,
until the services of a bevy of indie notables showed up over the years.

For Park, the most traumatic
personnel change was the depart-
ture of original bassist Lexi
Hitchcock after “Headsparks.”
That was such a big blow, we
weren’t sure we could recover, and
we lost a lot of enthusiasm,” he
says.

On a subsequent sabbatical
in Seoul, South Korea, Park first
met current Seam bassist William
Shin, and the two bonded by play-
ing music together. In Seoul, says
Park, “I got some of the joy of
playing music back. The time
away from playing really benefit-
et guitarist [guitarist] Roy [Shradhar]
and [drummer] Chris [Manfrin], as well.”
Shin’s first album was “Are
You Driving Me Crazy?”

During its absences from the
group, Seam and a solo Park
have dabbled in movie music; most
recently, the band composed for
the independent film “Get the
Digits,” from director Chris Lee.

Listeners also may recognize
the group from the 1995 “Ear Of
The Dragon” compilation and tour,
which Park’s Fortune & Records
(now operating under the name
Fortune 4) developed with the
goal of drawing attention to indie
rock’s underacknowledged Asian-
American population, in conjunc-
tion with a magazine record
imprint A-Sides.

Whether headlining or
working behind the scenes, Seam is a favorite in college circles and
an integral puzzle piece in 90s
rock. “The Problem With Me,”
which sold 9,500 units, according
to SoundScan, launched the act
out of obscurity.

“It’s The Problem With Me” was a
consistent seller for a long, long
time,” says Bob Schick, indie
buyer/warehouse manager at Plan
Nine Records in Richmond, Va.
“...you don’t often get with that
with indie group that’s not local.”

Schick attributes Seem’s over-
sales at Plan Nine to the act’s
impressive tours with bands like
Superchunk and Codeine and the
resulting respect of indie afi-
cionados. “People with their ear
to the ground, so to speak,” buy
Seam albums, he says.

According to Touch and Go,
there was a spurt of major-label
interest after “Hey Latahha,” a
track from “Are You Driving Me Crazy?,” received play on special-
yty shows at commercial stations.

But Park says, “They just want to
keep making records the way that
we’ve been doing it, with relative-
lly little interruption and hassle.
That’s the best relationship for us
right now.”

Touch and Go worked with sever-
allarge chains on “Are You Driving Me Crazy?,” which sold
10,000 units, according to Sound-
Scan. But Leslie Ransom, head of
sales at the label, says it will tar-
get indie retailers—“the Other

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In addition to its roadwork, col-
lege radio has been vital to Seam’s
continuing popularity—something
the label hopes to build on this
outing.

Says Karl Runge, music direc-
tor at Pomona College’s KSFC Los
Angeles, “All the Seam records
are popular here. [DJs] get out the
records from the [station] library
even though they’re not in current
rotation.”

Runge says the group has become
mainstay primarily because “Sooyoung is a really
good songwriter” and expects
that the new record will be well-
received.

“Seam is a college band, and
they have been from day one,”
says Ransom. And since it has
been several years since the last
album, she says, “there’s a new
batch of 18- to 23-year-olds that
we can win over now.”
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MOTOWN'S 98°
(Continued from page 12)

he notes that Motown's reissue of the album in March with the addition of the "Mulan" track has helped keep the group more visible.

"They are coming off something that worked for them, but they are going to have to work it," Artale says. "There are a lot of boy bands out there now, which could work in their favor for a while. The fact that they are working with Pras and some of the other producers means they should have more of an R&B sound this time out, but they need to set themselves apart maybe through their videos and show that their songs are not as homogenized as some of the other bands."

Although 98° may not want to be misconstrued as a sugary pop group, the band had no reservations about using some of its musical allies as springboards for a marketing campaign that gives new meaning to the terms "street team" and "promotional vehicle." Concertgoers at selected concerts by the Backstreet Boys, Spice Girls, Janet Jackson, and other big acts this summer may have noticed a 35-foot bus wrapped in a giant rendition of the "98° And Rising" album cover.

The bus had been traveling the country all summer and parking outside concert venues until it was recently derailed when a Ford pickup truck plowed into it, according to D'Jon.

"If this would've been last year, we would have been in big trouble, because we were living in that bus," says group member Timmons. As for its own tour plans, 98° heads to Japan in September and will tour Southeast Asia and Europe before returning home for a possible opening slot on Brandy's tour.

While 98° works to solidify its future, D'Jon says uncertainty over Motown's future—amid consolidation talk at the label and at distribution operations of parent PolyGram (which is merging with Universal Music Group)—is not weighing heavily on the band members' minds. "We know for a fact that we are the priority," D'Jon says.

Carbone says merger talk is not affecting the label's day-to-day operations, either. "I can't really think about it," he says. "I just want to break the group and watch them explode, which I know they'll do."

If Motown were to become a catalog label—which is one possible scenario being bands about—word is that 98° likely would hop over to sister label Mercury.
do that.

Aside from stepping up to the rock plate, the band takes a swing at mainstream pop/rock, à la Weezer and the Rentals, on the first single, "The Set Up (You Need This)," which goes to modern rock radio Sept. 21, and "I Want Your Girlfriend To Be My Girlfriend Too," Sounds of the '70s are sprinkled throughout, courtesy of the band's use of Korg and Celeste keyboards.

"This album is definitely more advanced musically," says Jay Rifkin, president of Mojo Records and executive producer of the album. (John. Avila of Oingo Boingo produced it with the band.) "A lot more attention was paid to having really good songs and melodies throughout. With songs like 'The Set Up,' we'll definitely find a new audience with this one.

"The band has grown—that is key for these guys—but they haven't forgotten their base either," notes Tom Derr, VP of artist development at Universal. "That's what I like most about the first single—it's different, but it's still very Reel Big Fish."

The band, which is managed by Vince Fileggi at Milano Music Management, isn't too worried about its core audience reacting negatively to a decidedly less ska album. "It's still us," says Wong. "If they're not going to like us just because we're not playing ska in a song or two, then what the hell? We play music that we like to play, whether it's ska, hip-hop, who knows. You never know where we'll go next. Our core audience knows that we're basically schizoid nonconformist when it comes to music anyway."

The label has been setting up "Why Do They Rock So Hard?", which is the follow-up to the band's 1996 gold-certified "Turn The Radio Off," since May by targeting its core fan base with postcard mailings.

"We've been taking advantage of the fact that we have a huge fan base of about 25,000 names and addresses in our database," says Kristin Rolla, director of sales and marketing at Mojo.

Three mailings have already gone out, as have 25,000 Reel Big Fish antenna balls during the Vans Warped tour via the label's street marketing team. The band itself has gone out, too; it played a string of Southwest shows Aug. 17-24. A September/October tour is slated already, including a record-release party Oct. 23 at L.A.'s Palladium. After that, the group will likely be playing various Christmas radio shows.

To help boost first-week sales, Reel Big Fish will do in-store sales to coincide with its shows in Los Angeles, Orange County, Las Vegas, Phoenix, and San Diego.

Bob Bell, new release buyer at the 220-store, Torrance, Calif.-based Wherehouse Entertainment, says he expects "big things out of the box from Reel Big Fish."

On top of touring, in-stores, and direct marketing, the label is planning an extensive TV advertising, and street campaign, according to Rolla. Included is an in-school newspaper campaign in late September and early October; ads in Alternative Press, Rolling Stone, Spin, Baygun, and boarding magazines like Thrasher, Warp, and Electric Union; and in 10 markets (which include L.A., Chicago, Philadelphia, San Francisco, San Diego, Washington, D.C., Boston, Denver, and Phoenix) in late September and early October of artwork from the album, which features stars and the album title written in heavy metal lettering.

As for the TV plans, Derr says Universal is looking at placing ads on extreme-sport-type shows, Cartoon Network, and Nick at Nite in the band's best markets the week before street date.

For George Gershwin's 100th birthday...
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### Billboard's Heatseekers Album Chart:

<table>
<thead>
<tr>
<th>Week</th>
<th>Entry</th>
<th>Title</th>
<th>Artist</th>
<th>Format</th>
<th>Sales</th>
<th>Player</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Kiss the Sky</td>
<td>TAYLATA ALI</td>
<td>34090 (8.98)</td>
<td>QW 312 (19.98)</td>
<td>SLOW DOWN</td>
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<tr>
<td>2</td>
<td>2</td>
<td>Monster Magnet</td>
<td>KEB' MO'</td>
<td>60295 (8.98)</td>
<td>HT 1912 (19.98)</td>
<td>POWERTRIP</td>
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<tr>
<td>3</td>
<td>3</td>
<td>A Jagged Era</td>
<td>RICH MULLINS &amp; A RAGAMUFFIN SAND</td>
<td>556976 (19.98)</td>
<td>HT 1912 (19.98)</td>
<td>THE JESUS RECORD</td>
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<td>4</td>
<td>4</td>
<td>Angel Dust</td>
<td>INDIO &amp; HYPNOTIZE MINDS</td>
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<td>HT 1912 (19.98)</td>
<td>ANGEL DUST</td>
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<td>5</td>
<td>5</td>
<td>Cat's Eyes</td>
<td>LOCAL H</td>
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<td>HT 1912 (19.98)</td>
<td>PACK OF CATS</td>
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<td>6</td>
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<td>TRIN-TEE 5:7</td>
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<td>HT 1912 (19.98)</td>
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<td>HT 1912 (19.98)</td>
<td>COMIN' ATCHA!</td>
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<td>9</td>
<td>Nothing But Love</td>
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<td>HT 1912 (19.98)</td>
<td>Thomas &amp; Lovely</td>
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<td>Second Chances</td>
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<td>THE CONTENDER</td>
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<td>Only the Strong Survive</td>
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<td>12</td>
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<td>14</td>
<td>14</td>
<td>Billion Dollar Collar</td>
<td>HERSCHELWOOD HARDHEAD &amp; THE MMKOHANS</td>
<td>525698 (19.98)</td>
<td>HT 1912 (19.98)</td>
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<td>Sevenoust</td>
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<td>17</td>
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<td>CAN'BUS</td>
<td>525698 (19.98)</td>
<td>HT 1912 (19.98)</td>
<td>CAN'BUS</td>
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</tbody>
</table>

### Regional Heatseekers No. 1s:

- **Mountain**
  - 1. TAYLATA ALI, Kiss the Sky
  - 2. KEB' MO', Slow Down

- **EAST NORTH CENTRAL**
  - 1. HERSHEY HARDHEAD, A Million Dollars Long
  - 2. JAGGED ERA, JAGGED ERA

- **WEST NORTH CENTRAL**
  - 1. Monster Magnet, Powertrip

- **SOUTH CENTRAL**
  - 1. TAYLATA ALI, Kiss the Sky
  - 2. KEB' MO', Slow Down

### The Regional Roundup

Top 10 best-selling albums by new and developing artists:

- **1. Monster Magnet**
- **2. A Jagged Era**
- **3. Comin' Atcha!**
- **4. Nothing But Love**
- **5. Roadhouse**
- **6. Billion Dollar Collar**
- **7. Sevenoust**
- **8. Holiday Man**
- **9. CAN'L-BUS**
- **10. Kiss the Sky**

### Tackling It Out to the Ballpark

The band's new album, "Rock Off," is expected to be released on September 21. The album features a mix of rock, pop, and country sounds. The band is scheduled to perform at the opening of the new stadium in October.
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HOOE & THE BLOWFISH
Music Chalk
Presented by Don Gaten
Atlantic 83136
Having suffered a sophomore slump and the inevitable bad critics that follow up with a 15-time-platinum debut, Hooe & the Blowfish are now ready to rejoin their career. The band's third album is a refreshing collection that is far removed from its predecessor. With a mellow-moulded delivery made Hooe's 1996 outing, "Fairweather Johnson," high-lighting the cool bassist David "Ladybug" Wilf and "Only Lonesome," the rolligraphy "Las Vegas Nights," the bluesy racings "Open Road," the swirly "Showdown," and the wistful, string-accented ballad "Wishing." A band that still deserves to be on the top of the little Indie, rock, and AC radio.

MICHAEL JOHNSTON
Michael & George—Finstein Sings Gershwin
Produced by Steve Roberts
Concord 4849
The cabaret/concert star with a big cata- logue of Gershwin albums makes a natural turn to George Gershwin repertoire, as this year marks the 100th anniversary of the great songwriters' birth (Sept. 26). Among the evergreens, there are some rarities one expects to hear, including an assistant to George's lyricist brother, Ira. The most important is a cutout from "Porgy and Bess," which is the swivels "Shuffle Along" and the wistful, string-accented "Wishing." A band that still deserves to be on the top of the little Indie, rock, and AC radio.

ORIGINAL CAST RECORDING
Saturday Night
Produced by Jon Landau
Warner 2562
"Saturday Night" is the story of a small town's musical that failed to get produced on Broadway and are familiar with the same musical numbers coming from the show: "So Many People" and "What More Do I Need?" The Bridwell Theatre Company in England, whose Soundrever is put on, put the show in a few, after hours moody mood.

Ritchie's Manhattan Rap - "The Very Best of Ritchie's Manhattan Rap" RITCHIE'S MANHATTAN RAPPERS - 40's, 50's, & 60's


eIOLE</p>
DAYNE's unmistakable vocal prowess, which shines fresh and novel against the backdrop of today's top 40 playground. This single could become a killer signature song for top 40 outlets will take a step away from the tried and true.

CLEFTOPATRA Life Isn't Easy (8:42)

PUBLISHERS: Samba Song/Radio, ASCAP, BMI
WRITERS: S. Michael, D. Bibb
NOTE: This is the latest release from the Dynamic Duo (a.k.a. Morris & Bass) and features a powerful, soulful performance that is sure to resonate with listeners.

VOICES OF THEORY Wherever You Go (4:52)

PUBLISHERS: C.B. Music, Incorporated, BMI
WRITERS: David, J. Robbins
NOTE: This song features a catchy melody and memorable lyrics that are sure to stick in your head.

LAURA BROWN Give Me the Water (4:31)

PUBLISHER: Warner/Chappell Music
WRITERS: J. Craig, J. Frazier
NOTE: This powerful ballad features a strong vocal performance and a message of hope and strength.

KELLY PRICE Forever (8:09)

PUBLISHERS: Samba Song/Radio, ASCAP
WRITERS: D. Bibb, Morris & Bass
NOTE: This soulful ballad features a powerful vocal performance and a message of love and perseverance.

R&B STAR LAMARRINE is the perfect choice for front this first single released by the soundtrack to Disney's "The Lion King 11: Simba's Pride." He brings a fresh and dynamic energy to the down-home soul to soul to what would have been a cookie-cutter power ballad in lesser hands. He is able to perfectly capture Headley's fine performance, which is also a testament to the incredible chemistry between momele and pop accessibility. An easy AC radio bet, "Love Will Find Us" could also enjoy a long and healthy life at top 40 — with a little promotional TLC and a successful run for four albums.

LYLE LOVETT Bed of Roses (3:04)

PUBLISHER: Sony/ATV
WRITERS: J. Tubb, D. Sheard
NOTE: This soft, acoustic ballad features a strong vocal performance and a relatable message about love and life.

MC RAPP Don't Let It Go To Your Head (4:04)

PUBLISHER: Universal
WRITERS: D. Sheard, D. Murphy, K. Gambrel, L. Huff
NOTE: This powerful track features a strong vocal performance and a message of caution.

CYPRESS HILL Tequila Sunrise (3:16)

PUBLISHER: Magus
WRITERS: D. Sheard
NOTE: This laid-back track features a strong vocal performance and a catchy beat.

JOEY GARCIA Ain't That Lovin' You (4:25)

PUBLISHER: Warner/Chappell
WRITERS: A. Stagg, D. Sheard
NOTE: This soulful ballad features a powerful vocal performance and a message of love and devotion.

LUTHER Vandross (1:19)

PUBLISHER: Sony/ATV
WRITERS: L. Vandross, R. Sheehy
NOTE: This powerful ballad features a strong vocal performance and a message of love and devotion.

DEF SQUAD, REDMAN, KURT THOMAS & EBERRU SAMSON The Game (3:43)

PUBLISHER: Sony/ATV
WRITERS: A. Stagg, D. Sheard, R. Cause, M. Hargrove
NOTE: This powerful track features a strong vocal performance and a message of resilience and hope.

SINCE/VOICES

PICKS: (1) New releases with the greatest chart potential. CRITIC'S CHOICE: (2) Releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and noteworthy developments in the industry. ALL RELEASES AVAILABLE TO RADIO AND/OR RETAIL IN THE U.S. FOR ELIGIBLE RELEASES. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036.
EHUD MEIR: SECRETS OF THE PHARAOHS

Warner Video
50 minutes, $19.98

EHUD MEIR: SECRETS OF THE PHARAOHS

warner video
58 minutes, $19.98

MEIR Of CATHERINE

For centuries the magnificent structures were thought to be the work of ill-trained slaves, but the web of tombs and the adjacent village unco-
ered this decade reveal that at least a portion of the buildings were constructed
by highly skilled craftsmen. This National Geographic video checks in on several
cats and also follows the discov-
y of a dismantled royal ship of the
pharaoh Khufu. In addition, it gives
tales about the ritual of mummification.
The tape is packaged with a map of
the Nile Valley from the National Geo-
graphic Society.

WHY WE FIGHT

White Rhino Video
360 minutes, $39.95 for boxed set

This tape that makes up this seven-
volume series originated from a special
division of the Armed Forces that was
designated to film and document U.S.
involvement in World War II. The
series could not be hitting retail at a
better time, as Steven Spielberg's "Sa-
ving Private Ryan" continues to garner
critical acclaim and heavy box office.
Historically, it has been shown that the
films were used by the U.S. govern-
ment as propaganda instruments to
galvanize support for the war. The
films were overseen by director Frank Capra
when he was in charge of the Army Sig-
nal Corps, and they examine the guns,
the bombs, and the subtle power plays
of the era. As Capra once said, "People
understand a picture. Capra inter-
views a variety of politicians, intellectu-
als, and artists and gets some com-
ing footage from the trenches as well.

QUEST FOR CAMELOT

Warner Home Video
88 minutes, $39.95

Complete with a commemorative pen-
dant of the film's charismatic two-
headed dragon, this animated musical
movie makes its way to video in Oc-
tober, a topic of great interest to an
time-starved public. Sales.

ELVIS PRESLEY: A LIFE IN MUSIC (THE COMPLETE RECORDINGS)

By Ernst Jorgensen
354 pages/$35

In the new tome "Elvis Presley: A Life In Music (The Complete Recordings),"
the noted London archivist and fan
Ernst Jorgensen, the king of rock'n'roll
gets his due as a working musi-
cian. Although Jorgensen is touched
by his recording activities, Jorgensen documents
in great detail Presley at work in the
studio. Avoiding any of the awkward
sentimentalism found in his pre-h钵oks
upon which his formidable leg-
end is built.

Jorgensen, who is among RCA's expert handlers of the
Presley reissue gold mine, uses
his access to RCA's treasure trove of Presley session tapes to
evolve his previous proposal "Reconsider Baby: The Defini-
tive Presley Sessionography 1954-1977." Published in 1986 by the
an earlier work issued in Denmark and titled "Presley Recording Sessions."

Avoiding any of the awkward
English that marred portions of
"Reconsider Baby," Jorgensen
who claims to have listened to
every Presley tape in the RCA
archives—has completely re-
written the text in a style that
gives the reader a comprehen-
sive, insightful, and absorbing
account of Presley's recording career.

Everything a fan or music scholar would ever want to know about Presley's recording dates and
other equally valuable information (such as overdubs and which tracks were spliced together for
certain performances). The myriad of facts is filled out with
evolved anecdotes and a narrative tracing the evolution of the ses-
tions.

Here is a portrait of the King
eXploiting his craft in the studio
dio—moving from the seminal open-
of the '50s that helped
define rock 'n' roll to the under-
rated but oftentimes equally
rewarding '60s sides (including
the "Presley Is Back" sessions,
when he reclaimed his crown fol-
lowing a stint in the army, and
his '68-69 "60s comeback"
and the more uneven '70s tracks,
which still contain a fair share of
sonic rewards.

Jorgensen also takes care to
put the sessions into historical
perspective, adding enough
detail about Presley's activities
outside of the studio walls but
avoiding the kind of sordid tales
of excess in which other writers have reviled. As noted author
Peter Guralnick states in his for-
ward, the book is "a triumph of
pure scholarship . . . a tale told
with elegance, insight, and dis-
cretion."

What Mark Lewisohn's essen-
tial work "The Beatles: Record-
ing Sessions" did for the Fab Four,
going the reader a fly-on-the-
wall glimpse of John, Paul,
George, and Ringo fashioning
their classic tracks in the studio,
Jorgensen does for the Presley
fan: "Elvis Presley: A Life In Music" focuses the reader on the one
thing that truly matters in
the Presley saga—the music—and
it belongs among every rock fan's
bookshelf.

MICHAEL AMICONE

THE DOORS OF PERCEPTION

By Aldous Huxley
Read by Rudolph Schimmer
Audio Theater by Recorded Books
CD, 2 hours, 20 minutes unabridged, $17.95
ISBN 1-57370-659-9

First published in 1954, "The Doors Of Percep-
tion" became one of the bibles of the '60s. The book is the
name of the rock band the Doors. It may seem a bit out of
place in the anti-drug '90s, but Huxley is a master of
perspective. The Doors of Perception are not the
powers of description let him provide vivid accounts of what he considered transcen-
dent experiences, including some
unwary colors, becoming one with his
furniture, experiencing states of "being" and "knowing," and seeing the world as
he imagined Adam might have seen it.
According to Huxley, mind-altering drugs, as we know them today, let us
perceive the mental landscape of geniuses, spiritual visionaries, and the rest of us.
Huxley appropriately reads in the tone of an intel-
lectual and a seeker of knowledge.
40 YEARS OF

THE TOP 40

CELEBRATING THE HISTORY OF BILLBOARD'S HOT 100 SINGLES CHART AND ITS TOP ACHIEVERS OVER THE LAST FOUR DECADES
VH1 uncovers the stories behind Billboard's all-time Top 40 hits on this exclusive television event.

Sunday, Sept. 20
at 5pm (et) only on

Music First
IT'S ABOUT THE BULLET
HOW THE CHART GOT ITS START

Chart Beat editor Fred Bronson recounts the evolution of an American institution: what's changed, what's constant, and what Darin, Debby and Brandy share.

CONTINUED FROM PAGE ONE

Before the creation of the Hot 100, there were a number of weekly charts in Billboard that measured the success of singles, each list focusing on a different facet of a record’s popularity. The main two charts were “Best Selling Pop Singles In Stores,” which only measured record sales, and “Most Played By Jockeys,” which ranked titles according to airplay. According to a legend printed on the sales chart, the methodology used to compile the list was “under the direct and continuing supervision and control of the School of Retailing at New York University.”

The singles chart in Billboard originated in July 1940. “I'll Never Smile Again” by Tommy Dorsey (with vocals by Frank Sinatra) headed the very first chart. It's possible to find different lists that were published even earlier. Tom Noonan, chart director for many years, has a reprint from 1914 that includes a “Popular Songs Heard In Vaudevil (sic) Last Week” chart.

Noonan was just 25 when Billboard publisher Bill Littleford asked the young man if he would like to take charge of the magazine’s chart department. Despite his age, Noonan came
THE TOP 10 REMAKES
3. “I’ll Swear,” All-4-One (John Michael Montgomery) 1994
4. “You Light Up My Life,” Debby Boone (Kacey Cisyk) 1977
6. “Mack The Knife,” Bobby Darin (Lotte Lenya) 1959
8. “The Theme From ‘A Summer Place,’” Percy Faith (Max Steiner) 1960
9. “Can’t Help Falling In Love,” UB40 (Elvis Presley) 1993

THE TOP 10 COLOR SONGS
3. “Nel Blu Dipinto Di Blu (Volaré),” Domenico Modugno 1958
5. “Roses Are Red (My Love),” Bobby Vinton 1962
7. “Mr. Blue,” The Fleetwoods 1959
8. “Climax,” Tommy James & The Shondells 1966
10. MCA (26)

THE TOP 10 LOVE SONGS
1. “I’ll Make Love To You,” Boyz II Men 1994
5. “Because You Loved Me,” Celine Dion 1996
6. “Can’t Help Falling In Love,” UB40 1993
9. “I Do Anything For Love (But I Won’t Do That),” Meat Loaf 1993

THE TOP 10 ANIMAL SONGS
1. “Eye Of The Tiger,” Survivor 1982
4. “A Horse With No Name,” America 1972
5. “Karma Chameleon,” Culture Club 1984
10. “Disco Duck (Part 1),” Rick Dees & His Cast Of Idiots 1976

MOST NO. 1 HITS BY MALE ARTIST
1. Michael Jackson (13)
2. Paul McCartney (9)
3. Stevie Wonder (9)
4. Elton John (8)
5. George Michael (8)
6. Phil Collins (7)
7. Elvis Presley (7)
8. Prince (5)
9. Lionel Richie (5)
10. Bryan Adams (4)
11. John Denver (4)
12. Rod Stewart (4)
13. Bobby Vinton (4)
14. MCA (26)

MOST NO. 1 HITS BY FEMALE ARTIST
1. Mariah Carey (13)
2. Whitney Houston (11)
3. Madonna (11)
4. Janet Jackson (8)
5. Diana Ross (8)
6. Paula Abdul (6)
7. Olivia Newton-John (5)
8. Barbra Streisand (5)
9. Cher (4)
10. Donna Summer (4)

MOST NO. 1 HITS BY DUO OR GROUP
1. Beatles (20)
2. Supremes (12)
3. Bee Gees (9)
4. Rolling Stones (8)
5. Daryl Hall & John Oates (6)
6. Boyz II Men (5)
7. Eagles (5)
8. Four Seasons (5)
9. KC & The Sunshine Band (5)
10. Beach Boys (4)

MOST TOTAL WEEKS AT NO. 1
1. Beatles (63)
2. Mariah Carey (58)
3. Boyz II Men (51)
4. Michael Jackson (37)
5. Elton John (30)
6. Whitney Houston (28)
7. Paul McCartney (30)
8. Lionel Richie (30)
9. Maurice Gibb (18)
10. James Harris III (17)
11. Stevie Wonder (17)
12. Madonna (18)
13. Bee Gees (27)
14. Stevie Wonder (26)

MOST WEEKS ON CHART FOR ONE SONG
1. Jewel “You Were Meant For Me/Foolish Games” (65) 1996-98
2. Los Del Rio “Macarena (Bayside Boys Mix)” (60) 1995-97
4. Everything But The Girl “Missing” (55)
5. Duncan Sheik “Barely Breathing” (55)
6. For Sr Seasons “December 1963 (Oh, What A Night)” (54) 1976, 1994-95
7. Blues Traveler “Run-Around” (49) 1995-96
8. Dishwalla “Counting Blue Cars” (48) 1996-97

THE HOT 100 OF THE HOT 100
The chart on the opposite page is the ultimate Hot 100—the Hot 100 of the Hot 100. Compiled by using an inverse point system first developed for the 100th-anniversary issue of Billboard (published in November 1994), the chart ranks the 100 most successful singles of the last 40 years. The inclusive chart dates are Aug. 4, 1958, to July 25, 1995. It should be no surprise that the No. 1 song is the longest-running No. 1 hit in the history of the Hot 100, “One Sweet Day” by Mariah Carey & Boyz II Men, which had a 16-week reign. Boyz II Men have three songs in the top 10; in addition to “One Sweet Day,” their long-running chart-toppers “I’ll Make Love To You” and “End Of The Road” are also in the upper echelon of the chart.

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<table>
<thead>
<tr>
<th>pos.</th>
<th>TITLE</th>
<th>Artist &amp; Label</th>
<th>Peak Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ONE SWEET DAY</td>
<td>Mariah Carey &amp; Boyz II Men, Columbia</td>
<td>1995</td>
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<tr>
<td>2</td>
<td>MACARENA (BAYSIDE BOYS MIX)</td>
<td>Louie Del Rio, RCA</td>
<td>1996</td>
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<td>3</td>
<td>I'LL MAKE LOVE TO YOU</td>
<td>Boyz II Men, Motown</td>
<td>1994</td>
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<tr>
<td>4</td>
<td>UN-BREAK MY HEART</td>
<td>Toni Braxton, LaFace/Arista</td>
<td>1996</td>
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<tr>
<td>5</td>
<td>CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT</td>
<td>Elton John, Rocket/EMI</td>
<td>1997</td>
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<td>6</td>
<td>I WILL ALWAYS LOVE YOU</td>
<td>Whitney Houston, Arista</td>
<td>1992</td>
</tr>
<tr>
<td>7</td>
<td>END OF THE ROAD</td>
<td>Boyz II Men, Biv TV/Motown</td>
<td>1992</td>
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<tr>
<td>8</td>
<td>I SWEAR</td>
<td>All-4-One, Blitzer/Atlantic</td>
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<td>I'LL BE MISSING YOU</td>
<td>Puff Daddy &amp; Faith Evans (Featuring 112), Bad Boy/Arista</td>
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<td>THE SIGN</td>
<td>Ace Of Base, Arista</td>
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<td>11</td>
<td>YOU LIGHT UP MY LIFE</td>
<td>Debby Boone, Warner/Curb</td>
<td>1977</td>
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<td>12</td>
<td>PHYSICAL</td>
<td>Olivia Newton-John, MCA</td>
<td>1981</td>
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<td>13</td>
<td>THE TWIST</td>
<td>Chubby Checker, Parkway</td>
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<td>14</td>
<td>MACK THE KNIFE</td>
<td>Bobby Darin, Atco</td>
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<td>ENDLESS LOVE</td>
<td>Diana Ross &amp; Lionel Richie, Motown</td>
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<td>16</td>
<td>HEY JUDE</td>
<td>The Beatles, Apple</td>
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<td>17</td>
<td>BETTE DAVIS EYES</td>
<td>Kim Carnes, EMI America</td>
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<td>HOW DO I LIVE</td>
<td>LeAnn Rimes, Curb</td>
<td>1997</td>
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<td>19</td>
<td>ON BENDED KNEE</td>
<td>Boyz II Men, Motown</td>
<td>1994</td>
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<td>20</td>
<td>GANGSTAS' PARADISE</td>
<td>Coolio Featuring L.V., MCA Soundtracks</td>
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<td>FANTASY</td>
<td>Mariah Carey, Columbia</td>
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<td>THAT'S THE WAY LOVE GOES</td>
<td>Janet Jackson, Virgin</td>
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<td>BECAUSE YOU LOVED ME</td>
<td>Celine Dion, 550 Music</td>
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<td>WATERFALLS</td>
<td>TLC, LaFace/Arista</td>
<td>1995</td>
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<td>25</td>
<td>THE THEME FROM &quot;A SUMMER PLACE&quot;</td>
<td>Percy Faith &amp; His Orchestra, Columbia</td>
<td>1960</td>
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<td>26</td>
<td>JUMP</td>
<td>Kris Kross, Ruffhouse/Columbia</td>
<td>1992</td>
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<td>CAN'T HELP FALLING IN LOVE</td>
<td>UB40, Virgin</td>
<td>1993</td>
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<td>CREEP</td>
<td>TLC, LaFace/Arista</td>
<td>1995</td>
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<td>DREAMLOVER</td>
<td>Mariah Carey, Columbia</td>
<td>1993</td>
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<td>30</td>
<td>EVERY BREATH YOU TAKE</td>
<td>The Police, A&amp;M</td>
<td>1983</td>
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<tr>
<td>31</td>
<td>TOO CLOSE</td>
<td>Next, Arista</td>
<td>1998</td>
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40 YEARS AT TOP 40 . . . ONE SONG AT A TIME.

#1 #1 #1 #1 #1
Longest span of #1 hits Most charted hits Most Top 40 hits Most Top 10 hits Most #1 hits

COLUMBIA
Widely imitated but never duplicated, the 40ish chart has been used as a pop-culture yardstick for years—and as a book title, TV episode and a hit song about itself.

BY FRED BRONSON

When VH1 wants to illustrate how popular an artist is on the “Behind The Music” series, there is one certain way to show the public one of the highlights of an artist’s career: cut to the Billboard Hot 100 when the artist was No. 1. Remember when Tony Orlando and Dawn topped the chart “Tie A Yellow Ribbon Round The Ole Oak Tree”? Or when Culture Club ruled with “Karma Chameleon”? VH1 viewers do, because they’ve recently seen the actual Hot 100 charts from past issues of Billboard during those programs.

The Hot 100 has even been used to lend credibility to fictional groups. When Tom Hanks wrote and directed his loving look back at the music industry in 1964, he had an easy way to demonstrate how well the Wonders were doing with their Play-time single, “That Thing You Do!” He showed its progress on the Hot 100, beginning with its debut at No. 93. Oddly, real life imitated art when the Wonders’ single was actually released on Play-Time through Epic, and made the Hot 100—although the year was 1964, not 1964. In reality, “That Thing You Do!” entered the Hot 100 at No. 92, just one notch away from the fictional position Hanks selected for the film.

The Hot 100 has even been the subject of a song that appeared on the Hot 100, Pete Wingfield’s tongue-in-cheek “Eighteen With A Bullet” entered the chart on Aug. 23, 1975. The week of Nov. 22, the Island single actually was No. 18 with a bullet. Years earlier, author Elaine Jesmer wrote a fictional novel about the murder of a recording superstar. Her title? “Number One With A Bullet,” of course. That same title was given to the 10th episode of the fifth season of “21 Jump Street.”

Whether it’s Rhino’s series of CDs based on the Billboard charts, or walls of CD singles in retail outlets organized according to their position on the Hot 100, or Joel Whitburn’s volumes of fact-filled chart books, the Billboard pop singles chart is one of the most recognized lists in the world, and has even shown up in the top 10 of a list of the most popular lists. With a bullet, naturally.

The Branding of The Hot 100

Continued from page 34

to the position with some experience, working in the Billboard office as a college student between 1949 and 1952 as a vacation-relief person that was a week.

It was during Noonan’s tenure that Billboard was publishing the Best Selling Pop Singles and Most Played charts, as well as a Most Played In Juke Boxes list. All of those charts had 30 positions, “I was talking to dealers every week, and I found out they were selling more than 30 titles,” Noonan recalls. “I decided to put all three ingredients together to come up with a Hot 100. In the early days, we’d put in sales of sheet music—we had another chart that ran 30 positions, the Honor Roll Of Hits, which was a song-publishers’ chart.”

WHEN YOU’RE HOT

Noonan’s new chart debuted on Nov. 12, 1955. It was called the Top 100. “As soon as we introduced it, the other trades jumped on it,” he recalls, “and, since they called theirs the ‘Top 100,’ we knew we had to change the name. So we not only changed it to the Hot 100, we copyrighted the name.” The new name led Noonan to christen another chart, although he was originally launched out of the office when he suggested it. “I came up with ‘Bubbling Under,’” Noonan says of the chart that lists songs ready to jump onto the Hot 100. “To everybody’s amazement, the name caught on.”

The Hot 100 itself became the industry standard. “Human beings love to compete, and where there is a competition, there will be a winner. If that wasn’t the安装ment of the Hot 100, it’s clear who the ‘winner’ is every week—it’s the act with the No. 1 song. There are other measuring sticks, too, like who has the highest new entry, or the biggest jump within the chart, or the longest stay at No. 1. From the time the Hot 100 was introduced until 1977, no song had remained No. 1 longer than nine weeks. That honor was held by very few titles, like ‘Mack The Knife’ by Bobby Darin, ‘The Theme From ‘Summer Place’” by Percy Faith, and “Hey Jude” by the Beatles. Then, along came Debbie Boone with “You Light Up My Life.” Her 10-week stay at No. 1 set a new benchmark, but records are made to be broken. In 1992, Boyz II Men set a new all-time record when “End Of The Road” remained in pole position for 15 weeks. Just a few months later, Whitney Houston’s “I Will Always Love You” took over at No. 1 with “I Will Always Love You.” It’s a sure bet that sometime in the near future, someone will even surpass the 16-week record run that Mariah Carey & Boyz II Men had with “One Sweet Day.”

Another record that will certainly be broken some day is one set by Jewel just last year. Her two-sided hit, “You Were Meant For Me”/“Foolish Games” (Atlantic), cracked up the top 40 (60) as well as the most weeks on the Hot 100 (65). [Editor’s note: At press deadline, LeAnn Rimes’ “How Do I Live” broke Jewel’s top 40 longevity record, as her recording of Diane Warren’s “How Do I Live” remained in the top 40 for its 61st week.]

SOUNDSCAN AND BDS

While the Hot 100 remains a constant even after 40 years, the methodology used to compile the chart has changed over the years. There have actually been many adjustments and transformations—the week of June 9, 1973, saw one of the most bizarre changes, as "double-bullets" were introduced along with a new way of compiling the chart. It didn’t sit well, and four weeks later the double-bullets were gone. Although there have been many shifts in methodology over the years, the one that received the most attention—the most attention was the shift to using SoundScan and Broadcast Data Systems information to compile the chart. Prior to Nov. 30, 1991, the Hot 100 was compiled by human beings, instead
IT’S GREAT TO COME IN FIRST

BUT IT’S EVEN MORE IMPORTANT TO LAST

MOST WEEKS ON HOT 100: #1 JEWEL
“YOU WERE MEANT FOR ME / FOOLISH GAMES” (65)
MOST WEEKS IN TOP 40: #1 JEWEL
“YOU WERE MEANT FOR ME / FOOLISH GAMES” (60)
MOST WEEKS IN TOP 10: #2 JEWEL
“YOU WERE MEANT FOR ME / FOOLISH GAMES” (28)

JEWEL
IN NEW ALBUM
IN STORES NOVEMBER 17

MOST WEEKS ON HOT 100: #4 DUNCAN SHEIK
“BARELY BREATHING” (55)
MOST WEEKS IN TOP 40: #3 DUNCAN SHEIK
“BARELY BREATHING” (42)

DUNCAN SHEIK
NEW ALBUM HUMMING
IN STORES OCTOBER 6

PHIL COLLINS
HITS IN NEW ALBUM
IN STORES OCTOBER 6

MOST TOP 10 HITS: BY MALE ARTIST -
#10 PHIL COLLINS (14)
MOST #1 HITS: BY MALE ARTIST -
#6 PHIL COLLINS (7)

Our history has been recorded on your charts.
We’re proud to celebrate 40 years of the Billboard Hot 100 & 50 Years of Atlantic Records.
THE TOP 10 GEOGRAPHICAL SONGS

3. “Coming Up (Live At Glasgow),” Paul McCartney 1980
6. “California Love,” 2Pac featuring Dr. Dre & Roger Troutman 1996
10. “Midnight Train To Georgia,” Gladys Knight & The Pips 1973

THE TOP 10 SOUNDRACK SONGS

2. “End Of The Road,” Boyz II Men (“Boomerang”) 1992
6. “Can’t Help Falling In Love,” UB40 (“Riverboat Song”) 1993

SONG WITH THE LONGEST TITLE

“Jeremiah Peabody’s Poly-Unsaturated Quick Dissolving Fast Acting Pleasant Tasting Green And Purple Pills,” RAY STEVENS (Mercury) 1961

(104 characters)

THE TOP 10 BODY-PART SONGS

5. “I Want To Hold Your Hand,” Beatles 1964
10. “Smoke Gets In Your Eyes,” Platters 1959

THE TOP 10 FOOD & DRINK SONGS

1. “Sugar, Sugar,” The Archies 1969
2. “Sugar Shack,” Jimmy Gilmer & the Fireballs 1963
4. “One Bad Apple,” The Osmonds 1971
7. “I Can’t Help Myself (Sugar Pie, Honey Bunch),” Four Tops 1965
8. “(Love Is) Thicker Than Water,” Andy Gibb 1978

LONGEST BETWEEN CHARTED HITS BY ARTIST:

29 years and four months

LONGEST BETWEEN NO. 1 HITS BY ARTIST: 21 years and 11 months

LONGEST SPAN BETWEEN NO. 1 HITS BY LABEL:

21 years, two months

HIGHEST ENTRY BY A DEBUT ARTIST:


CHART’S START

Continued from page 34

...of computers. Not that humans aren’t involved now, but sales information was once gathered by having Billboard staffers visit record stores and ask retail staff which albums were selling, and airplay information was once gathered by other staffers who called radio stations to find out what was on their playlists and what songs they had added that week. SoundScan keeps track of record sales by placing scanners in stores that read barcode information. When an album is sold, a laser reads the bar code and registers the sale. BIDS keeps track of actual airplay by monitoring radio stations. Computers listen for the unique audio “fingerprint” of each song and register a detection every time a song is played. SoundScan and BIDS helped remove the guesswork and guess factors from the chart, giving a much more accurate picture of sales and airplay, and thus a more accurate chart.

That meant changes in the patterns of singles. Chart fans couldn’t help but observe that, once SoundScan and BIDS data were used to compile the Hot 100, singles remained on the list longer, and titles that went to No. 1 had longer reigns. This wasn’t solely a function of the new methodologies; radio stations were playing more songs over a longer period of time, and thus singles were selling over a longer period of time as well. As proof that SoundScan and BIDS didn’t cause this phenomena, in the first half of 1998 the process sped up again, and singles were having two- and three-week stays at No. 1, until Brandy & Monica’s “The Boy Is Mine” settled in for a long stay.

But, whatever the peculiar chart patterns of a particular point in time, there has been a constancy ever since the introduction of the Hot 100 back in August 1958. Each week, readers of Billboard can count on the fact that there will be an accurate accounting of the best-selling, most-played singles in the U.S. There will be 100 titles, there will be a No. 1 song, there will be a highest new entry, there will be a song that has jumped the highest and another that has fallen the furthest, and there will be people all over the globe who will be paying close attention, whether they work in the industry or are simply fascinated by the chart and the list of the songs that provide the soundtrack of their lives.
**THE TOP 10 NUMBER-TWO SONGS**

2. "Whoop! (There It Is)," Tag Team 1993
3. "You Make Me Wanna...," Usher 1997

6. "If I Ever Fall In Love," Shai 1992
8. "All That She Wants," Ace Of Base 1993

**SONG WITH THE SHORTEST TITLE**
"7," (Paisley Park/Warner) (1 character), 1992

**SONG WITH THE LONGEST PLAYING TIME**
"November Rain," Guns 'N Roses (Geffen), 1992. 8 minutes, 40 secs.

**SONGS WITH THE SHORTEST PLAYING TIME**
"Little Boxes," The Womenfolk (RCA Victor) 1964. 1 minute, two secs.

**YOUNGEST FEMALE SINGER TO REACH NO. 1**

**LITTLE PEGGY MARCH: "I Will Follow Him" (RCA Victor) 1963. (15 years, 1 month)**

**OLDEST ARTIST TO REACH NO. 1**

**LOUIS ARMSTRONG: "Hello, Dolly!" (Kapp) 1963. (62 years, 10 months)**

**SONG WITH THE MOST WEEKS AT NO. 2 WITHOUT REACHING NO. 1**

**FOREIGNER: "Waiting For A Girl Like You" (Atlantic) 1981. 10 weeks**

**MOST CONSECUTIVE NO. 1 SINGLES BY ARTIST**

1. Whitney Houston (7) 1985-1988
2. Elton John (6) 1964-1966
7. Phil Collins (3) 1984-1990
8. Lionel Richie (3) 1981-1987
9. George Michael (2) 1984-1990
10. Mariah Carey (1) 1990-1994

**MOST CONSECUTIVE TOP 10 SINGLES BY ARTIST**

5. Elvis Presley (15) 1958-1962
6. "If I Ever Fall In Love," Shai 1992
8. "All That She Wants," Ace Of Base 1993
We Couldn’t Come Up With a Single Way to Celebrate the “Hot 100’s” 40th Anniversary. So We Came Up With Five.

Get your very own set of the world’s longest-running popular music charts with Joel Whitburn’s Pop Charts ’55-’59, Hot 100 ’60-’69, Hot 100 ’70-’79, and Hot 100 ’80-’89. Four big hardcover volumes brimming with black-and-white reproductions of Billboard’s original “Hot 100” and Pop singles charts at about three-fourths size.

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SALUTES THE BILLBOARD HOT 100 CHART ON ITS 40TH ANNIVERSARY
THANK YOU FOR GIVING US 30 YEARS OF HITS

September 5, 1998
"How Do I Live" by LeAnn Rimes becomes the longest running Top 40 record in the history of Billboard's Hot 100 Charts. 61 weeks on the charts. Certified Triple Platinum.

THANK YOU,
Kelly Expands With Own Label

In addition to his success as a recording artist, R. Kelly has proved his mettle as a producer, working with artists like Puff Daddy and launching his own label, the Interscope-Distributed Rockland Records. An album from the label's first artist, Sparkle, was released May 12. In addition to producing the project, Kelly also contributed to her first single, “Be Careful,” which received widespread airplay.

Although the single was never commercially released, it made an impact on listeners. Sparkle's self-titled album peaked at No. 2 on Billboard's Top R&B Albums chart and at No. 3 on The Billboard 200. Other artists on Kelly's label will include the vocalists Lady, Franiek, and Secret Weapon, and the rap act, Vegas Cats. A Vegas Cats album is set for November release.

Sparkle, Askew, buyer for Camelot Music in North Canton, Ohio, says Kelly has mastered the kinds of hooks that catch listeners.

“He already has a fan base,” she says, “but now he has the ‘Space shot’ going; it’s already in his release based on ‘I Believe I Can Fly’. This will be one of the biggest releases for ‘96 and ‘97.

The set’s first single, “Half On A Baby,” was serviced to U.S. radio Aug. 19 and garnered 297 spins on R&B radio from Sept. 1-9, according to Broadcast Data System. Joanne Kaeding, VP of international at Jive, says the single is already in rotation in some European territories and in Canada.

Jay Allan, music director of R&B WGCI-FM Chicago, says that in the album’s opening stages Kelly came to the station and went on the air to let his Chicago audience have a hand in choosing the album’s songs. On the air was “What's Left of Me,” which WGCI’s top 10 countdown and in heavy rotation at the station, says Allan.

The album’s going to be another huge smash for Kelly, not just because of the cuts I have heard,” he says. “I’m amazed at his versatility. There’s just no stopping him. He’s in a league of his own right now. Everything he touches turns to gold or platinum. I’m just glad we are a station that he embraces. We are honored to be a part of it all through his entire career.”

Jive president Barry Weiss says, “The album is really unparalleled. It’s one of the select cuts of all that’s on the market. And I don’t mean it in a derogatory fashion, just the genius of the artist he really is.”

In addition to featuring the same version of “I Believe I Can Fly” that appeared on the Warner Sunset Atlantic “Space Jam” soundtrack, the album features the tracks “When A Woman’s Fed Up,” “One Man,” “If I Could Turn Back The Hands Of Time,” and “Down Low Double Life.”

GLOBAL SUCCESS
Kelly burst onto the music scene in 1993 with the album “Born Into The ‘90s” with his then backup group, Public Announcement. He quickly became a fixture on radio, and a Billboard chart staple, debuting at No. 3 on the Top R&B & Albums chart.

In 1996, Kelly became a solo artist and released “I Believe I Can Fly,” which debuted at No. 1 on the same chart. In 1997, Kelly’s third set, “12 Play,” also debuted at No. 1 on that chart.

In 1998, Kelly’s release garnered his 14th hit single. All 14 made the Hot 100 Singles chart, including “Down Low (Nobody Has To Know)” and “You Remind Me Of Something,” both of which peaked at No. 4. On the same chart, “Your Body’s Fine” peaked at No. 13, and “I Can’t Sleep Baby (If I)” peaked at No. 5.

On the Hot R&B Singles chart, six of these songs—“I Can’t Sleep Baby (If I),” “You Remind Me Of Something,” “Honey Love,” “Slow Dance (Hey Mr. DJ),” and “Down Low (Nobody Has To Know)—reached No. 1.

‘I say things other people are afraid to say’

when it was licensed for advertising opens for the Mobile Commerce show.

“Mobil approached me about using the song,” says Kelly. “I love it. I’ll probably be doing more of that.”

According to Kaeding, Kelly’s previous albums have had success in England, Holland, Germany, and South Africa. But the success of ‘I Believe’ has taken him out of popular music and into the mainstream. On Music and Media’s chart in the U.K., the single spent four weeks at No. 1 and spent eight months on the charts. That’s the level from which we are working.

Kelly, who also wrote and produced his new project, says the success of his second project may have an impact on his third album.

“The rest is hip-hop stuff,” says Kelly. “ ‘R’ features a variety of guest spots by rappers like Keith Murray on ‘I’m Alone’, CamRon, Noreaga, Jay-Z, and Vegas Cats on ‘We Ride’; Foxxy Brown on ‘Dollar Bill’; Crucial Conflict on ‘Ghetto Angel’ and Nate Dogg on ‘Fool Makes The World Go Round’.”

Kelly’s U.S. tour begins in January (Continued on page 13)
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**COMPILATE**

- **SUGGESTED LIST PRICE**
- **CHARTED**
- **WKS**
- **UNIT SALES**
- **LABEL**
- **ARTIST**
- **TITLE**
- **EXECUTIVE PRODUCER:**
1999, and an international tour will follow, according to Kaeding. Kelly is booked through Famous Artists Agency and managed by Barry Hasker. His music is published through Zomba Music Publishing.

Although there are no plans to release "Half On A Baby" commercially in the U.S., the track will have an international commercial release Monday, (Continued from page 14), says Kaeding.

The international setup for the album was managed by an A&R executive from the label's international division, which is not yet public. The release of the album is being kept under wraps to avoid a possible leak in the U.S.

According to Kaeding, a major interview with Radio One in London is being recorded for an electronic press kit for worldwide distribution, she adds.

"We are taking advantage of these interviews and spreading them as far as we can," says Kaeding. "We will also tie in to all U.S. promotions, focusing on promoting this and future singles on the charts. We believe he has a very good chance of making the top 40. The timing could not be better."
### Billboard Hot R&B Airplay

#### September 19, 1998

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<th>No. 1</th>
<th>Artist</th>
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<td>‘I cocci’ I cocci’</td>
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### Billboard Hot R&B Singles Sales

#### September 19, 1998

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*Note: The above tables summarize the most popular R&B songs in the United States as listed in Billboard magazine.*
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**Note:** Records with the greatest airplay and sales gain this week. Greatest Gain/Sales and Greatest Gain/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip data included by a national following the format. Catalog number in CD 1998. 1998 Billboard/BMI Communications and Soundscan, Inc.
Cuban Hip-Hop Starts to Come in Its Own

BILLBOARD
SEPTEMBER 19, 1998

H•IP-HOP À LA CUBAN: No one has figured out a way to embrace the airwaves in Cuba. So it’s small wonder that Cuba’s music industry has been less lively than it was, in the ’40s and ’50s, when Chano Pozo and Dizzy Gillespie’s joint rubbed off into Latin jazz, some communication through the universal language has persisted. In fact, thanks to American radio broadcasts, Cuban music is now being heard all over the world. Not only 90 miles away from U.S. shores, Cuba’s hip-hop story is nearly as old as America’s. But there are key—and telling—differences.

In the U.S., relations between hip-hop and the social and political establishment are thorny at best, even when rappers are raking in millions for mega-corps like major labels and beer companies. In contrast, Cuban MCs are happy to adapt for their system.

“That rebelliousness doesn’t happen in Cuba, because the system is not hostile to [hip-hop],” says Yosney, another freedom-loving poet Pablo Herrera, a primary force in Cuba’s rap scene. “Cuban rap is very much about positive lyrics, about getting along with the community and the system. It’s about trying to push the system to its best.”

However, that Cuban hip-hop began with “Rapper’s Delight” and other late-’70s/early-’80s U.S. hip-hop, along with a Spanish-language nonsensical rap, “El Cotorreo” (Parrot Talk), but that the beats inspired Cuba’s youth to breakdance rather than pick up a pick. “There were no, breakdancing in the neighborhoods along the periphery of downtown Havana,” says the 31-year-old Herrera. “Then they started chanting to the beats. Then they’d say, ‘Hey, la casas,’ which is a colloquial way of saying you’re winning over someone.”

But Herrera says, Cuban rap was in some cases very primitive but was mostly about having fun and being able to rhyme about things like how cute a guy’s girlfriend is. That first stage, the producer says, was imitating American rap. The second stage, in the late ’80s, when NNU and L’Live Crew emerged, was more conscious but still based on imitation: dressing in hoodies and skullies, big boots and jackets, chains, to let people know Cubans were down with hip-hop.

“It was funny, because Cuba was very warm, and I fought against it. Since they’re major labels and they gave me a degree in English and Russian translation and wrote a thesis on African-American means of expression. But what I was presenting was that he was teaching about hip-hop at the University of Havana he started working with artists, trying to push them to higher levels, telling them, ‘You need to read this book and write songs about it.’ Now, I come up with the money to produce songs, help them write, and work with the programmers on the songs.”

Until recently, Herrera managed and produced Amenaza, who took the top prize last year at Havana’s 4-year-old Swing hip-hop festival with a song about racism in Cuba. The three-member group is in France and, according to the producer, is being wooed by EMI.

(These year’s Swing took place Aug. 20-23, with 13 finalists competing out of the 80 acts that applied.)

To date, two Cuban rap acts are signed to record deals: Primera Base released “Igual Que Tu,” the first Cuban rap album, in 1997 on Panam’s released label. Carla Productions, which has offices in Cuba; and SBS will soon release its album on Spain’s Magic Music.

Herrera produced two rap songs for Amenaza and sent them to Puerto Rico’s U Records for a compilation of Spanish hip-hop.

The top Cuban rap song includes Obsesion (managed and produced by Herrera), solo artist Arab Saenz. Grandes Ligas, Junior Clas, Jefe Tramps, and Anonymo Consejo, Base X, SBS, and Uni.

Herrera also works with female rap trio Instincto, which “is going to be the bomb,” he says. Sexto Sentido, four-year-old black female rappers/singers/songwriters, “will make some noise too.”

Since Cuba lacks a CD plant, state-run label EREM sends DATs to Canada, but the company has recorded any homegrown hip-hop. “There is no real hip-hop industry in Cuba, but it is growing trend,” says Herrera. “We record on cassettes, DATs, and sometimes on CD. We don’t have a lot of equipment, but we have some. Rappers use cassette decks and two tapes in every studio, sometimes located in someone’s house, but some [studios] are more sophisticated, with more equipment accumulated over time.”

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The U.S. embargo on Cuba, plus the view that Spanish-language hip-hop has little market appeal, has limited the opportunity for Cuban hip-hop to gain exposure beyond its shores. Likewise, the only U.S. rappers that have played in Cuba are Paris and the more notorious Bored Stiff. In 1997, then, ’97, Pallas Records CEO and rapper Fab Five Freedom read a feature on Cuba in The Source and headed for Havana.

“They realized I was interested,” says Fab, who toured the city with Herrera. He also lectured at various public speaking engagements and visited the hip-hop club La Mona, which is situated in the backyard of a cultural house in central Havana.

“It reminded me of the spirit of hip-hop here in the early days, when it wasn’t really raw, in the parks, with guys literally hooking up to the light posts for electricity, because they didn’t have access to R&B stars’ energy,” he says. “Art’s a lot purer across the board there, in terms of goals and aspirations. Here, we get caught up in how many records we can sell.”

But, adds Fab, “they’re operating with so much less. They’re smart and the right energy is there, but there are nothing. The big outdoor thing in Havana is DJs with portable CD players with extension cords to PA boxes. It was unbelievable, really ragtag. Pablo told me that nobody has turntables, and there’s no record stores to speak of. Just the communication because of the embargo people can’t buy the sounds of an entire era of music. The kids are desperate for it because they want this music.”

On July 24, Herrera left Cuba for the first time and flew to New York with Cuban jazz group Columba B. He has city’s streets full of people meeting people, visiting labels, collecting records, and “seeing if I can work for the music business in Cuba and find deals for Cuban musicians and writers.”

On Aug. 9, Fab and performance artist/Danny Hoch promoted a benefit concert with Herrera at Tramps in New York to raise money and equipment donations for a hip-hop mixed-tape and print media library in Havana. “The kids will put on headphones and maybe even make cassettes,” says Fab, “so they will better absorb the story of hip-hop and its culture under these really what they hear. The benefit was successful, and we will be sending down donated equipment, like turntables, amps, speakers, records, to set this up.”

Herrera’s goal of making U.S./Cuban hip-hop a two-way discussion seems a good idea for the future.

But that doesn’t mean he other Cubans would welcome an end to the embargo and the insulin it provides from certain aspects of American culture.

“I don’t want to see Cuba go down the drain with consumerism and our hip-hop community bought out. It’s like in ’55 when the U.S.,” he says. “I want Cuba to be an important world voice for hip-hop, in the same way that Cuba has been in the past. I think about the way the Cuban hip-hop scene is, with the leftists, those who want a rightous, socially conscious, aware life with real human development. Some labels think there’s no future in Spanish-language hip-hop, but they don’t realize how much Cuba has to offer to the rap community.”

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Records with the greatest sales gains this week: Ataris, available. Recording Industry Association of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units. Catalog no. for CD single: Asterisk indicates catalog number for it is cassette single, CD single unavailable. CD single available. CMJ: Cassette single available. (T) Vinyl single available. (V) The number of sales figures, (S) CD single available. © 1998, Billboard/Billboard Communications, and SoundScan, Inc.
Wigstock’s Glittering Performances Prove Far From A Drag

BY MICHAEL PAOLETTA
NEW YORK—With the release of “Junk Science” on Dedicated/Arista Records, the members of clubland’s revered production team/recording duo Deep Dish are honing their deft studio skills and rethinking the boundaries of contemporary house music.

Partners Ali “Dubfire” Shirazi and Robert “Robby” Downey are laying the foundation for “Junk Science” two years ago. At the time, they had no preconceived ideas of what the album should sound like.

“The only thing we knew was that we didn’t want to give people the same thing we give them in our remixes,” says Tayebi. “We wanted to make an album that would have longevity. We wanted an album that would work both in the clubs and at home.”

Each song on “Junk Science” is a reflection of mood and emotions that takes listeners on a journey into the minds of Deep Dish.

“The songs and the titles are very personal and carry a personal message in a universal language,” says Tayebi. “But they will mean different things to different individuals—and that was intentional. We are about the abstract world, and that’s pretty much the vibe of the album. We don’t like things spelled out, so to speak.”

That said, “My Only Sin” recalls the sinister sincerity of a classic Depeche Mode track, “Personal Jesus,” and “Strangers” is a reworking of the duo’s 2-year-old international hit “Stay Gold” and features divine vocals from Everything But The Girl’s Tracey Thorn. Simply put, it’s the stuff that the duo’s dreams are made of.

“It was an amazing experience (Continued on next page)
### HOT DANCE MUSIC

#### CLUB PLAY

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<td>GLORIA ESTEFAN</td>
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<td>&quot;I'M A DJ (Arista Promo)&quot;</td>
<td>GOD IS A DJ</td>
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<td>&quot;IF YOU COULD READ MY MIND (Sony/ATV)&quot;</td>
<td>TANYA TAYLOR</td>
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<td>&quot;MUSIC SOUNDS BETTER WITH YOU (Virgin Promo)&quot;</td>
<td>STARLUST</td>
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<td>&quot;FEEL IT BATTERY 4656J (The Tapemarker Featuring Maya)&quot;</td>
<td>KIMBERLY ALISON</td>
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<td>&quot;LET ME GO...RELEASE ME (Jive)&quot;</td>
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<td>&quot;WHATEVER YOU WANT NEPTUNE (Atlantic/Warner North)&quot;</td>
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<td>&quot;HERE WE GO AGAIN ARISTA (13703)&quot;</td>
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<td>&quot;CRUEL SUMMER (RCA/Arista 12106)&quot;</td>
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<td>DEBBIE JORDASH</td>
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<td>&quot;I'M IN LOVE (Epic)&quot;</td>
<td>IMPERIALS</td>
<td>Epic Records</td>
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<td>&quot;SHACK UP (Columbia)&quot;</td>
<td>THE B-52'S</td>
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<td>IAN TRISTAND 545343CA</td>
<td>Dancin' Records</td>
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<td>&quot;FROZEN (A&amp;M) 45900000000&quot;</td>
<td>JANET JACKSON</td>
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<td>&quot;MARK THE TIME&quot;</td>
<td>RICK ASTLEY</td>
<td>Soft / Virgin Records</td>
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<td>CARRIE UNDERWOOD</td>
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<td>MARVIN MARVIN WITH ENRICO</td>
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<td>&quot;CANT GET NO JOY (U.K. No. 1)&quot;</td>
<td>JOEY NEGRO FEAT. TARA BOOM</td>
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<td>&quot;I FEEL LOVE VARIOUS&quot;</td>
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<td>&quot;C/B FACES OUTSIDERS SAMOTH&quot;</td>
<td>THE CRYSTAL METHOD</td>
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<td>&quot;THE LIGHT (JLS)&quot;</td>
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<td>&quot;MORIN' ON UNIVERSITY PROMO/TEASPEC&quot;</td>
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<td>&quot;PURE ENERGY (ULC)&quot;</td>
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<td>&quot;COMING BACK OUTSIDE ATTRACTION&quot;</td>
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<td>&quot;SHOW YOU LOVE A.K. SOUL FEAT. JOCHEL BROWN&quot;</td>
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<td>&quot;JUMP TO THIS&quot;</td>
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<td>&quot;LOVIN' YOU LEE 712170&quot;</td>
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<td>BRAINBUG</td>
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<td>&quot;I WANNA SEE YOU GROOVIN' CUTTING 426&quot;</td>
<td>ROBBIE R. PRESENTS DEE-LUCIOUS</td>
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<td>MARK SNOW</td>
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<td>&quot;TODAY I'M DREAMING A PLAN FOR 2014&quot;</td>
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<td>&quot;IF I'M NOT IN LOVE ATLANTIC PROMO&quot;</td>
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<td>&quot;SEEDS OF LIES&quot;</td>
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#### Hot Pick

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<td>LA BOUCHE</td>
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<td>&quot;THINGS JUST AIN'T THE SAME (O.T.)&quot;</td>
<td>DEBORAH COX</td>
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<td>&quot;MAMA WE GO AGAIN (O.T.) (ARISTA)&quot;</td>
<td>ARETHA FRANKLIN</td>
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<td>&quot;TORN (O.T.) (INTERSCOPE)&quot;</td>
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<td>DANNY BOY</td>
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<td>&quot;REACT&quot;</td>
<td>DEBORAH COX</td>
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<td>&quot;BRADFORD&quot;</td>
<td>ROBBIE ROBBIE</td>
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<td>&quot;DO IT AGAIN/WHEN LORDS&quot;</td>
<td>RAYWON</td>
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<td>&quot;ROCKIN DOWNS&quot;</td>
<td>CARRUS</td>
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<td>&quot;HONEY AIN'T I.OUTUP&quot;</td>
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<td>&quot;LET ME GO...RELEASE ME&quot;</td>
<td>VERONICA</td>
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<td>&quot;CATCH THE LIGHT (O.T.) (LO)&quot;</td>
<td>MARTHA WASH</td>
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**Notes:** Titles with the greatest sales or club plays increase 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. \* Videotape 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. © 1998, Billboard/BPI Communications.
BY CHET FLIPPO

NASHVILLE—Given the tight country music market and the increasing difficulty of breaking new acts, Warner Bros. (Bros, hereafter) was signed very carefully as it launches Chad Brock’s debut album, which has been a long-term project for the label.

“He’s exploding onto the scene,” says Warner Bros. senior VP/GM Bob Saporiti. “Chad redefines ‘unique.’ He’s refreshing; he’s not another cookie-cutter artist. He’s just what the format needs right now.”

As a newcomer to Music City half a dozen years ago, Brock had quickly caught Warner’s notice, says Warner Bros. director of A&R Danny Kee. “A native of Ocala, Fla., Brock came to music accidentally while he was a high school football player. “I needed an easy morning class,” he says, “so I signed up for chorus.”

His chorus teacher, Florene Gabriel Reese, proved to be pivotal in his life. She discovered his voice.

“In the next thing I knew,” he says, “I was singing solos in all the programs, in Christmas programs.” Reese continued to encourage him after his graduation, when he was singing and playing in local bands. “When she was dying of cancer,” says Brock, “she had the last words to me were, ‘All you need to do in life is to sing.’” He took Reese at her word.

Billy Dean’s Back On Track, With Some Help From David Gates; Cindy Walker Saluted

BY JIM BESMAN

NEW YORK—He is best-known as Mary Chapin Carpenter’s longtime guitarist and producer, but with his second album, “I Belong To You,” John Jennings is moving further toward establishing himself as a singer/songwriter in his own right.

“T’s a long-run concern—to get my own identity—though it’s not something I push on a day-to-day basis,” says Jennings, who’s also recognized as a guitarist and producer of other artists, including Janis Ian, Lyle Lovett, the Indigo Girls, and most recently John Gorka.

“Not that I’m shy, but I just think there’s something slightly undignified about touting your own horn too much.”

But trumpeting Jennings comes easy for Dan Sell, who is VP at Vanguard Records, which releases “I Belong To You” Oct. 27.

“We want John to establish his own identity and showcase his artistic talents as a singer/songwriter and guitarist,” says Sell. “He doesn’t get enough credit for his guitar work, so we wanted that to come across in this album—and it does. And his songwriting really stands out, especially on the first single.”

That single, the title track, is one of two tracks on the album with guest vocals from Carpenter (the other is “The Next In Line”). “We’re all stoked up, not only because it features her, but because it’s such a strong song that stands on its own as well,” says Sell.

The “I Belong To You” single ships to country stations Oct. 12 in a effort by Vanguard to broaden the roots radio format success of Jennings’ 1997 debut album, “Buddy.” The focus is on secondary commercial country stations, says Sell, who will use the CMA and Disc Xpress service to get the track out to non-reporting stations.

The single will also be available on the Internet for promotion purposes.

The album, Jennings notes, started with the songs. “I know everyone says that, but it’s really true,” he says. “There’s not a single line that I don’t believe when I sing it. There’s a wonderful book by David Mamet where he takes the method of acting apart and says, ‘This is a load of crap. Just look the guy in the eye and read your line.’ The point here was to make absolutely sure that everything was vivid for me—so I wouldn’t have to elaborate too much to get the point across to someone else.”

(Continued on page 51)

WB Touts ‘Mystery Man’ Chad Brock

BY JIM BESMAN

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After singing at her funeral, he decided to move to Nashville and give it a try.

David Mullen, a childhood friend who was a big shot at Warner, convinced Danny Kee to give Brock a listen. “I thought he was an exceptional singer,” says Kee, “as well as an exceptional person. We cut some things that weren’t really earth-shattering. Unfortunately, at the time the roster here was full and there wasn’t much interest in him.”

They kept in touch, however, and Kee recorded songs with him again. He played those tapes for Warner Bros. president Jim Ed Norman, and we got the go-ahead,” Kee says.

For a producer, Brock called upon Music Row veteran Norby Wells, who has worked with artists from George Jones to Sara Evans.

“He’s a legend,” says Brock. “He and Norro asked if I could bring in Buddy Cannon, who often

Carpenter Guitarist John Jennings Steps Out With Vanguard’s ‘Belong’

Saporiti says the label decided to make Brock a "mystery man" while launching his career with the first single.

"We picked the song 'Evangeline' because it's a great summer song," says Saporiti. "We sent it out to about 80 stations on a CD with nothing. You never know," he concedes. "We had a Louisiana gal, and she answered the phone as Evangeline and gave a little information about Chad Brock. Then, stations started calling us to see what was going on. My first calls were from major-market stations saying, 'God, this is the best summertime record, back-to-school record we've heard in years.' So they were playing it before we went for adds."

Now, we're waiting for anything in the six-figure range," says Fletcher Foster, Arist/Lavish/Nashville's senior VP of marketing. "We would have considered anything in that area to be a home run. Foster cites several reasons for the impressive debut, including what he calls "the power of our market." He says that over the past three months, "'I Go On Loving You' delivered Jackson's career-high debut on Hot Country Singles & Tracks when it entered at No. 35 (Country Corner, Billboard, Aug. 8). The lead single from "High Mileage" rises 6-8 on our airplay chart, up 137 plays.

Foster says pent-up demand for a new Jackson project aided the debut. "It's been two years since his last album, and I think the anticipation level is high. Plus, the only time he's performed the single [publicly] was during a July 28 appearance on the "Tonight Show With Jay Leno." Without divulging details, Foster tells Country Corner that Jackson will provide "a high-impact performance of 'I Go On Loving You' at the Country Music Assn. Awards telecast Sept. 23. He says, "It will be different from anything you would expect of Alan Jackson." Sanctified in Tennessee

SWEET MEMORIES: Country Music Hall of Famer Willie Nelson has his highest debut on Top Country Albums in five years, as "Teatro" (Island) checks in at No. 19 with more than 11,000 units. The new title is Nelson's first to debut in the top 20 on the country chart since "Across The Borderline" launched at No. 15 in the April 10, 1993, issue.

"Teatro" prominently features modern-day country matriarch Emmylou Harris and includes seven Nelson compositions published during his early songwriting days. The set has been promoted for weeks by morning man Don Imus on his syndicated radio show.

WB TOUTS 'MYSTERY MAN' CHAD BROCK

(Continued from page 19)

COUNTRY GUITARIST JOHN JENNINGS STEPS OUT WITH 'BELONG'

(Continued from page 19)

Jennings, a BMI writer whose publishing is administered by Bug Music, says he's "decided to go solo with the release of my first single, "Next In Line," because it's really emotionally naked and not passed off, which I think a lot of writers get what's going on. I'm not like Jason's, so I haven't revealed something," he says. "There's a line in it that goes, 'This is my ancient language'—who could possibly understand that at first glance? But it's not really that obscure—and is completely true for me. I think the most difficult thing about being a songwriter is putting your own truth, and there are a lot of moments like it on this record."

The sound on the album is also "emotionally whole," says Jennings, who again co-produced his work with Bob Dawson. "It's less refined than the first album, with a lot of rough edges, because I wanted it to be more immediate. For instance, 'Who Am I Tonight' was recorded in my dining room in Nashville on a single mic, so there probably are some things that could be construed as wrong. But emotionally it's all there—and that was the point for this album."

Jennings, who hails from the Washington, D.C., area and is booked and managed by Jay Barron in Nashville, will set out on a 25-date acoustic tour with Carpenter in late October prior to his own solo acoustic tour in mid-November. "It's targeting big markets, which is why I'm hitting the Washington, D.C., Baltimore, and Nashville and supporting print advertising and press wherever we can," says Bell. "There will also be sale pricing and positioning and listening stations at retail and in-store dates focusing on the Independent Retail Coalition tour."

A Borders in-store tour is also in the works, says Bell. Jennings adds that he expects "to make a lot of hay by personally promoting his album at retail during the upcoming acoustic concert dates."

The six-store D.C.-area retail chain was "very supportive of "Buddy" and is committed to coming through for Jennings' follow-up. "That's a no-brainer," says buyer Kevin McAleer. He's a local, for starters, and his last record did terrific for us. So, we'll be bringing in great quantity when he's on sale from day one. People here already know of John, and the fact that he's local ensures that there will be press here. That kind of buzz can make something happen. But he's also a fantastic guitar player."

Speaking of Carpenter, McAleer adds, "If he's got his buddy in two songs, it will only help."
**TOP COUNTRY ALBUMS**

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

**SEPTMBER 19, 1998**

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**MOST CURRENT WEEKS**

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|--------|----------------|-----------------| |
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| JOHNNY CASH | COLUMBIA 627955X | 150 | |
| JOHN DENVER | CAPITOL NA 97022 | 100 | |
| GEORGE STRAIT | CAPITOL NA 97022 | 100 | |
| ALAN JACKSON | ARTIST NA 18864 | 100 | |

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Labels Looking At The Bottom Line May Overlook Top Talent

By CHET FLIPPO

In country-music history yet to be written, the recent dropping of George Jones by MCA Nashville may turn out to be as pivotal a moment in the music's development as the dismissal from CBS (now Sony Music Nashville) of Johnny Cash many years earlier.

Jones and Cash are two of the greatest artists country music has produced, and their cultural and musical importance goes far beyond country's boundaries. Then, as now, the issue is commercial viability, determined largely by airplay on mainstream country radio—specifically, the major reporting stations. Equally important is cost viability—with increased competition, it is no longer profitable to keep a "trophy artist" or a record label just for the prestige. Now, some two decades after Nashville proper dropped him, Cash can win a Grammy for Country Album Of The Year—as he just did—and still be ignored by the perhaps 10% reporting stations of the more than 2,000 country radio stations in this country and, as a result, be generally nonexistent as a major country artist. The Recording Academy and the country-music industry as well be building the Tower of Babel, such is the disparity revealed there. The result is a full-page ad depicting Cash giving the industry the finger—perhaps signaling that he's still No. 17—which is, in the end, a genuine embarrassment to him and to country music. Should that ad be Johnny Cash's legacy? Country's battles should be behind closed doors, not played out at messy public spectacles.

Not to put too fine a point on it, Jones and Cash (and countless others: Willie Nelson, Waylon Jennings, Dolly Parton, and on and on) were not dropped because their artistic talents had dwindled. As Cash's Grammy-winning album demonstrates, these artists remain artistically vibrant. But they can't get on country radio, which means they can't sell albums in platinum numbers, which means they can't meet the bottom line that's expected in boardrooms in Japan or Germany or the Netherlands or wherever. It's a painful dilemma for label execs on Music Row. Even so, they know that the danger exists of diluting the music down to an irreparable level of damage.

In short, country music might need to examine its aesthetic role in preserving an art form versus its commercial function as serving as cash cow for international record companies. Art versus commerce remains a very sensitive and very crucial issue on Music Row.

You need look no further than the top of Music Square West, where the ragged main portion of Hank Williams' house sits, fortunantly, across the street from ASCAP's glittering stone-and-glass headquarters. Williams' house was cut up, and the main part was moved here from Franklin Road as a would-be tourist attraction, and it now houses a multi-function music-dubbing company. Hank Williams' art was the basis for much of modern country music's commercial success and windfall, yet his legacy is a shoddy one. Mercury Nashville is finally, this month, issuing a suitable tribute boxed-set of Williams, yet the remains of his house sit as a silent rebuke to the country-music industry.

Incoming National Endowment for the Arts chairman Bill Ivey recently told my colleague Phillips Stark at Country Airplay Monitor that country's biggest challenge now is "how to maintain a sense of country music's artistic integrity and its relationship with the real stories of real people as it hits the big, big time." Under Ivey's stewardship, the Country Music Foundation and Hall of Fame, over the past two and a half decades, has done an outstanding job of preserving country music's heritage. But what do you do when there is no country music to preserve? Do you preserve ditties about trucks or about punk dances? Or formulaic, empty, meaningless love songs?

COMMERCIALIZED COUNTRY

Country music throughout its history has walked a tightrope between art and commerce. Hank Williams wrote some of its best, most meaningful, most lasting music. Yet, we tend to forget that he wrote and sold a booklet titled "How To Write Folk And Western Music That Sells." Those who blame radio today for its commercialism need to remember that radio is responsible for country music becoming a widely spread art form and format.
Curb Records is proud to be the #1 Country Imprint Label of the year for Billboard's Annual Salute to the CMAs.

LeAnn Rimes

- #1 Top Billboard Country Single of the Year
- "Just To See You Smile"

1998 CMA Nominations:
- #1 Top Billboard Country Artist
- Male Vocalist of the Year
- Album of the Year
- "Everywhere"
- Album of the Year
- "It's Your Love,"
  (with Faith Hill)

Tim McGraw

- #1 Top Billboard Country Single of the Year
- "Bye Bye"

1998 CMA Nominations:
- Entertainer of the Year
- Male Vocalist of the Year
- Album of the Year
- "Everywhere"
- Top Vocal Event of the Year
- "It's Your Love,"
  (with Faith Hill)

Jo Dee Messina

- #2 Top Billboard Country Single of the Year
- "Bye Bye"

1998 CMA Nominations:
- Horizon Award
- Music Video of the Year
- "Bye Bye"

Sawyer Brown

1998 CMA Nomination:
- Vocal Group Of The Year

Wynonna

Multiple CMA Award Winner & Performer

David Kersh

- #10 Top Billboard Country Single of the Year
- "If I Never Stop Loving You"
A number of prominent Nashville artists are making important inroads into the international music marketplace, as Billboard correspondents in Europe, Asia and Australia report.

**LONDON**—Top 40 radio and a pop-oriented campaign by Universal Music International unlocked the doors to an extraordinary U.K. breakthrough in 1998 for the Mavericks. The MCA Nashville group had toured and promoted its previous albums tirelessly in this market, but the label was quick to maximize the pop potential of the band's "Trampoline" album, which hit the U.K. chart in March and, bolstered by Tom Jones' sales and airplay success of the "Dance The Night Away" single, was platinum by early August, with U.K. sales at 310,000. The group, meanwhile, logged 13 weeks in the top 30, with approximately a half-million units sold.

The quartet, with its unique blend of pop, rock, lounge and Latin influences, may indeed be "an American pop invasion" for mainstream U.S. country radio, but in conquering Britain it has started a story that is now spreading throughout Europe. In turn, MCA in the U.S. has seized the impetus to work "Dance The Night Away" at pop radio. "Kale Farmer, London-based international marketing director for Universal Music International, reports that, by early August, sales of "Trampoline" were over 20,000 in the Netherlands, at 26,000 in Sweden and getting a retail foothold in Italy.

Farmer notes the key support for the single from London's Capital Radio and "the pre-promo we were able to do once we heard this album and realized it was a pop record. They made a pop video, which everyone liked, and did some showcases—including one for the BBC—which were extra helpful." In early July, the band appeared on the pop-oriented, all-star bill for Radio City's "In The Park" event in London's Hyde Park before a sold-out crowd of 100,000. "We got great press from that, and it was nice to hear that the Mavericks 'stole the show' when everyone and their uncle [including Natalie Imbruglia, Boyzone, All Saints and Gary Barlow] were on it," says Farmer.

A second "Trampoline" single, "I've Got This Feeling," was set for U.K. release Sept. 14, to tie in with the second leg of the Mavericks' European tour, a 23-date itinerary that includes Italy, Spain, Germany, Austria and Switzerland—territories they did not reach on their previous 1998 visit. Two prestigious London shows at the Royal Albert Hall emphasize the huge strides made by one of the international country success stories of the year.

**HONG KONG**—Trisha Yearwood is currently enjoying unprecedented success in Asia, due to a combination of factors. According to Universal Music, sales of her "Songbook" album have been propelled by the success of the single "How Do I Live" through the inclusion of the track on the "Con Air" soundtrack.

The Country Music Association celebrates its 40th anniversary this year, those involved in the venerable trade organization can proudly look back on a history "firsts." When it was founded in 1958, the CMA became the first trade organization created to promote a specific genre of music, and, since that time, the CMA has continually set the stage for how effective a trade organization can be in spreading the awareness of country music to the general public worldwide.

"The Country Music Hall of Fame was the first of its kind. It was established in 1965, and the building was opened in 1967—the first year of the CMA Awards, which were not telecast. They were held in Nashville's Municipal Auditorium. The next year, they were telecast and have been on ever since." The International Country Music Fan Fair was definitely a first for the music industry. With its creation in 1972, Fan Fair became the only event to give fans a chance to interact with the people who made the music. Over the years, it has become an important vehicle for celebrating the unique relationship between the country artist and their fans.

Growing the country-music marketplace beyond America and actually continuing to be one of the CMA's prime directives. "The CMA became the first American music trade organization to open an office outside the United States when we opened our European market- ing office in 1985, I say Benson. "In 1988, the CMA became the first music organization to start going into advertising agencies and corporate headquarters and major ad centers around the country to talk about the value of using country music in marketing all kinds of goods and services. [This] later evolved into the America's "Sold On Country" campaign. Today, corporate America is very involved in country music.

**PIONEERING PEOPLE**

All those important firsts began with the initial steps taken by a handful of dedicated people wanting to see the country genre grow despite the burgeoning rock-music scene in the late '50s that threatened country's market share. "CMA was born in Nashville at a closing meeting of the old country-music disc pool convention," says former executive director Jo Walker-Meador. "It was the key to staying in existence and surviving in the marketplace. Today, the CMA has been in existence for 40 years. The CMA's "Sold On Country" campaign is becoming one of the organization's most successful ventures.

Two of the organization's key areas of growth in the future look to be the international market and new technology. "We have 35 employees in the Nashville office and six others working for us around the world," says Walker-Meador. "In addition to the London office and a guy in Germany. A lady who lives outside of Amsterdam covers the Benelux territories and Scandinavia, and our most recent addition is Trevor Smith, jejurs, for Canada."

"We're seeing more and more success on a global level. I'm convinced that country music has a remarkable potential to grow in markets outside North America. We're just beginning to really cash in on that. That's one of the things we're..."
THE YEAR'S BEST SO FAR

The recaps in this Spotlight offer a year-to-date look at how The Year In Music rankings are shaping up. The recaps are based on performance on the Hot Country Singles & Tracks and Top Country Albums charts from the beginning of the chart year (Dec. 6, 1997, issue) through Aug. 29 issue.

Singles categories are based on detections as monitored by Broadcast Data Systems (BDS) for each week a title appeared on the Hot Country Singles & Tracks. Album categories are based on accumulated units sales as measured by SoundScan for each week a title appeared on Top Country Albums.

Due to the difficulty of combining airplay detections with album sales, a complex system of inverse points is used to determine the overall categories. This system is based on chart performance for each week a title appeared on either an album or singles chart.

The information in these recaps was prepared by country-charts manager Wade Jesse with assistance from Keith Caulfield, Anthony Colombo, Michael Cusson, Mary DeCraze and Alex Vitulko.

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<td>TIM MCGRAW (6) Curb (1) Warner Bros.</td>
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<th>IMPRINT (No. Of Charted Singles &amp; Albums)</th>
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<tbody>
<tr>
<td>1</td>
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<td>2</td>
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<tr>
<td>3</td>
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**TOP COUNTRY LABELS**

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<thead>
<tr>
<th>Pos.</th>
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**TOP COUNTRY ALBUMS**

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<tbody>
<tr>
<td>1</td>
<td>SEVENS—Garth Brooks—Capitol/Capitol Nashville</td>
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<tr>
<td>2</td>
<td>COME ON OVER—Shania Twain—Mercury</td>
</tr>
<tr>
<td>3</td>
<td>YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS—LeAnn Rimes—Curb</td>
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<tr>
<td>4</td>
<td>THE LIMITED SERIES—Garth Brooks—Capitol/Capitol Nashville</td>
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<tr>
<td>5</td>
<td>THE GREATEST HITS COLLECTION—Brooks &amp; Dunn—Arista Nashville</td>
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<tr>
<td>6</td>
<td>HOPE FLOATS—Soundtrack—Capitol</td>
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<td>7</td>
<td>EVERYWHERE—Tim McGraw—Curb</td>
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<tr>
<td>8</td>
<td>(SONGBOOK) A COLLECTION OF HITS—Trisha Yearwood—MCA Nashville</td>
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**TOP COUNTRY ALBUM ARTISTS**

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<td>SHANIA TWAIN (1) Mercury</td>
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<td>4</td>
<td>BROOKS &amp; DUNN (3) Arista Nashville</td>
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<td>5</td>
<td>GEORGE STRAIT (3) MCA Nashville</td>
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<td>6</td>
<td>TRISHA YEARWOOD (2) MCA Nashville</td>
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<td>TIM MCGRAW (1) Curb</td>
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<td>8</td>
<td>FAITH HILL (1) Warner Bros.</td>
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<td>MARTINA McBRIE (1) RCA/RLG</td>
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<td>JOHN MICHAEL MONTGOMERY (3) Atlantic/AG</td>
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**TOP COUNTRY ALBUM IMPRINTS**

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**TOP COUNTRY ALBUM LABELS**

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**TOP COUNTRY SINGLES & TRACKS ARTISTS**

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<td>SHANIA TWAIN (5) Mercury</td>
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<td>CLINT BLACK (5) RCA</td>
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<td>6</td>
<td>JO DICE MESSINA (2) Curb</td>
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<tr>
<td>7</td>
<td>TRISHA YEARWOOD (3) MCA Nashville</td>
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<td>8</td>
<td>COLLIN RAYE (4) Epic</td>
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<td>MARTINA McBRIE (3) RCA (1) BNA</td>
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<tr>
<td>10</td>
<td>BROOKS &amp; DUNN (3) Arista Nashville (1) MCA Nashville/Arista Nashville</td>
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</tbody>
</table>

Continued on page 60
Winner of Billboard’s Top Country Publishing Corporation and Top Country Publisher awards.

Thanks to our writers - you make us sound great!
Our future is guarant.
— Children of the Tree family — Country Music's Number One Publisher for 24 Consecutive Years.
MCA Nashville

**TOP COUNTRY SINGLES & TRACKS IMPRINTS**

<table>
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<th>Pos.</th>
<th>IMPRINT (No. Of Charted Singles)</th>
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**TOP COUNTRY SINGLES & TRACKS LABELS**

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**TOP COUNTRY SINGLES & TRACKS PUBLISHERS**

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<td>SONGS OF POLYGRAM INTL, BMI (19)</td>
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<td>EMI BLACKWOOD, BMI (20)</td>
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**TOP COUNTRY SINGLES & TRACKS PUBLISHING CORPORATIONS**

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<td>SONY/ATV MUSIC (56)</td>
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<td>POLYGRAM MUSIC (31)</td>
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<td>ALMO/IRVING MUSIC (24)</td>
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**TOP COUNTRY SINGLES & TRACKS SONGWRITERS**

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<tr>
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<tr>
<td>2</td>
<td>STEVE WARNER (6)</td>
</tr>
<tr>
<td>3</td>
<td>ANNNIE ROBOFF (6)</td>
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<td>4</td>
<td>PHIL VASSAR (4)</td>
</tr>
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<td>SHANIA TWAIN (5)</td>
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<td>SKIP Ewing (8)</td>
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<td>CLINT BLACK (5)</td>
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<td>KEITH STEGALL (3)</td>
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<td>9</td>
<td>DAN HILL (2)</td>
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<tr>
<td>10</td>
<td>BILLY KIRSCH (3)</td>
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**WORLD’S MUSIC**

Continued from page 55

soundtrack and, to an even greater extent, as the key song on Universal's successful regional compilation, "Love Diary Book II."

Universal says that these moves have helped the label break the MCA Nashville artist in Asia. Although she is a country artist in a region not known for any following for this genre, Yearwood has strong pop-crossover appeal here. Her ballads, in particular, have achieved strong airplay throughout the region, with the videos also gaining high rotation on both MTV and Channel V.

"Songbook" has generated regional sales of more than 250,000 albums to date and gold album awards in Thailand, Taiwan, the Philippines and Indonesia.

Universal’s marketing strategy for Yearwood seems to have paid off. "For established acts and hits, we time the inclusion of the track in compilations so that it not only benefits the compilation sales but also reissues, maintains or boosts an artist's album sales. It affords us the opportunity to increase the artist’s profile significantly and move people over to the album release once they have a taste," says Universal's regional marketing VP Tom Van Dell. The label's "Love Diary Book II" compilation has now sold in excess of 350,000 units.

"Sales of a quarter-million 'Songbook' albums is a solid achievement," adds Van Dell, who feels that Universal can build on this success in promoting Yearwood's current U.S. album, "Where Your Road Leads," which was set for August release in Asia. The first single from that album, "I'll Still Love You More," also featured as a key track on Universal's upcoming "Love Diary Book III" compilation.

"Given the success we had with 'Songbook,' MCA Nashville were keen to provide Universal with a product that best suited the market," says Van Dell. "When we first listened to the advance of 'Where Your Road Leads,' we identified three standout tracks that we felt worked best for the region. We then went back to Nashville and asked if we could have those three tracks remixed to make them a little less country [no steel guitar] and more mainstream pop." Nashville agreed, and the pop mixes will be featured on the Asian version of the album. Universal is confident that this will boost sales and further establish Yearwood in the region. The company is anticipating an upcoming Yearwood tour of Australia, followed by Asia early next year.

—AN TSANG

**MELBOURNE**—Shania Twain is one of the biggest country-pop crossover success stories in Australia. She is Mercury Australia's biggest-selling artist of this year, with sales of "Come On Over" exceeding double-platinum (150,000 copies).

"Australians respond to someone who is down-to-earth," says Frances Georgeson, the label's director of marketing, referring to the singer's promotional tour this past March. "They saw her on 'The Midday Show' in jeans, cross-legged on a stool and strumming a guitar. It was all nice and normal. She is beautiful, of course, but there were no pretensions or glamour."

Mercury broke Twain through TV, compiling a TV special around the artist and her first album, "The Woman In Me," and approaching major regional TV network Prime. "They were very supportive; they played the special a number of times," says Georgeson. "We followed it up with a massive TV campaign with Prime."

Mutt Lange's remix of "If You're Not In For Love, I'm Out Of Here" was the turning point. Another massive TV campaign through Prime made it a country hit. It also broke through radio's initial hesitation. After four months, the single reached No. 5 on the national Australian Record Industry Association (ARIA) chart and sold 75,000 copies (platinum).

"The Woman In Me" went double-platinum.

Because a follow-up single stalled, Twain might have been seen as a one-hit artist. Mercury released "Come On Over" to an initial sales mark of 40,000 but waited until Twain arrived for a promotional tour in March before releasing "You're Still The One" as a single.

"She won everyone's hearts," says Georgeson. Twain appeared on every major TV and radio spot, did two numbers on "Hey Hey It's Saturday Night," which has an audience of 5 million and performed before 8,000 people at the Melbourne Grand Prix concert. "You're Still The One" went to No. 1 and stayed there for four weeks, while a follow-up single in early August scored quick adds on the AC-oriented Australian Radio Network. Twain is expected to tour here in February.

—CHRISTIE ELIEZER
It's the right time for a reality check.

DON WILLIAMS

"Cracker Jack Diamond"
the new single
Airplay September 28
Produced by Don Williams and Doug Johnson

It's more than you think.
VETERAN ARTISTS FIND NEW LABEL HOMES

Longtimers With Loyal Fans Are Making Comebacks, Whether Radio Likes It Or Not

BY DEBORAH EVANS PRICE

For the past several years, veteran country artists interested in continuing their careers basically had two options—sign with an independent label or start their own company—because the possibility of inking a major deal appeared almost unheard of. Well, these days on Music Row, there are several people whining a new tune and, to coin a familiar line, it looks like the times, they are a changin'.

Bill Anderson, Connie Smith and Don Williams—all artists who have sold millions of albums from country radio for a while—have new albums coming out on major labels. And Ronnie Milsap is signing with Warner in Nashville. Anderson's "Fine Wine," released Aug. 23 on Reprise, Warren Bros. is issuing Smith's new "Connie Smith" project Oct. 6. Williams has signed with Giant and has a new album slated for Oct. 27.

All involved acknowledge that, although it may be an uphill battle, these artists have an existing fan base and it may just take a little innovative marketing to reach them. "I always appreciate a good challenge," says Williams with a laugh.

GOOD OLE BOYS LIKE WILLIAMS

Giants president Doug Johnson believes it a challenge worth tackling. An avid Don Williams fan, Johnson says he had been wondering where the veteran artist was and whether he could lure him back into a deal. "I heard him at [the Nashville Songwriters Association International awards banquet] and was just knocked out," he says. "He talks about songs that haunt him, songs that he heard and they would not leave him alone until he recorded them. It's kind of that way with Don Williams and me. I was just haunted by the thought of Don Williams' music and wishing there was some more."

Williams had a huge successful run on the charts in the '70s and throughout the '80s with hits like "Some Broken Hearts Never Mend," "Lay Down Beside Me," "Good Ole Boys Like Me," "Filia Time," "Maggie's Dream." "I've Been Loved By The Best" and "I Believe In Love." The last single he charted with on Billboard's Hot Country Singles & Tracks chart was "It's Who You Love" in 1992. During his career, Williams has recorded for Capitol, MCA and RCA. Before signing with Giant, he released two albums on American Harves.

Giant plans to release the single "Crackerjack Diamond" to country radio Sept. 28. When asked about the chances of getting Williams' new project played, Johnson responds, "I have no idea... if they'll listen and they are simply playing the best music they have to play, I hope and pray they'll give it a shot and let their listeners hear and see if they respond to it. I believe they will."

Williams takes a characteristically laid-back approach to getting back on country radio. "If it's meant to be, it will be," he says. "Goodness knows, I had a heck of a run of it before it ever slowed down for me, I don't ever expect this to happen again, but I'm here for the duration."

ANDERSON'S LIKE A FINE WINE

Likewise, Bill Anderson is in the business for the long haul.

"Fine Wine" is Anderson's first album of new material since a 1991 inspirational country album for Curb, and his first new product since a 1984 double-album for Swannee that featured previous hits and new material. Hits such as "Tips Of My Fingers," "To Folks" and "Still" helped define Anderson's career in recent years, he's continued to tour, perform on the Opry and get songs cut by several current country acts.

"I hope, in retrospect, we can all look back and say this was a stroke of genius on the part of Jim Ed Norman and Bill Mayne," Anderson says of his new label deal. "I think there's definitely a segment of the country audience that's not being sung to. Hopefully, this will help fill a little bit of that void, and I would love to think it might open it up for more people to be able to do this."

Reprise senior VP Bill Mayne says Anderson has three careers — yesterday, today and tomorrow. It's such a joy to work with someone who has the experience and perspective he has, plus he understands the current marketplace.

Mayne says Anderson's album will be serviced to country radio, but that the label isn't planning a big "attack." Instead, they are opting to key in on television, utilizing Anderson's exposure through The Nashville Network's "Opry Backstage." and are also promoting the release via a direct-marketing campaign involving Anderson's fan club and Gabriel Communications' "Country's Family Reunion" video series.

Mayne declined to speculate on how many albums Anderson will sell. "I don't want to set limitations," he says. "We have realistic expectations, but we are prepared to be surprised."

SMITH COMES RUNNING

Grand Ole Opry star Connie Smith is widely recognized as one of the country-music community's best female vocalists, well-known for such hits as "Once A Day" and "I'll Come Running." However, she took time away from recording (although she remained active performing on the road) and hasn't released an album since Monument issued "New Horizons" in 1978.

Smith says she had been talking to Warner/Reprise president Jim Ed Norman for quite some time about doing a record and had actually twice recorded sessions for the label that she just wasn't happy with. When she mentioned she was having trouble finding the songs she wanted, husband Marty Stuart suggested she write her own.

Smith and Stuart were at an industry party when Norman approached her again about recording for the label. "Marty and I had written about 40 songs," she says. "Jim Ed said I'm ready now. Everything is in place at Warner Bros. I still believe in you and still want to record you."

The label doesn't plan to take singles to mainstream country radio, instead opting to take a nonconventional approach to marketing Smith's album by utilizing such vehicles as National Public Radio to expose the new album.

Smith appreciates the support of other outlets because of the climate at the major country stations. "Radio says there's nothing on my album that they'll play," she says. "Then again, that's the tracking stations. I have other stations waiting to get my record that play me and never quit playing me. As long as someone wants to listen, I'll sing."

ATTRACTION CROWDS

Anderson says, of the three of them, he feels Williams may have the best shot at getting radio airplay, because of his music and the fact that he hasn't been away from mainstream country radio as long. Executives at Giant also believe Williams' potential will be heavily promoting his new single, "Crackerjack Diamond."

One of the things all veteran artists have going for them is the road. Williams, Anderson and Smith, like most of their counterparts, still tour consistently and draw good crowds, as opposed to many new artists who can't tour until they achieve a certain level of radio success. "In some ways, radio has played into our hands," Anderson says. "Our fans can't hear us on the radio, so they come out to see us and hear our music."

"Sooner or later, the people do rise up," Smith says of the fans' desire to hear their favorite acts. "You never know what's going to happen. Sooner or later, somebody is going to slip through the cracks."

Just how well will veteran artists sell? That remains to be seen, but some retailers are optimistic. "He's got such a real base market, we're going to have a good amount of units on him, and after that, it's going to depend on what radio does," Tower Nashville general manager Ken Kerlikowski says of Don Williams. "We've had some buzz on the Connie Smith already. I had some people talking about the new Connie Smith at: Fan Fair [in June] this year."
ASCAP...
WHAT THIS COUNTRY IS BUILT ON.

Entertainer of the Year:
Garth Brooks
George Strait

Musician of the Year:
Eddie Bayers, drums
Paul Franklin, steel guitar
Brent Rowan, guitar

Male Vocalist of the Year:
Garth Brooks
George Strait

Female Vocalist of the Year:
Lee Ann Womack
Trisha Yearwood

Horizon Award:
Trace Adkins
Dixie Chicks
Lee Ann Womack

Vocal Event of the Year:
"If You See Him/ If You See Her,"
by Reba McEntire
"In Another’s Eyes,"
by Trisha Yearwood
& Garth Brooks

Single of the Year:
"I Just Want To Dance With You,"
by George Strait,
producer George Strait

Vocal Duo of the Year:
Bellamy Brothers
The Kinleys
The Lynns

Album of the Year
Come On Over,
producer Robert John “Mutt” Lange
One Step At A Time,
by George Strait,
producer George Strait
Sevens, by Garth Brooks

Song of the Year:
"How Do I Live,"
by Diane Warren
"I Just Want To Dance With You,"
by John Prine

Vocal Group of the Year:
Diamond Rio
Dixie Chicks
Sawyer Brown

Music Video of the Year:
"Carrying Your Love With Me,"
by George Strait
"Did I Shave My Legs For This,"
by Deana Carter

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CMA Award Nominees.

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COUNTRY MUSIC

ART VERSUS COMMERCE
Continued from page 33

Around 1920, what we now call country music was a limited, regional folk and hillbilly music. The rapid expansion of radio in the '20s led to the discovery that music played live on radio drew enormous audiences. Beginning with WSB in Atlanta and spreading to such powerhouse stations as WSM Nashville, WBAP Fort Worth and WLS Chicago, radio found that folk and hillbilly singers became stars overnight. That, in turn, led to the establishment of radio barn dances, such as the Grand Ole Opry. Seeing such success, the phonograph record companies came calling.

When Ralph Peer journeyed to Bristol, Va., in 1927 to record Jimmie Rodgers and the Carter Family for Victor, he was not doing so as a folklorist. He did so as a businessman. He recorded them because he believed they could sell records in large numbers, which they went on to do.

If the ensuing years leading up to World War II were, indeed, the "Golden Age Of Hillbilly Music," as some historians claim, it was largely because the music remained regional and relatively free of commercial control. Radio and the phonograph companies reflected the music that was there, without imposing controls or directions on it. That all would change as the industry grew and the realization spread that there were fortunes to be made with it.

THE NEXT BIG THING

As RCA Label Group chairman Joe Galante says, the situation in Nashville now is actually no different than it was 30 years ago, except in scale. The stakes are much, much bigger now, and the risks are much greater, as are the potential rewards. Album sales of 250,000 would be considered phenomenal 30 years ago. Now such a figure would get an artist dropped from most labels.

Now Nashville is lamenting the fact that there have been no platinum-plus artists developed in the last two years, since the breakthroughs of LeAnn Rimes, Mindy McCready and Deana Carter. At the same time, as Galante and Arista Nashville president Tim DuBois point out, country music is actually better than it has been in years, with such artists as Lee Ann Womack preserving its heritage.

So, what to do? How do you make the bottom line and still save the music?

Galante says, "In a sense, it's a problem for every format. I think it's just a sign of the times. I think it's all relative. These [country] songs are still reality songs for adults. If you put a record on that's a country-music record—one of our Kenny Chesney records or an Alabama record or the Jo Dee Messina song that's No. 1—if you put that on next to a top 40 record, there's a world of difference. So, the separation from other formats, although different, still exists. Have we lost our identity in the sense of no longer being rural and small-town? Probably. But I think America has changed. If you
CMA AT 40
Continued from page 55
putting more and more emphasis on.
New technology and its impact on country music is another focus of the CMA. "We're also getting very much involved in helping the industry evolve and adapt to the rapidly changing technologies available," Benson says. "We have a whole department here oriented to new business development. It's created the MINT conference—Music Industry New Technology conference—which is helping our industry really come to understand and find out how to capitalize on the emerging marketing opportunities that will exist in new technologies, most specifically the Internet. We're really trying to make sure that country music will be part of this new technological evolution of the way music is sold and distributed. I think there's an exciting future for our music because of electronic commerce."

Another of the CMA's goals is the development of a retirement center for people in the country-music community. The project is still in the planning stages, but Benson says there's a great deal of support and things are moving forward.

While looking intently toward the future, the CMA also appreciates the past. To mark its 40th anniversary, there will be a CBS television special taped in Nashville on Oct. 21 to air sometime during the November sweeps. The show will feature CMA award winners from the past 40 years, including Hall of Fame members and award-winning broadcasters. Benson anticipates 300 people will participate.

When asked what has made the CMA so successful, Benson and Waller-Meador agree it's the people. "Clearly, one thing has enabled this organization to succeed in the way it has and to have had the impact it has," Benson says, "and that is having the privilege to enjoy the leadership of top industry decision-makers throughout its entire history. These are the people who have served on the CMA board. That leadership has enabled the organization to thrive and grow and to undertake activities that are important to the growth of the business."

Marty Stuart, who has been in country music all his life and is its biggest private collector of music and memorabilia, says, "This over-commercialism and worry about the music happens every 10 years or so. Historically, it runs in cycles. Then somebody comes from the underbelly and sings a good country song and everybody slams it back to that. It corrects itself. The overwhelming sound of the cash register is cool, you know, we've got to have that. But when I get confused about all of that, I have to believe that it's gonna be OK, because there's so many people that have the real deal in their hearts. Historically, country music has always gone back to the traditional side. Sometimes we backslide a little on Saturday night, but it always comes back to church on Sunday morning. We always wind up back at the altar."

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Buddy Max, America's Singing Flea Market Cowboy, receiving World Hall Of Fame Award from International Biographical Centre Cambridge, England at Cowboy Junction Country Music Show, Sunday Feb. 2, 1997 as presented by Michael Senkw, then read over Radio WLBE. Congratulated by Stephen J. Schurvell, President of WGUL-WINY, Inverness, FL on Friday Feb. 7, 1997, announced over radio station WKFL Bushnell, FL and read by Henry Hurthmann, President and General Manager of WKFL Wednesday July 23-30, 1997 award shown over Cable TV, Channel 7 QPI Adepia, Inverness, Fl. Notice Buddy Max holding award and gold medallion while Professor Michael Senkw reads the Proclamation with Blessings from the Queen. Great Hall Of Fame's - Cowboy Junction in Hollywood, Nashville, in every state. It was said, World Who's Who Hall Of Fame is the greatest in the whole world, International Biographical Centre, Cambridge, England. Buddy Max was inducted into the Hall Of Fame among five hundred participants for his songs, recordings and services to Country Western Bluegrass music. Other Cowboy Junction stars at the ceremony were Chuck Inket, Maxine Griffis, Woody Faltinowski, Leo Vargason, Bill Gray, Troy Holliday, Doc Michael, Jay Bennet, Bruce Burrows, Evelyn Wydeel, Martha Dewseee, Barbara Holroyd, Annie Jane De-ago and hundreds of people who attended.

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BILLY JACOBS

BILLY JACOBS
Classical KEEPING SCORE

by Bradley Bambarger

TILSON THOMAS' several Gershwin recordings include a 1986 Columbia Masterworks set with the Los Angeles Philharmonic that premiered the restored version of the "Second Rhapsody" plus arrangements of several long-lost Gershwin melodies.

To Tilson Thomas, the perennial pull of Gershwin's music is threefold. "First, there's the 'Fascinatin' Rhythm' line of it, the obsession with construction sites and achievement and sexual energy," he says. "And there's the endless diversion, always-another-thriller aspect of it, the all-night party. Then there's its sense of longing, which asks the question, 'Is it possible in the midst of all of this that we can find anything of lasting value?' I think in that longing you can feel Gershwin's Russian Jewish heritage, and that heritage was what allowed him to relate so well to the similar bluesy longings of African-American music.

Addressing Gershwin's classically minded works, Tilson Thomas echoes Schoenberg and Ravel when he says, "It was fashionable at one time to criticize Gershwin for not having done this or that to some classical model. But he wasn't trying to imitate Beethoven. Gershwin did things in his own, original way, which with the passage of time seems so much more interesting. He died so young. Just a few more big pieces or a couple shows after 'Porgy' of the same scope, and everything in American music would have been different."

For the centenary, Tilson Thomas is revisiting his "Gershwin Masterworks" with Tilson Thomas and the San Francisco Symphony and a companion release on RCA Red Seal. In addition to several dates in the Bay Area, his Gershwin galas include the Sept. 23 opening of Carnegie Hall's 1998-99 season (broadcast on PBS Sept. 30) and an Oct. 25 concert at the Kennedy Center in Washington, D.C. The program will feature "an American in Paris" and the overture to "The Firebird" as well as selections from "Porgy and Bess" with soloists Audra McDonald and Brian Stokes Mitchell. Mezzo Frederica von Stade will sing a set of African-American songs, and "Tilson Thomas will lead the 'Second Rhapsody' from the piano."

Due Tuesday (15), Tilson Thomas' "George Gershwin -- The 100th Birthday Celebration" two-disc set reprises much of the concert fare with the San Francisco Symphony, adding pianist Garrick Ohlsson as the soloist in the Concerto in F. And out the same day, on Oct. 13, the Radio City "Porgy and Bess," featuring Tilson Thomas' other band, the New World Symphony, in jazz-inflected classical works -- including "Rhapsody In Blue," as well as pieces by Stravinsky, Milhaud, Bernstein, and John Adams, among others.

Tilson Thomas likes to say that American musicians speak Gershwin's language with a special fluency, just as the Viennese had the ideal accent to put on Johann Strauss. Thirty-year-old violinist Joshua Bell grew up not only with the music but with family anecdotes about the composer -- among other tales, his father received his first piano lessons from Gershwin.

The Wall, a vocal instrumental that it really is suited to playing Gershwin," Bell says. "Of course, you miss Ihr's great lyrics, but I know I think them when I play the songs. And the tunes, well, they're so wonderful. As a songwriter, Gershwin is right up there with Schubert as far as I'm concerned. His melodies go right to the heart."
Hancock Attempts To Document ‘Gershwin’s World’

0f ALL THE COMPOSERS who have infiltrated the American consciousness, perhaps no one person can match the lasting influence of George Gershwin. See his classical/Keepin’ Score, page 67. His compositions have been covered by a myriad of jazz artists, instrumentalists, and vocalists alike. Similarly, Gershwin’s songs define our notion of the show tune and continue to be staples of the classical repertoire.

In conjunction with the 100th anniversary of Gershwin’s birth, Herbie Hancock is releasing “Gershwin’s World” (Verve). Not only a celebration of the best-known Gershwin compositions, the album is an all-star collaboration of Gershwin and the fertile environment that allowed him to create songs with a timelessness, universal appeal.

To invoke the period in which Hancock lived, Hancock and producer Robert Sadin included compositions by W.C. Handy and the Ellington, Ravel, and pianist James P. Johnson. “To have [these compositions] on the album would be to not include where Gershwin’s own style originated from,” explains Sadin. “We wanted to evoke the entire musical climate. Otherwise, it would be like using Charlie Parker to sum up the entire bebop era. You simply are not doing justice to the creative cauldron that was simmering at the time.”

“Fascinating Rhythms” introduces “Gershwin’s World,” setting a tone

by Steve Graybow

for the album. Hancock breaks the song down to just two lingering chords floating over a bed of African and Brazilian percussion; many of Gershwin’s songs are arranged include only trace elements of the original melodies and structures. “Herbie wanted to take familiar compositions and put them in a new light, to allow the listener to look at them with fresh eyes,” says Sadin. “A good example is ‘Lullabye,’ which was originally written for a string quartet. We opened it up to include a piano solo, which Herbie improvised alongside the Orpheus Chamber Orchestra.”

Verve’s marketing strategy for “Gershwin’s World” is as far-reaching as the album itself. “Since ‘The New Standard’ (Hancock’s 1996 release), we have been positioning Herbie as the foremost of American creative music,” states Verve president Chuck Mitchell. “The new album is ambitiously executed, and our marketing plan is similarly event-based. There is plenty of appeal for jazz fans and for classical listeners and fans of adult pop music. The record is wide in its scope; it moves us into broad musical territory. Our marketing plan reflects the diverse appeal of the title.”

The first wave of press and retail activity for “Gershwin’s World” will coincide with the composer’s birthday, Sept. 25. A second wave of interviews will be directed to TV appearances and the release coincide with the album’s release Oct. 20. Advertising will appear in jazz press, in addition to lifestyle and music-oriented magazines. Hancock will perform Gershwin material at an Oct. 23 benefit concert for the re-election of U.S. Sen. Barbara Boxer, D-Calif., in Los Angeles.

Spots for “Gershwin’s World” will run on NPR’s “Morning Edition” during Thanksgiving weekend. “A typical campaign focuses on perhaps a dozen markets; we are running ads in over 500 markets,” notes Nate Herr, VP of Verve U.S. “In this way, we hope to reach the widest possible array of jazz and classical listeners.” Verve expects the classical audience to be enticed by Kathleen Battle’s soaring vocals on ‘ Prelude in E Minor’ and will be highlighted by the presence of the Orpheus Chamber Orchestra. Herr notes that “The New Standard” received significant airplay at jazz stations, while “Gershwin’s World” features Joni Mitchell, will be serviced to that format.

The tools used to promote the album reflect its broad appeal,” says Herr: “Retailers will receive a four-song Digipak sampler that includes an interview with Herbie, to familiarize themselves with the project. We will also provide them with fleece jackets that can be used for giveaways.” Herr notes that Verve is designing retail cards, appropriate for both Hancock and Gershwin—sections. The label is also providing the sampler, which is not for sale, to upscale automobile dealers. Shoppers will be offered the CD when they test-drive a car.

As to Gershwin’s lasting influence, Sadin offers that “Gershwin had a broad human empathy. He had a feeling for all types of people and associated with contemporaries from so many different backgrounds. This is why Gershwin’s music speaks to so many people. It is an honest reflection of the man himself.”
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IVA

BY NIGEL HUNTER
LONDON—Tom Bradley, who recently served a successful challenge to the residency of the U.K. Music Publishers Assn. (MPA), sees the "conflicting cultures" between Anglo-American and continental European styles of music publishing as a formidable obstacle in terms of harmonizing the two in the light of future industry developments.

"Anglo-American is still the most appropriate description of the U.K. style," he states, "whereby music publishers are inclined to refrain from adopting directly many rights as possible. In continental Europe, a society-driven system is favored where practically all rights are included and the fight in some instances, are assigned to the societies directly from composers, and administration and distribution of royalties are managed by those societies, with publishers having little control.

Bradley adds that this society system gives users free access to music at a known cost but requires that routine licensing procedures be followed. The marketplace is generally open and can be monitored effectively by regular auditing. Direct licensing by music publishers along Anglo-American lines results in a higher tariff per license issued but also carries an inherent risk of not controlling the marketplace as exemplified by music video licensing arrangements.

"Also the prior-approval system can result in delays and consequent loss of opportunities through the inefficient administration of the process. The publishers retain control, the administrative demands can become burdensome. New formats tempt U.K. and U.S. publishers to license directly, but we should be persuaded down this route in respect of online licensing. There is a danger that the prior-approval chains will result in an absence of a properly organized multinational licensing scheme in a global market, leading to significant losses of potential income and a higher risk of unlicensed sites."

Bradley, who is finance director at EMI Music Publishing, brings wide experience in the music industry to his presidential post at the MPA. As a teenager he played guitar and sang with bands, including one that had Justin Hayward in its ranks before his Moody Blues days. Bradley's first music business job was as financial controller with George Martin's Air Studios, followed by an 18-month stint at Magnet Records as GM, "a steep learning curve at a very exciting and fast-growing company."

In 1979, Bradley started a four-year tenure as financial controller at the London office of A&M Records, moving on to a similar post with A&M sister company Rondor Music (London) and leaving as senior director in 1992 to become the first UK director of Copyright Protection Society as deputy chief executive. He moved to EMI in 1995 when the incumbent finance director, Terry Foster-Key, was promoted to European responsibility.

"There's about 10 to a dozen years left before we see the full culmination of the Internet format and what you can do without a bar-code identifier pinpointing usage, locating rights owners, and ultimately payees, we will remain firmly in the 20th century, while the speed of development in managing other intellectual property rights passes us by," he states.

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Two Publishing Co. Chiefs Renew Their Contracts; New Bio on Berlin

REAL PHOTOGRAPH: The chief of two major music publishing companies have each signed new four-year employment contracts. Irish Robinson continues as chairman/CEO of Famous Music through the year 2002, while Maxine Lang continues as president of Warner Music. The company formed by Richard Rodgers and Oscar Hammerstein II, through the same year.

"I am free at this post for the last six years, while Lang joined Warner Music as president 10 years ago."

DOLLARS & SCHOLARSHIPS: ASCAP's special awards panels have distributed about $1.5 million to songwriters and composers this year. "whose works have a unique prestige value for which adequate compensation cannot be obtained from other users, and to compensate those whose works are performed substantially in media not surveyed by ASCAP."

Since it started in 1969, the award has helped none other than ASCAP president/chairman Marilyn Bergman, the Oscar-winning lyricist. "At an early stage in my career, I was a special awards recipient, and I can personally attest to how much this honor can mean," she says. The award panels, for popular and standard (classical) music, are made up of musicologists, critics, and educators.

In another development involving ASCAP, the ASCAP/Leiber and Stoller Music Scholarship and the Martin Marks Foundation, pianist, will be attending the Berklee College of Music, and Miguel Atwood-Ferguson is now studying viola, bass, and composition at the University of Southern California.

As for Mike Stoller, Windham Hill Records has just released "Amazon Moon," a jazz album of his compositions arranged and performed by Brazilian pianist/composer Guilherme Verriego.

BIO ON BERLIN: A new bio on Irving Berlin, "A Life In Song" by Philip Furlin (Macmillan Press), due in November, promises "a new documentary information released from the Berlin estate" as it traces the career of the legendary songwriter. Berlin, who died on Aug. 26, 1989, lived to see many of his early copyrights fall into the public domain in the U.S., including "Alexander's Ragtime Band," a 1911 copyright.

A professor of English at the University of North Carolina, Furlin is also the author of "Ira Gershwin: The Art Of The Lyricist" and "Poets Of Tin Pan Alley."

MANY VOICES: Shawnee Press has released two interesting choral folios: "Everyday Heroes," a new collection of more than 100 songs to be performed in the Massed-Choir Concert Finale of the 1996 America Sings! Festival in Washington, D.C. It has a text by U.S. Sen. Orrin H. Hatch, R-Utah. Also from the company is Greg Gilpin's choral arrangement of "To Make You Feel My Love," the Bob Dylan song made popular by Garth Brooks' version featured in the film "Hope Floats."

The music sheet for both selections lists at $1.50, while the accompaniment or performance tracks on cassette list at $15.95.

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

1. Dave Matthews Band, "Before These Crowded Streets."
2. Joe Satriani, "Crystal Planet."
BY PAUL VERNAPACO, Maine—First Light Technol-
gen, a pioneer of in-line CD man-
ufacturing systems, has scored a coup in its efforts to venture into the DVD domain by installing its Uniline DVD production system at Sony's DADC plant in Terre Haute, Ind.

The DADC installation follows similar projects at BMG's Sonopress plant in Weaverville, N.C., and independent manufacturer Metatec in Dublin, Ohio, according to a statement from First Light, which was

“...we're constantly changing and refining the product based on what we see in the field,” he says. “It helps you develop a program like we've done with DADC, Sonopress, and Metatec. We're part of their team, they're a part of our team, and we get there together.”

An evolution of its top-of-the-line Uniline 3000 CD and CD-R replication system, First Light's Uniline DVD is capable of producing both DVD-9 and DVD-10 formats, according to LeBlanc.

Two key reasons for First Light's success, according to LeBlanc, have been the company's focus on software development and its insistence on keeping its manufacturing in-house.

“In the early days of CD, companies like ODME were less worried about jumping into the new technology, because a lot of their components were coming from suppliers that were already well-known,” observes LeBlanc. Meanwhile, we were taking a slower approach, but we were constantly developing our technology, improving our metallization systems, and improving our spin-coating systems. And in the end, we were really developing a turnkey factory in a box from one supplier.”

First Light Technology co-founders Art LeBlanc, left, and Holly LeBlanc,

founded in 1989 here by president Art LeBlanc, his wife, Holly, and a group of partners that includes Swiss metalizer specialist Netatel.

Besides the DADC, Sonopress, and Metatec sales, First Light Uniline DVD systems have been shipped to Zomax in Plymouth, Minn., and Videoel in São Paulo, Brazil.

“This is a big step for us,” says Art LeBlanc, referring to the Sony installation. “We need to make sure we're doing a good job for them because it may be only one or a couple of machines this year. But next year, if we do a good job, it's going to be a big business for DVD.”

In a statement, a DADC director of engineering Michael Mitchell says he is "very satisfied with the expediency of the installation and the commissioning of the First Light DVD system," which is configured to manufacture discs in the DVD-9 format, which can accommodate nine gigabytes on single-sided, two-layer discs. Other DVD formats include DVD-5 (4.7 gigabytes on one layer and one side), DVD-10 (9.4 gigabytes on two sides, with one layer per side), and DVD-18 (17 gigabytes on a double-sided, double-layer disc).

LeBlanc says the DVD installations have required hours of cooperation between First Light and its customers to ensure that the systems are running up to specification.

“The big step forward for us, DVD opens up a Pandora's box of technologies, and that's made it more fun”

...become an industry standard.

Despite the uncertainties engendered by a new product type, LeBlanc relishes the novelty of DVD. “With CD and CD-ROM over the last 10 years, it's been an evolution to get to a faster cycle and a smaller footprint at a lower cost, but we haven't had anything really new," he says. "DVD opens up a Pandora's box of new technologies, and that made it a lot more fun.”

### PRODUCTION CREDITS

**BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 12, 1998)**

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

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ARTISTS & MUSIC

NOTAS
(Continued from page 69)

los," penned by Hermanos Abalos, and the more recent "Indulto," composed by Sossé's labelmate Alejandro Lerner. The song is expected to perform strongly from "Al Despertar," the second show Sept. 25-26 at Luna Park in Buenos Aires.

The 1996 edition of MIEM's Latin trade fair, now christened MIEM Americas, is slated to take place June 25-27 in Miami Beach.

WEA Latina supergroup Mana has followed up its first home video, "Exitos En Video." Mana's rock labelmate El Tri was the mystery performer Sept. 3 at the MGD Sólo Con Invitación set held at the Hollywood Palace. Opening for El Tri were a pair of hot Latin groove acts: Almo Sounds' Ozomatli and Lusaq Bop's Los Amigos Invisibles.

REGIONAL ROUNDUP: Now airing at 10 a.m., Eastern Time Thursdays on Spanish-language cable music channel HTV is "El Ritmo De Miami Internacional," a half-hour show of musical performances and celebrity interviews hosted by Miguel Rivas. The show, which gains more U.S. exposure, has inked a deal with GEMS Television that calls for GEMS to carry eight hours of HTV programming each week.

Sony pop star Alejandro Fernández has gone platinum in Argentina with his hit set "Me Estoy Enamorando." A special pressing has been scheduled for the end of the year.

On reportedly received a lock to sign with BMG Mexico, popular actress/singer Lucero has decided to sign with PolyGram.

The second Premios Amigos Awards is slated to be held Nov. 26 in Madrid. Organized by AFYVE, the Spanish affiliate of the International Federation of the Phonographic Industry, Premios Amigos is expected to air in the U.S. and Latin America.

On Aug. 27, BMG's acclaimed Colombian rock act Aterciopelados performed tracks from its new album, "Caribe Atómico," at Buenos Aires' Teatro Santa María after a packed house of BMG execs who had just finished a weekend convention.

CHART NOTES, RADIO: Sony Discos singing idol Ricky Martin scales Hot Latin Tracks for the second time this year with "Perdido Sin Ti," the fourth single from his hit album "Vuelve." On the genre charts, Sony Discos again demonstrates its roster depth and versatility by sweeping the top positions on all three lists. "Perdido Sin Ti" remains atop the pop genre chart for the second successive week. Elvis Crespo's "Tu Sonrisa" does likewise on the tropical/salsa genre chart. And Vicente Fernández's "Me Voy A Quitar De El Medio" rises 2-1 on the regional Mexican genre chart.

In addition, Crespo chips in a vocal performance with labelmate Milly Quezada on her merengue single "Para Darte Mi Vida," which bows on Hot Latin Tracks this issue at No. 34. Juan Gabriel's "Asi Fué" (Artículo/BMG) notches its 38th week on Hot Latin Tracks this issue, the third longest running single on Hot Latin Tracks. The Mexican superstar contributed vocals to a new version of the classic "Querida," which was recorded by his labelmate Blasio. The track was serviced to radio in the first week of September.

U.S.-born actress/singer Vanessa L. Williams makes her highest chart appearance, so far, on Hot Latin Tracks, as her duet with Chayanne, "Besufo De Amor" (Epic/Sony Discos), leaks 23-11 this issue.

CHART NOTES, RETAIL: As usual with the U.S. Latin market, sales of Hispanic titles dropped over the weekend time frame that included the Labor Day weekend. The 109,000 pieces moved this issue by albums on The Billboard Latin 50 marked a 15,000-unit decrease in units, compared with last week. The Billboard Latin 50 is not published this issue.

Leading the declining titles was the soundtrack to the No. 1 album "Dance With Me" (Epic/Sony Discos), which crated 15/0 to 21,500 units. "Dance With Me," while still the top album on the tropical/salsa genre chart for the fourth straight week, fell 54-76 on The Billboard 200.

Ricky Martin's second-ranked entry on The Billboard Latin 50, "Vuelve" (Sony Discos), holds the top slot on the pop genre chart for the second week in a row. "Vuelve" has ruled that chart for 13 of the past 14 weeks. Grupo Brynids moves into the top rung of the regional/Mexican genre chart with its latest disc, "Un Juego De Amor" (Disa/EMI Latin). The band's new "Papi" title teched to No. 1 on the regional Mexican genre chart.

SALES STATFILE: The Billboard Latin 50: this issue: 109,000 units; last issue: 119,500 units; similar issue in 1997: 82,500 units. Pop genre chart: this issue: 35,000 units; last issue: 38,500 units; similar issue in 1997: 45,000 units.

Tropical/salsa genre chart: this issue: 60,500 units; last issue: 65,000 units; similar issue in 1997: 15,500 units.

Regional Mexican genre chart: this issue: 21,000 units; last issue: 24,500 units; similar issue in 1997: 19,500 units.

Assistance in preparing this column was provided by Teresa Aguilar in Mexico City and Marcelo Fernández Bitar in Buenos Aires.

LATIN TRACKS A-Z

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**Hot Latin Tracks**

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BILLBOARD

COMPILATION FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY Broadcast Data Systems. MONDAY THROUGH FRIDAY MIDDAY MONDAY THROUGH FRIDAY, 5 AM TO 12 NOON, 7 DAYS A WEEK ARTISTS & MUSIC SPECIAL

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Dispatches From The Global Piracy Front

Argentine Labels’ Body, Authors’ Group Sign Pact

BY JEFF CLARK-MEADS

LONDON—The two sides of the Argentinian music industry have established a new united front against piracy.

The labels’ body CAPIF and the authors’ society SADAIC have signed a memorandum of understanding that’s intended to lead to closer cooperation in fighting unlicensed trade and maintaining tighter control of copyrights. CAPIF executive director Roberto Play describes the agreement as “historic.”

Under Argentinian law, SADAIC has a monopoly in representing authors’ and publishers’ rights and has often been described as the most powerful collecting society in Latin America.

Through the new deal with CAPIF, SADAIC has agreed not to grant mechanical licenses to any individual or company that isn’t a member of CAPIF or that isn’t recognized by the labels’ body as legitimate. In return, CAPIF says, its members will not press or distribute unlicensed material.

In addition, CAPIF members won’t use samples from SADAIC-controlled compositions unless the appropriate mechanical payments have been made.

Binding together the provisions of the agreement will be the Committee Against Phonographic Piracy. Consisting of representatives from both record companies and publishers, the committee will evaluate anti-piracy strategies and priorities and initiate court proceedings against infringers. CAPIF and SADAIC will also publicize the damage caused by piracy to their respective memberships and, in joint campaigns, to the record-buying public.

The burden of fighting piracy in Argentina has been carried by CAPIF, and Play says he warmly welcomes the publishers’ involvement.

“If the country undertakes to cooperate in the investigation and denunciation of piracy, there’s a lot to be expected of this particular aspect of the agreement,” says Play.

Play adds that the new united front also means the music industry will be better able to use its resources to lobby the Argentinian government to strengthen copyright law and to implement the World Intellectual Property Organisation treaties.

“We consider the SADAIC/CAPIF agreement a historic achievement,” says Play. He adds that the memorandum became possible due to an improved relationship between the labels and publishers.

Thailand Uses New Legal Tool In Battling Pirates

BY JOHN CLEWLEY

BANGKOK, Thailand—The Thai record industry is using a new legal armory to escalate its battle against piracy.

An amendment to the 1979 Consumer Protection Act has given police the power to prosecute anyone selling cassette or CDs that do not display an authentication sticker issued by the Ministry of Commerce. This has removed the possibility of collusion or corruption by the police, who used to set fines themselves; now the courts decide.

Fines and prison terms have been toughened by the new legislation; a producer of pirate material can get up to one year in prison and/or a fine of 100,000 baht ($2,380). The Trademark Act can also be used against an offender for using fake stickers or logos.

Piset Chiysuk, GM of the Thai affiliate of the International Federation of the Phonographic Industry (IFPI), says his organization has adopted the strategy of using all the relevant laws, including the Copyright Act, in concert, thereby making the fines for pirates much heavier and the possibility of escaping prosecution more difficult.

Piset says this is an improvement from the previous situation, in which the people behind piracy often escaped prosecution.

IFPI raids last year netted 5,259 illegal CDs and 191,590 cassettes, but Piset expects more to be confiscated this year. In the first seven months of 1998, 1,837 CDs and 146,821 cassettes were seized. Even more significant is the arrest of 49 suspected violators and the closing of three warehouses. “We are shifting our focus to go after the big fish—the manufacturers, right at their manufacturing plants and warehouses,” explains Piset.

With labor costs having fallen even further in recession-hit Thailand, pirate producers are importing replication technology to set up operations in the kingdom. Mastering and pressing machines have been imported from Macau and Malaysia for this purpose. This latest development has prompted IFPI here to pressure the Commerce Ministry to enact legislation that limits or strictly controls such imports. At the same time, customs officials have started to use the Exportation/Importation Act to stem cross-border trade in fake products. Recently, a French national carrying 1,000 fake music products was arrested using this legislation at the Thai/Malaysian border.

Sony Germany To Open A&R Office In Hamburg

BY DOMINIC PRIDE

With Sony Music Germany’s opening of a Hamburg A&R office (Billboard, Oct. 19, 1999), the major is moving closer to the stated aim of having a creative output in each major German city.

Starting Oct. 1, its Epic and Columbia labels will have a dedicated A&R executive in Hamburg. Until now, Sony has had a promotions office in the city to deal with national and regional media based there. Next month, Columbia A&R manager Tom Nevermann and Epic A&R manager Oliver Jason Schreibtvogel will work from new, larger Sony offices. Both were promoters for their labels in Hamburg.

Says Jochen Leuschner, Sony Music senior VP for Germany/Switzerland/Austria and managing director of Sony Music Germany, “These days it’s inexcusable not to have an A&R presence in such a city as Hamburg. This is taking us a step further in building our national roster.”

The Frankfurt-based major says it aims to have an A&R presence in every major German city. It recently strengthened its presence in Berlin and Cologne. Sony Music Germany is ultimately planning to move its head office to Berlin, which is due to become the capital of Germany once again in the next millennium.

Singapore’s Music Biz Slumps

BY PHILIP CHEAH

SINGAPORE—This nation’s music market continues its slump. Figures for the year’s first half show a plunge of more than 25%, from 2.4 million units of CDs and cassettes in January-June 1997 to 1.8 million units for the same period this year.

In terms of wholesale value, sales fell from $321.9 million Singapore ($192.2 million) to $260.4 million Singapore ($158.8 million) this year, according to figures compiled by the Singapore Phonogram and Videogram Assn. In addition to the retail recession, record companies here attribute the fall to both piracy and parallel imports.

“The parallel-imports problem has been compounded by the Asian currency crisis,” says Eric Yeo, PolyGram Singapore managing director (Continued on page 73)

NEW TALENT SPOTLIGHT

ANDY TUBMAN

There’s quite a buzz about Andy since his first recording project which reveals fresh songwriting and explosive musical sounds. Often expressing brutally honest emotions from working as a Music Therapist, Andy delivers unforgettable music through intense performances and he’s captivating audience’s, fellow musicians’ and record label’s attention everywhere...

Genre: Rock
From: Nashville, TN
Seeking: Record Deal

For details about this and other up and coming artists visit us @ www.billboardtalentnet.com
French Music Biz Report Decreed

BY RÉMY BOUTON
PARIS—A leading representative of the French record industry says the blueprint for the business’s future produced by a government commission has been written in ignorance of the way record companies work.

The report, prepared by the National Commission on Today’s Music, has just been released, says Culture Minister CATHERINE TRAUTMANN, though the document’s contents were revealed earlier to Billboard (Billboard, Aug. 29).

Key points in the report include a call for a National Center on Music to support and regulate the music market; the establishment of set retail prices for records; a lower value-added tax (VAT) on music; financial support for indie retailers and labels; and a redistribution of state funds from classical music to contemporary music.

But Paul-René Albertini, president of labels’ body SNEP and chief executive of Sony Music France, says that “none of these measures in the report are ideas that are part of SNEP’s platform, such as a call for a low VAT rate, we don’t feel a connection in any way with most of what is in this report, at least from what I’ve read in Billboard.”

Albertini goes further by suggesting that some provisions in the report “are as far as possible from the basics of our business.” He says one of the main reasons was that “this report has not been associated with this report.”

Continues Albertini, “When [Trautmann] launched the idea of this commission [at the end of 1997], it was right at the time when we were complaining about the lack of relationship with the government on key issues for our business. When [commission president Alex Dubill] asked SNEP’s general manager Hervé Rony to be part of the commission, but in an individual capacity, the idea seemed constructive and relevant.”

But, adds Albertini, none of the 60 members of the commission were from major record companies, and, in his estimation, the only member who knew how the music industry functions was V2 France president Thierry Chassagne.

Albertini says there was “a deliberate intention” to avoid having record company executives on the commission. As a result, he says, “as an independent trade association, there was no one who had the slightest knowledge of how the music business is run, how it works, who sells what to whom, etc.”

Albertini claims that the commission has been ill-informed and that some of the measures could achieve the exact opposite of what they are meant for.

For example, Albertini says that if TV advertising on records is banned, as the commission is suggesting in return for a lower VAT rate, “it will result in a drop of 20% of the market.” SNEP is also concerned that if TV advertising is banned, labels will have to invest more in in-store marketing, which will be most needed by smaller labels.

Albertini adds that another measure, a set retail price on records, which he admits has some supporters within SNEP, “will have an obvious inflationist effect, which will corrupt the market for at least five years.”

“I understand the cultural concern of the commission,” says Albertini, “and the need to protect French artists and the diversity of the music scene, but I don’t think that you can solve problems by building walls. If the French market collapses, record sales in the country will be driven from London.”

Albertini concludes by saying that “SNEP and its members are ready to contribute to a debate on the future of the industry and answer questions of general interest.”

Trautmann is now considering the report’s recommendations. There is, however, no obligation on her part to take action, and she may choose to implement all, some, or none of the commission’s recommendations.

Chile Labels Reduce Rock

EMI, BMG Drop Several Of Their Local Acts

BY PABLO MÁRQUEZ
SANTIAGO, Chile—Labels here are reviewing their approach to homegrown rock, once seen as a growth area for the market.

Informed observers in Chile note that EMI and BMG, the companies with many groups in the mid-’90s here, had they expected that local acts could follow suit.

Most industries agree that in their zeal to develop home-grown rock acts, EMI and BMG signed too many groups, which eventually forced the companies to moderate their rock ambitions.

EMI Chile took a crack at developing a domestic rock scene, signing 10 acts. Since 1996, most of those groups have been dropped from its roster, and only two are left: Lucycbell, and a local version of the Thai band Tetas, whose second EMI album, “La Medicina” (The Medicine), contains the hit title track.

The local debut of a strong Chilean rock is now taking place at BMG Chile. Two years ago, under GM Edgardo Larrazabal, BMG inked several Chilean artists to beef up its rock roster. Among them were Javiera Y

Pelham/Raab Feud Brings Court Order

BY WOLFGANG SPAHR
COLOGNE, Germany—A long-running feud between German hip-hop artist/producer Mose Pelham and TV host Stefan Raab has resulted in an injunction against Pelham (Billboard/Bulletin Sept. 9).

The Regional Court of Cologne issued an order Sept. 6 prohibiting Pelham from publicly mentioning a conflict between Viva host Stefan Raab or from promising a reward in connection with this “on pain of a fine of up to 500,000 deutsche marks ($280,000).

The move comes after Pelham appeared Sept. 1 on the weekly show “Blitz” on the Sat1 TV channel and offered a reward to anyone who would assault Raab, who presents the weekly “Vivaison” on Viva, a German cable-TV music station.

Allegedly, Raab had repeatedly taunted Pelham with derogatory remarks. Pelham is a founder of production unit and label 4F, which is licensed to Epic Germany (Billboard, Aug. 4). This issue’s solo album, “Geteiles Leid I” (Divided Sorrow I), enters the German charts at No. 11.

On Aug. 28 Pelham was fined 50,000 deutsche marks ($28,000) in

VATICAN RADIO is suing Italian dance producer Andrea Mariotti for alleged “damage to the image of the Pope.” The suit stems from the single “Forgive Us,” which has Pope John Paul II singing a Gregorian chant over an ambient beat. The record was issued in Italy on folk producer Joe T. Vanelli’s Nove-Zero-Nove imprint. The Milan Tribunal has sequenced copies of the single following an initial ruling in favor of Vatican Radio Aug. 7 and summoned Mariotti and label representatives to appear at a full hearing Dec. 1. “The single totally respects the Pope and the Catholic faith, and I have sold my studio equipment to defend myself against these allegations,” says Mariotti.

SONY MUSIC INDIA has parted with indie Navras Records for the manufacture, marketing, and distribution of the latter’s 100+ title catalog of traditional and classical Indian music.

Navras is a London-based label that operates in India through an associate; most of its catalog consists of live recordings of Indian classical maestros, among others. Navras has been distributed by BMG Crescendo; that agreement terminates in October.

SONY has sold its stake in the V2 label, which includes the German indie label’s record-keeping system.

WALT DISNEY has inked a three-year distribution deal for Australia and New Zealand with Rupert Murdoch’s Festival Records. Bob Eade, GM of Disney’s local arm, says that the company was attracted by the marketing opportunities offered by Murdoch’s News Ltd. media outlet. He adds that the deal is likely to lead to further “localization” of Disney catalog with reeditions by Australian artists. Such projects would be jointly A&R’d by Eade and Festival. Two recent projects, through previous distributor BMG, involved children’s TV hosts Monika Trappaga and George Speght. “TV Magic” and “Dizzy Duets” featured such rock and jazz performers as Tommy Emmanuel, Grace Knight, Vika & Linda, and Red Symons dueting with their children. Festival is setting up a children’s division, under Trappaga’s manager, Graham Kennedy; he will report to Festival deputy managing director Warren Fahey, a veteran of children’s recordings.

JAPANESE MULTIMEDIA CONTENT PROVIDER Synergy Inc. has launched a record label, 100°C. Synergy plans to build a roster of Japanese indie artists and provide management services for any acts that subsequently sign with a major label. Distribution will be through Tsukuda-Synergy, a joint venture between Synergy Inc. and toy manufacturer Tsukuda Original Co. Ltd. The first release on 100°C, due next month, is “Mesta No Fuzan” (The Akira Of The Messiah), the 15-minute CD single debut of female pop vocalist Mariko Ueno. Synergy is known for such CD-ROM titles as “Gadget, Past As Future” and localized versions of popular interactive titles from the U.S., such as Bob Dylan’s “Highway 61” on Graphix Zone.

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MARK DEZENZ
DAG VOLLE
(pka DENNIZ PoP)
1963-1998

Your memory will live on
with us forever.

From ALL at ZOMBA
Hamburg courts for assault/ing Raab at the Echo Awards there in March 1997.

In August more than 30 TV per- sonalities and pop stars appealed to Sony Music to help put an end to Felham’s “dangerous acts.” By rattling his music and arranging TV appearances “which he uses to spread his dangerous messages,” Felham is “still a problem,” says the petition, Sony Germany risks becoming an accomplice to a crime. The original letter was writ- ten by TV comedian Wigidon Bold- ing and signed by such national stars as Juergen von der Lippe, Ingo Appelt, Wolfgang Niederkeck, Okar Horn, Die Prinzen, and Nena.

Jochen Leuschner, Sony Music senior VP for Germany/Switzer- land/Austria and managing direc- tor of Sony Music Germany, says, “Sony Music has always done all it can to ensure peaceful and creative co-existence in our company and expressly rejects all forms of vio- lence. It goes without saying that this view also applies to the dispute between Moses Felham and Stefan Raab.”

At the start of the dispute last year, Leuschner, Sony Music concluded that it would not inter- vene, or put an end to the dis- pute, regardless to no avail. I think it is unfortunate that the media have given Moses Felham an agenda that is superfluous and which in no way does justice to the complexity of his personality.”

Felham says, “As I have already explained, and re-examined in the last days, the statement I made . . . was meant as a joke. OK, it wasn’t a particularly funny one in the way I said it. I regret the consequences that have been put too much into my intention to publicly incite violence against Mr. Raab.”

SINGAPORE’S MUSIC BIZ SLUMPS (Continued from page 74)

in addition, says Yeo, the growth of the Asian video CD (VCD) market has undermined the retailing of music CDs. For example, original VCDs are cheaper than music CDs; VCD sales at $16-$25 Singapore ($10-$15), whereas a music CD of a new release sells for $18-$20 Singapore ($11-$17). Pirated VCDs sell for under $3.

“Asia’s drop in music sales is more drastic than in Western markets,” says EM1 Singapore managing dir- ector Paul de Mora, which is attributed by other market sectors being depressed as well. For instance, tour- ism figures fell by 17.6% for the first half of this year. In the past, TV ad- vertising used to generate volume sales. Now, TV advertising doesn’t make sense, because there are no repeats after the first ship out.”

In prosperous times, record com- panies here are aggressive in pro- moting both mainstream and non-mainstream product. When budgets are tight, they are concerned that marketing campaigns mainly benefit importers of the advertised prod- ucts; parallel imports are legal in Singa- pore.

Piracy is a continued problem. In the first six months of this year, the Singapore authorities and the copyright holders seized more than 100,000 pirated video, software, and music CDs in raids. Piracy amount- ed to 80% of the market in the first six months of 1997, nearly double the 1996 figure of 16.5%.

However, some label executives here still believe that the business is present in Singapore.

“Even though the market is bad,” EM1’s Lau says, “we are still breaking new international art- ists such as the night is falls, 1991, and Gig Leong.

PolyGram’s Yeo, too, points to a silver lining in the clouds.

“International movie soundtrack sales are up,” says Yeo, “particularly big Hollywood movies, such as ‘Grease’ and ‘Godzilla,’ where the record and movie companies are jointly promoting.”

CARAS Refocuses For Broader Impact

By LARRY LOBLANC

TORONTO—New leadership, a three- year deal with CBC-TV to continue co-producing the annual Juno Awards, and a commitment to diversifying membership are reshaping the Cana- dian Academy of Recording Arts and Sciences (CARAS).

To increase the organization’s impact, the CARAS board has recent- ly embarked on an “aggressive industry strategy,” which includes attracting more regional members and members from different music genres; developing new TV properties; increasing corporate sponsorship of programs; further developing its music education programs; and establishing a Canadi- an music hall of fame.

Less than a month after this year’s Juno Awards show, which was held March 22 at General Motors Place in Vancouver, CARAS president Lorne Niedecken says he would retire July 31 after four years as president of the Toronto-based organization. In May, Daisy Falle, who had been with Coca-Cola for 12 years and was named president, and Stan Kulin, then chairman of Warner Music Canada and now retired, was elected as CARAS first-ever chairman.

Sources indicate there had been enormous setup headaches over this year’s Junos, including fierce wran- gling over the choice of a TV host and producing a TV over the show’s production.

“Af her the Junos, there was no intention (by the 13-member CARAS board) of separating it from CBC-TV again,” says a source.

In June, however, after three meet- ings between CBC-TV executives and CARAS first VP Ross Davies, second VP Ross Davis and the secretary/treasurer Ross Reynolds, and newly named Junos executive producer Stephen Stohn, CARAS worked out a three-year deal with CBC to produce the awards. The agreement begins with next year’s show in March at Copps Coliseum in Hamilton, Ontario.

“in their meetings, CARAS and CBC found a lot of problems were due to miscommunication,” says the source.

The CBC agreement puts CARAS on a good financial footing,” says Reynolds, also president of Uni- versal Music Canada. In addition to CBC-derived revenue, CARAS is financed by ticket sales to the Junos, by sales of annual memberships, and by “minimal” funding from the feder- al government’s National Music Recording Development Program.

Falle is the seventh CARAS pres- ident in its 28-year history. She was previously with Coca-Cola and was on- trolled at the advertising firm Marketplace Communications, operated by Brian Robertson, to help oversee the restructuring of the Canadian Record Manufacturer Assns.—later renamed the Canadian Recording Industry Assn.—and to develop a rival indus- try award show, the Maple Music Awards. The Maples were later dropped when it was agreed that the Junos would be televised.

The naming of Falle to oversee CARAS day to day was warmly received throughout the industry; Kulkin is acting as consultant.

“Daisy brings focus and organiza- tion,” says Sutherland. “She also has always worked well with CBC.”

LIMITED SERVICES

Many industry figures view CARAS as a major-label-oriented, mainstream organization, which does little more than put together an annual televised awards show.

“I don’t know what CARAS does besides put on a TV show,” says Jake Gold of the M anagement Trust here. “The only information I get is how to or- der [Canadian] CDs at discount, and they send me an (annual) membership card and a bill for Juno tickets.”

For its $50 Canadian annual mem- bership fee, CARAS members gain $200 in discounts on industry publica- tions, a newsletter, reduced pricing on Juno tickets, and the ability to order recordings from Canadian artists at half the retail price.

“People only consider the televised awards, but overseeing the nominat- ing process is just as important and of- fers a big job,” says Sutherland.

Falle notes that CARAS has also become active in music education pro- grams. With $600,000 in proceeds from sales of its 1996 four-CD “Oh What A Feeling” compilation boxed set, CARAS established the CARAS Music Education Program.

Last year, $20,000 went toward a

The History of The Juno Awards

TORONTO—The origin of Canada’s annual Juno Awards was a 4-by-9-inch 45 rpm single from a 1964 issue of the Canadian music trade pub- lication RPM Weekly. It asked subscri- bers “to help RPM pick our year- end notable Canadian artists and industry figures.”

The awards were the brainchild of RPM Weekly publisher Watt Greasles and noted Canadian record producer Stan Kees, who was also the publication’s special projects director. The awards, then known as the RPM Gold Leaf Awards, were renamed the Juno Awards in 1970, and were first formally presented for the first time in Toronto.

When Greales and Kees resisted renaming the show for more than a year, RPM Weekly, The Maple Music Awards, in 1974; this plan was dropped in 1975 when RPM agreed to televise the Juno. A forerunner of the Canadian Academy of Recording Arts and Sci- ences (CARAS), the CMAA consisted of major labels and key artist man- agers.

“Record companies felt it was important to have national awards and that they be on television,” says Brian Robertson, also president of the Canadian Recording Industry Assn.

“We didn’t think [the awards show] was ready for television, because [Canada] didn’t have a star system in place,” says Greales.

By 1976, CARAS had been formed to produce the Juno Awards, and Gre- alles and Kees were reduced to being consultants and overseeing ticket sales. In 1984, after heated negotiations, according to sources, CARAS negoti- ated the name and the rights of the awards show from RPM Weekly.

In 1996, the Juno Awards show was moved from Toronto to Hamilton (an hour from Toronto); it was only the sec- ond time this show has been away from Toronto. (It has since been held in Vancouver.) The move had been prompted by last-minute labor fighting with stagehand unions in Toronto.

“For the year 2000, we’re working on returning to Toronto,” says CARAS president Daisy Falle. “Other Canadian ci- ties [are also being considered] if potential Juno sites. We’ve been doing legwork to see what’s feasible.”

LARRY LOBLANC

BILBOARD SEPTEMBER 19, 1998
Satalof Thrives As Hired Gun For Indies

BY DYLAN SIEGLER

NEW YORK—After 25 years in music sales and marketing and a year shutting from city to city as regional marketing director for Capitol Records, Mitch Satalof decided to take his career into his own hands.

“I wanted to control where I would be,” he says, “and not be subject to the latest political circumstance—or the latest budget cut—within a corporation.” So Satalof became a hired gun.

Hired Gun Marketing, Satalof’s brainchild, formed in 1991, is dedicated to providing comprehensive marketing services to a small number of independent labels in varied genres.

The company’s creative adaptability to the needs of its clients—as well as to the changing reality of the industry—appears to be its greatest asset and is rooted in the life decisions that brought Satalof to his present position.

“Facing who you are and where you’re going is really the reason that Hired Gun came to the first place,” he says, and this philosophy extends to all aspects of Hired Gun’s business.

Satalof says he was struck by the number of independent labels that “understood the process of creating but not the process of doing.”

He realized that one company could provide the “expertise and professionalism” those labels needed to develop artist talent, within a framework that would be flexible in the face of developing technologies and a constantly evolving atmosphere for independents.

Hired Gun is prepared to coordinate essentially all of a label’s business concerns according to its needs, including manufacturing, publicity, sales, distribution, billing, collection, marketing, and international expansion.

The company also runs Cross-Currents, which handles Hired Gun’s services in the new age and world music markets, and HGM Music, a publishing arm launched in 1997.

Publicity and radio and retail promotion are the only areas that

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MUSICLAND reports that sales from stores open at least one year declined 0.9% in August from the same month last year because there was no new title comparable with last year’s “Star Wars Trilogy.” Same-store sales for the mall-based Sam Goody/Musicland and Suncoast Motion Picture Co. fell 2.3%. But for the superstores Media Play and On Cue, same-store sales rose 2.2%. Total sales for the four weeks that ended Aug. 29 dropped 2.4% to $119.5 million from $122.5 million in 1997. Minneapolis-based Musicland operates 1,341 stores.

NARADA PRODUCTIONS, a world music label owned by Virgin Records America, says it will be the principal U.S. licensee of Real World Records, the label founded in 1989 by Peter Gabriel. Real World’s artists have included Papa Wemba, Sheila Chandra, and the late Nusrat Fateh Ali Khan. Its catalog comprises 70 titles. EMI Music Distribution will handle sales and distribution. The first two albums under the deal will be “Coming Home” by Yungchen Lhamo and “Black Rock” by Djivan Gasparyan and Michael Brook, both due Oct. 26.

At Suncoast or Sam Goody store any Warner-distributed title with a retail value up to $29.96, in addition to a coupon book with $100 worth of additional discounts. Just how soon DVD Audio will be rolled out is still not settled. Speaking during the DVD Audio panel, Jordan Rost, Warner Music Group senior VP of sales, called the technology “unprecedented in terms of a new format. The final version—1.0—of the specs should be published in early fall, representing the best thinking of both the worldwide software and hardware interests. A typical consumer’s eyes light up when he or she switches to the multichannel 5.1 surround sound that DVD Audio will offer with 24-bit, 96 kilohertz sampling.”

Earlier this year at the “5.1 Multi channel Music Mixing Seminar” (Billboard, May 16), Rost predicted, “From a label view, for the [DVD Audio] launch, we’ll have a deluxe DVD Audio release in 5.1-channel surround sound and a companion two-channel stereo CD for most buyers.”

On that same program, Grammy-winning producer Phil Ramone, president of N2K Engraved Music, observed, “We know we have to put out a regular CD plus a DVD, and the question is whether to package both versions together, as many retailers obviously will prefer, or do separate versions for a dual-inventory situation. The listening audience is obviously ready for high-quality audio, and depending on when standards are finalized, we’ll see someDVDs [of Audio] out within six months.”

The replicators certainly are ready for the new format. While the replicator panel at DVD Production ’98 didn’t specifically address the DVD Audio question, its members were in agreement that the new format offers significant revenue opportunities.

Ready to convert lines to DVD Audio when the final specs are approved and mastered is Doug Pfannkuch, VP of Advanced Marketing Media Group for Warner Advanced Media Operations in Olyphant, Pa.; John Town, VP at Nimbus CD International in Charlottesville, Va. (recently merged with Technicolor Optical Media Services); Michael Strange, director of video equipment and support at Sony Disc Manufacturing in Terre Haute, Ind.; and Bob Pfannkuch, president of Panasonic Disc Systems Corp. in Torrance, Calif.

Pfannkuch, a home video pioneer and conference chairman, said in his opening remarks, “We do it all, from mastering DVD Video players and DVD-ROM drives to developing interactive DVD Video and DVD-ROM programs and replicating the discs. We’re willing to work with everyone to make DVD work as smoothly as possible.”

Commenting on DVD Audio’s prospects, he observed that players manufactured by Panasonic’s parent, Matsushita Industrial Electric, would be ready for the launch projected for mid- to late 1999, with as much software as necessary from plants in the U.S. and Japan.

Conference attendees had an exclusive look at cutting-edge DVD Audio technology. DTS showed off the multichannel audio system technology it is now licensing to hardware and software manufacturers to create digital surround sound products for the home and car.

Dolby Laboratories displayed its Dolby Digital (DD) 5.1 technology with live encode and decode demonstrations compared to the original masters. Dolby also showed how to make DD 5.1 bitstreams for use on DVD Audio and DVD Video projects with its new 568/582 encoder/decoder package.

There are still several sticking points before the final specs on DVD Audio are published. One was apparently settled with an Aug. 5 announcement that the WG-4 had chosen the new Meridian Lossless Packing (MLP) compression encoding process for the DVD Audio spec.

John Kellogg, GM of multichannel audio and music production for Dolby Labs, which handles licensing, said, “MLP is the only real choice available that addresses the issues of multiple mixes and multiple formats on the same disc.”

He acknowledged that the spec allows producers to select other compression formats, including the proprietary DTS “lossy” format, but these may lead to manipulation of sampling rate and bit structure to provide necessary space on the DVD Audio disc.

At the DVD Production ’98 seminar, Kellogg reported that more than 700 Dolby 5.1 consumer decoders had been sold. “With DVD Audio, for the first time consumers can have true master-quality discs,” he observed.

The question of watermark encryption as a vital anti-piracy measure was still undecided as of early September. At least three viable systems remain in the running for final decision by the WG-4, expected very soon.

Emiel Petros, executive VP of the Philips DVD Entertainment Group and moderator of the DVD Production ’98 panel on “Home Video Studio Perspectives,” put the outlook for DVD Audio in pragmatic terms. As co-chairman of the original Compact Disc Group, the first to bring software and hardware companies together to launch a new format, and now founder and chairman of the DVD Video Group, he has a unique perspective.

From past experience with the CD and its evolution to the enhanced CD, the consumer usually embraces new formats that make the listening experience more entertaining,” he said. “As far as DVD Audio goes, I look at it from a very positive standpoint. Once the specs are completed, you’ll see a big joint effort from both the consumer electronics and record companies for a retail consumer launch, with a broad education program a key to success.”
they’re getting Mom or Dad to pay. Among the older male demes, there were higher percentages of heavy music buying than for the youngest guys, which is what you’d expect.

Among females, there was a shift. The survey showed that only 6% of the 12-17s had purchased music over the Internet, no heavy buyers, 3.9% moderate, and 5.2% light. But 6.4% of women aged 35-44 purchased music over the Web. Observers say that younger females are less enamored of computers than males but that older women have become comfortable with PCs in the workplace.

Are there racial differences among online shoppers?

The data show that people who identified themselves as white were 38% more likely than those who identified themselves as black to buy music on the Internet—4.8% of white respondents had done so, 4.9% of black respondents. But other surveys have pointed out racial distinctions in online use. A more striking result was that 9.4% of Hispanics said they were Web shoppers. Mike Lane, a Strategic executive, says, “Although the percentages of Hispanics and blacks compared to the overall population are less for online usage, those who do use new media tend to be more avid users.”

How is the purchased music delivered to online consumers?

In addition to receiving recordings by mail from such Internet merchants as CDrtn, Music Boulevard, and Amazon.com or from the Web sites of brick-and-mortar retailers like Tower, Best Buy, and Cameolet, some consumers are getting the music they bought by downloading it onto their computers. Strategic measured both methods of delivery.

It found that 7.2% of those who purchased music online had received it by downloading, while 88% had the products mailed to them.

The most likely downloaders were, again, the youngest males, the 12- to 17-year-olds (17.4%). For females 12-17, the figure was 14.6%. But it’s interesting to note that downloading dropped off for the 18-24 males (4.6%) and the 25-34s (3.6%) but picked up again with the 35-44s (11.6%). “They can afford to buy the equipment for this,” says Lane. “And they’re probably the parents of the 12-17s and sharing their computers.”

BUYING TRENDS

(Continued from page 79)
Indie Retailers Are Behind Curve In Dealing With Y2K

LIKE EVERY OTHER newspaper and trade magazine, Billboard has recently run stories on the year 2000 (Y2K) problem, which is what faces computers that have been programmed with two digits representing the year instead of four digits. When the year in the computer’s clock turns to 2000, software that has time or date logic built into it could either result in errors or, in the worst-case scenario, cause the entire system to fail.

In those stories, Billboard found that most of the larger companies in the music industry are already dealing with the issue. But since then I have been asking independent retailers with point-of-sale (P-O-S) systems if they have addressed the issue, and, overwhelmingly, the answer has been negative.

If an independent merchant has a P-O-S system, or the operating system it runs on, that is not Y2K compliant, the ramifications would not be as significant as they would be for a large company in the same situation. After all, plenty of independent merchants are running their stores without a P-O-S system. Still, it wouldn’t hurt to check a system’s Y2K compliance now, rather than waiting until the last minute.

Chris Aves, VP of customer service at Raleigh, N.C.-based Musicware, points out, "Testing is easy to check out. You have to change your system to the year 2000 and see what happens. The acid test is to run your software to see if it works; if it collapses, you have a problem."

If you don’t know how to check it, get a friend who is computer literate (we all know somebody like that) to help. Or you can check with your P-O-S provider.

As a service to independent merchants, Retail Track checked with a few providers. At RecordTrak, a P-O-S provider based in Wallingford, Conn., president Chuck Beilman reports that the company has sold about 400 P-O-S systems. There are two generations of the company’s P-O-S system, and Beilman reports that the company is hard at work “reviewing all of our software to see where they fall as to Y2K compliance.” The company was expected to complete that project in September.

RecordTrak also has prepared a new version of its P-O-S system, but it is still being tested and hasn’t been put on the market yet.

At least one other P-O-S provider is also said to be in a situation similar to RecordTrak’s, according to retailers who use that product. Those merchants say they are waiting for that company to finish testing the Y2K compliance of an upgraded system. If

(Continued on page 14)
DEL-FI GETS MILLENNIAL: Over the last few years, Los Angeles-based Del-Fi Records has distinguished itself with its intelligent marketing of its classic rock'n'roll catalog. The 40-year-old label, run by producer Bob Keane, has neatly repackage its voluminous archive of '60s surf music (the Lively Ones, etc.) and has devoted elegantly designed, deeply annotated boxed collections to Keane's most prominent discoveries, Texas-bred rocker Bobby Fuller (“Shakedown!”) and “Never To Be Forgotten”) and Chicano icon Ritchie Valens (the recently released “Come On, Let's Go!!”). In current release is “Boss Soul,” a handsome compilation of Barry White as an artist and producer for Keane's Bronco imprint.

Credit is due to Keane's young and energetic staff—including senior VP of operations (and boxed-set guru) Gary Tanenbaum, director of promotion (and recording artist) Elliot Kendall, and publicist (and annotator) Bryan Thomas—for keeping the Del-Fi catalog flame burning. But one can't help but think that these gentlemen have champed at the bit to release some new music on the label.

As the millennium approaches, the company is finally taking up the challenge and has announced that it is establishing a new imprint, Del-Fi 2000 (or—in the manner of YSK—DF2K for short) for the release of developing artists (Billboard, July 3).

While DF2K hasn't yet signed any acts, the word is that its first band may be Jiffipop, one of the groups featured on Del-Fi's sensational anthology “International Pop Overthrow.”

The compilation, set for release Nov. 3, takes its name from a city-wide pop festival (itself dubbed after a lively Material Issue song) that ran at a variety of L.A. venues Aug. 21-30. In collaboration with Del-Fi, IPO organizer David Bash put together a collection featuring 20 of the fest's bands; the CD, which was sold at clubs during the event, will be available to retail via Del-Fi's distributor, Navarre Corp.

Declarations of Independents hasn't heard such a consistently excellent comp in many a millennium. Featuring bands from such far-flung locales as New York; Seattle; St. Louis; Iowa City, Austin, Texas; and even Calgary, Alberta, Canada, the set is no tuneless and entertaining it makes us sorry we stayed home during IPO's run. Especially noteworthy are Evelyn Forever's lead-off cut, "Magic Of The Moment," and "Double Naught Spies" homage "Sonny & Cher," and Single Bullet Theory's Scott Walker-esque closer "Finding Out." If "International Pop Overthrow" offers some clue to the kind of material DF2K will be releasing, Del-Fi's new venture is a label worth keeping an eye on.

ROUNDER-INDIE UPDATE: As expected (Declarations of Independents, Billboard, July 11), the first indie-distributed release to follow Rounder Records' pact with Mercury Records will hit the streets in October.

It was always assumed that in addition to its major-label deal, which will see certain Rounder albums moving through Mercury and PolyGram Group Distribution (PGD), the prolific label would have to maintain its indie distribution associations to handle the sheer volume of titles it puts out.

Beginning with a group of titles that hit the street Oct. 13, Distribution North America (DNA) in Woodridge, Calif., and Bayside Entertainment Distribution in West Sacramento, Calif., will again be moving new releases from Rounder; the label will also use niche distributors for certain specialized titles.

The move probably doesn't come a moment too soon, as far as PGD's salespeople are concerned: One of our sources tells us that between the Oct. 13 and Oct. 27 releases alone, the indies will be handling a total of 26 new Rounder titles.

FLAG WAVING: In 1994, the debut single by Plush, "Found A Little Baby,"/4 Blind Eyes," made quite a splash with the international press. The drag City 45, which won raves from the U.K.'s Melody Maker and New Musical Express and many other publications both here and abroad, was an elaborately arranged affair that was heralded as the harbinger of a new school of orchestral pop—"ork-pop" for short.

One other single on Flydaddy arrived from the mysterious "group" in 1997. But it's taken Plush—Chicago-based singer/songwriter Liam Hayes—four years to follow up his dramatic first work with a full-length album. Windy City-based Drag City released "More You Becomes You" on Sept. 8, and it's likely to defy early Plush fans' expectations.

While Hayes' sharp pop songwriting skills remain—the music will remind many of Brian Wilson at his melodic best—the manner of presentation couldn't be more different. Instead of the ornate sound of the 45s, the musician has opted for a stunning nakedness of sound: On most tracks, he's accompanied only by his piano, with Richard Fischer stepping in on French horn at isolated moments. Imma- lene "Pet Sounds" crossed with Nick Drake's "Pink Moon," and you have the idea.

Hayes is clearly an artist who works in mysterious, and even downright quixotic, ways. He admits, without explanation, that the 29-minute "More You Becomes You" has been in the can, completed, for three years. "We started it in '95 and finished it up sometime around the end of that year."

In the halting manner that characterizes his speech, Hayes says of his hyper-simple approach to the album, "When I wrote those songs, I'd envisioned them being arrangements. The reason it's as sparse as it is was not only [because of what was available to me, but it was the way] it would work best."

He admits, "People hear it and think it's missing something...[But] the attitude that was given to it is quite involved. We took something very simple and gave it all the care we could."

Paradoxically, Hayes includes some numbers on the album that include what many listeners would consider mistakes. On "(I Dreamed) I Was Asleep," for example, he cracks up after reaching for a note he fails to hit.

"It had to do with the approach to this record," he says. "We were doing it in a very minimal way, and it was being orchestrated very subtly. When you record something like that, you can't separate [the tracks]...That laugh was a part of it. There's a mistake on this record, and that's just one."

Hayes' reticent approach to interviews is matched by his ambivalent attitude toward performing: His Sept. 5 show at the Empty Bottle with bandmates Rian Murphy and Russell Baseman was only his second gig of 1998. But he says include dates have enhanced his feeling for his new material.

"I can hear them closer to the way I originally conceived them," he says. "It makes me appreciate what that record is. I feel good about it."
that company cannot deal with the problem, those merchants will be forced to buy a new P-O-S system, they say.

In the meantime, Aves reports that Musicware has sold about 1,000 P-O-S systems. He says that merchants who purchased the company's package in the last year or have subscribed to the company for system maintenance and upgrades will have no problem being Y2K compliant. "I can't speak for the generation [of the company's software] that is 10 years old. Some of the systems out there are so old, they can't be [upgraded] now."

Moreover, he says, the company has prepared an upgrade that will make more recent generations of its system Y2K compatible. But about a year ago, the company did a mailing advertising the upgrade to merchants who had acquired Musicware's P-O-S system but haven't maintained a relationship with the company. "We only had a handful of takers," says Aves.

Maybe you would be a good time to do another mailing.

SPEAKING OF TECHNOLOGY, some names familiar to my readers are marketing a new music database/sampling kiosk. Bruce Ogilvie, former owner of Abbey Road Distributors, and Steve Brown, former senior VP of merchandising and marketing at Wherehouse Entertainment, have teamed with Trent George, who used to run the systems at Abbey Road, in trying to break into the market dominated by the Muze kiosks. Retail Track had the pleasure of checking out the system, which is being tested at the Virgin Megastore in Costa Mesa, Calif.

According to Ogilvie, who accompanied me to the store, the database, called SoundSampler, contains information on 100,000 albums. Of that, 40,000 entries show album covers, and 10,000 have 30-second sound bites for each song on the album.

Ogilvie says that the company—called Music Information System, based in La Mirada, Calif, and founded by George—is trying to provide a low-cost solution to stores for providing information and listening opportunities to customers in order to help them make purchasing decisions. While SoundSampler may not have the depth of competing systems, Ogilvie says, the albums in the database are the ones that matter most to consumers. Also, he claims, the system is faster than the other products on the market.

In addition to pricing the system competitively, Ogilvie says, updates will be cheaper than those from other providers. As I write this, Ogilvie and Brown are headed to San Diego for the full conference of the National Association of Recording Merchandisers, or mini-NARM—being held Sept. 9-12 at the Coronado Island Marriott Resort—to debut the system for retailers.

SATALOF THRIVES AS HIRED GUN FOR INDIES

(Continued from page 79)

Hired Gun leaves to trusted outside organizations. "Those were areas best served by those specializing in those fields," says Satalof.

The areas Hired Gun did decide to handle, however, were no small feat. "Coming from the school of being handed finished product and going to the school of having to take a concept and understand every component that goes into its creation was an intensive learning curve that continues to this day," says Satalof. "But coming from a sales and distribution background, it wasn't 'Record Business 101' for me."

Hired Gun limits its clients to 10 or 12 at a time in order to offer sufficient attention to each. While Satalof says the company "cut its teeth" in jazz, a genre that interests Satalof personally, he says that navigating that market soon became unprofitable.

Today, however, Satalof says, "genre isn't really important to us." Hired Gun now strives to work with labels that "have a greater upside commercially."

Clients, who come to Hired Gun mainly through referrals, include classical-oriented Boston Skyline Records, whose "Dance Music Of The High Renaissance" sold surprisingly well in its target market, according to Satalof. Sliced Bread Records, which recently released a Phil Ochs tribute album, and Tru Reign, Records, which will soon be debuting a hip-hop artist called ADOR, also rely on Hired Gun.

While Hired Gun does represent some new age clients, including Serenity Records, Satalof realized after several years of no interest from distributors in the "new age, world music, and healing sector" that the "aggressive connotations" of the name Hired Gun might be discouraging development in that area. Hence, CrossCurrents was born.

"After four years of being turned down, six months later we were doing business with all the new age distributors," he says.

"It's all in a name."

Over the past few years, Hired Gun has worked to expand its licensing and label agreements internationally. The company now boasts clients in Germany and the U.K. and has a deal in the works in South America.

Through MIDEM and the support of the American Federation of Independent Music, Satalof says the company has developed the contacts necessary to expand in these territories.

"We're in a great position. As an independent, we can bring more relevance to the table for those labels that, as they stand alone, may not matter to the distributor in Belgium or the licensor in Japan."

At home and abroad, Hired Gun's staff of only four full-time employees focuses its attention on "big-picture thinking," which Satalof says "is really the key to managing a label's business properly."

For instance, he says, "You don't just manufacture product thinking about the distribution marketplace, you think of radio, press, the artists themselves, bandstand sales, and mail order" as important product outlets.

Part of Satalof's big picture is the industry's evolving system of product delivery. "I think there's no doubt that the delivery system is in change and will continue to be in change," he says. "That creates a tenuous environment for those labels that are reliant upon cut-clear revenue streams. If the public changes their method of receiving product, the risk goes up when you create product in a particular form."

Hired Gun will strive to meet the opportunities, as well as the pressures and strictures, of change. "The industry continues to metamorphose, and our role is one of assuring that the method of delivery runs smoothly," says Satalof. "I think there will always be a need for the services we provide.""}

Satalof acknowledges that "all the work that we do at Hired Gun means nothing if the consumer doesn't plunk down their hard-earned dollars, yen, francs, lire at the retail level." Hired Gun is, after all, "a product of what our labels give us. If a label provides us with great music and all the tools, our job is infinitely easier."
Kids’ Video Gets Slow Start On DVD
Format’s Early Adopters Favoring Action, Special Effects

BY DIANE GARRETT
LOS ANGELES—When Paramount Home Video finally announced its initial slate of DVD releases, kid titles were conspicuously absent from the mix. The supplier skewed its long-awaited launch toward its special-effects bonanzas like “Star Trek: First Contact” and “Face/Off,” throwing in a few adult-appeal comedies for variety’s sake. Kids, for all its clout in videocassette sales, couldn’t muster one slot.

And Paramount’s not the only supplier to give children’s product the cold shoulder during the format’s infancy. Others have largely ignored the genre in their rush to target early adopters, a breed fond of action and special-effects laden features. Some have given the strategy the hook, with a few key titles released in recent months.

Indeed, there are signs that children’s DVD is becoming more of a priority for supply as companies expand on the format’s core audience. Sony Wonder, PolyGram and Anchor Bay are hitting retail in the coming months, ranging from Sony Video’s “Barney’s Great Adventure,” a theatrical release; to PolyGram’s “The Enchanted Christmas,” a direct-to-video sequel that is Disney’s first animated title to debut on DVD.

And earlier, PolyGram introduced the family-friendly “The Borrowers,” which arrived day-and-date with the VHS edition. And 20th Century Fox Home Entertainment included “Home Alone 3” as part of its initial DVD slate.

But there is an out, “Barney” curator Lyric Studios is also feverishly developing a stable of DVD titles featuring the purple dinosaur and the book-obsessed dog Wishbone.

“Certainly, it’s an exciting opportunity for software,” says Lyric’s chief operating officer, Richard Riess. “The marketplace is ripe for us. But we’re looking for the wow factor.”

At stage, kid vid serves a dual purpose for many suppliers—satisfying current demand while building a bigger audience for the format.

“We all know predominant purchasers of DVD are audio- and videophiles, who are predominantly male,” says Wendy Moss, senior VP of marketing at Sony Wonder and Sony Music Video. “But we’ve found, as we’re looking at new formats, that there are kids buying copies for themselves, they’ll also buy for their kids. That’s why it’s important to have a variety.”

Mitch Koch, Buena Vista Home Entertainment GM for North America, considers a varied product mix an investment in the future, if not a guarantor of immediate sales. Buena Vista has released kid-friendly titles from the start, including “George Of The Jungle,” “Mary Poppins,” and “101 Dalmatians,” despite often-underwhelming sales.

“Those generally have been some of our weaker performers,” he says. “The strength has been action and special-effects movies.”

But that, quicky adds, is precisely what Disney expects. “We didn’t expect them to sell as much,” says Osterholt. “But we’re looking at a new format, we thought it important to have a wide spectrum of product to help drive hardware sales.”

Riese believes filling discs with extra goodies can also drive hardware sales. For that reason, Lyric is spending considerable time developing those features for its initial DVD slate.

BY EARL PAIGE
LOS ANGELES—Log on. That’s all consumers have to do these days to buy X-rated videos.

Indeed, porn stars themselves are selling videos, sexy attire, and toys as Webmasters worry about the competition. Just when authorities are going to crack down on this burgeoning business, which CBS Radio has estimated at 44 million Internet shoppers.

Action is so volatile that before one company came anyone’s attention—ETP Inc. offering 500 X-rated tapes—who seems to have been eclipsed. “The whole industry is moving to the Web site. Why do you need to buy a video when you just click it on your PC?” asks Donald Osterholt, president of Tarrant-based Atlas Multimedia.

His World Wide Web subscribers can see actual video footage, download hundreds of photographs, and, via a modem, converse with the stars.

Gene Trent, president of Sunnyvale-based ETP is counting on a huge market for VHS and DVD porn from one of the first all-web adult Web site. For 80 dollars they can rent two tapes for five days, with a package provided for the return trip. “It’s a market waiting to be exploited,” he says.

But everyone’s cautious. “We don’t sell anything tangible; we don’t ship tapes,” Osterholt says. “The stars we put up on the Web site do. We advise them not to give them the ‘black list’ of markets, like the deep South, and then they’re doing it. It’s their Web site, not ours.”

ETP takes vigorous steps to determine a customer’s age and credit worthiness and past warnings on its Web pages and in its mailing packages “that are totally without any indication of what’s inside,” Trent points out.

The credit cards and applications supposedly ensure that no minors log on for the real thing. An Atlas disclaimer warns: “World-famous porn star Tabitha Stevens. This official site contains sexually oriented adult material intended for individuals who enjoy sex and porn and are 18 years of age or older.”

“If you’re not yet 18, if adult material offends you, or if you are accessing this site from any country or locale where adult material is specifically prohibited by law, please leave now! If you understand and accept these terms you may enter. Censorship and government surveillance were the subject of intense discussion recently here during the FirstWorld Pornography Conference presented by the California State University Northridge Center for Sex Research and adult trade group Free Speech Coalition, with co-sponsorship from the Society for the Scientific Study of Sexuality.

“They can prosecute anywhere they want to,” said lawyer Burton Joseph, who has represented Playboy in several cases. Marjorie Heins of the American Civil Liberties Union added, “The Internet is everywhere; it’s not any one state or jurisdiction.” The panel concluded there was a lack of case law to predict judicial trends.

Atlas’ Osterholt, who was once a policeman after serving in the Army, fully expects even tighter laws and regulations. He says he is happy that Atlas never ships tangible goods.

“I have eight full-time employees and five part-time who depend on their jobs. This is becoming a $2 million company,” Osterholt says. “There is too much at risk.”

TO OUR READERS
Picture This will return next week.

The Boys Of Summer. DVD’s biggest boosters met during the Video Software Dealers Assn.‘s July convention in Las Vegas to review the format’s progress. Ready with comments, from left, are Warren Liebertfarb, president of Warner Home Video; Mike Fidler, DVD marketing VP for Sony Electronics; Joe Pagano, movies and music VP for Best Buy; Jeffrey Eves, association president; Emel Petrone, chairman of the DVD Video Group; and Jeffrey Yapp, president of Hollywood Video.

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Sony Takes Wraps Off 'Biggledan'
CHILD’S PLAY
(Continued from preceding page)
10 titles receive a free bonus video, parenting guide, and board book.
Created by Atlanta videographer and father of two Dennis Fedoruk, "Baby’s First Impressions" is aimed at little ones as young as 8 months to 5 years old. The tapes are designed to cover the entire range of sensory experiences, as well as concepts important to the development of young minds.

In an unusual move for an independent release, “Baby’s First Impressions” will be advertised on TV beginning this month.

Each video package contains a bounce-back card that offers tape purchasers more than $100 in coupons for diapers, formula, and baby clothes; a “birthday club” entry form; and cross-promotional inserts for other children’s video lines.

BEAR HUG: The gentle Disney Channel series “Bear In The Big Blue House” makes its video debut Tuesday (15) via Jim Henson Home Entertainment, which is distributed by Columbia TriStar Home Video.

A pair of volumes, each consisting of two episodes from the series, is being pushed via TV spots on TNT, TBS, Nickelodeon, Cartoon Network, Nick at Nite, TV Land, USA Network, Lifetime, and Global Television Network. Point-of-purchase materials include a 15-count counter display; 30-, 45-, and 60-count floor displays; a standee; and a theatre sized poster.

Assistance in preparing this column was provided by Kim Cor.

KIDS’ VIDEO
(Continued from page 85)

Tonya Bates.
Sony Wonder’s “25th Anniversary Sesame Street” disc tops the category, followed by “How The Grinch Stole Christmas,” “Where The Red Fern Grows,” and “Hercules And Xena.” Even DVD’s most ardent supporters agree it will take time to get notice.

“It’s definitely a multi-year time frame before it gets big,” Koch says. “It’s really a matter of tracking hardware. There’s a natural progression.”

Moss also takes the long view.
“Nowadays, the penetration of VCRs is very high,” she says. “Every family has one or two—maybe one is for the parents, and the other one’s for the children. As this evolves, we’ll see the same things. The DVD player will become one more piece of equipment everyone has.”

As it is, Moss says, sales of kid-vid product continue to grow incrementally as more stores begin filling their pipelines with DVD product. She feels the format has already begun to move out of its niche-audience phase.

“We feel really strongly that in the next year DVD is going to break open,” Moss says. “Even when you look at the early days of video, it started with X-rated and then moved on to action before kid vid and family product became popular. It’s the same thing with DVD.”

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<th>Most-Watched TV Programs (Ages 2-5)</th>
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Indie Studio Troma Team Video Creates DVD Magazine

TROMA QUARTERLY: B-movie king Troma Team Video is about to release a quarterly DVD magazine that will let its fans in on the workings of the indie studio as well as give them a chance to get their movie scripts produced.

The magazine, called Troma's Edge TV, will be available to retailers at the end of this month. The New York-based company, which is the home of the classic "Troma Team" series, will send out limited number of free copies to retailers, according to Troma Team Video GM Tony Rosen. The disc will be priced at $36.95.

"We're really looking at this as a promotional tool," says Rosen, "and we're basically selling it at cost." Features on Troma's Edge TV include a tour of the company's swank Hell's Kitchen headquarters, an introduction by Troma president/co-founder Lloyd Kaufman, trailers of catalog and new films, and a screenplay contest. Rosen says the creation of the magazine was spurred by the company's successful launch of DVD last fall.

To date, the company has released 12 DVD titles and is selling in the 10,000-20,000 unit range on each. Four more titles will be released this fourth quarter, and the company will soon begin releasing a series of "fan favorites."

"We've had nothing but good luck with DVD," says Rosen, "and it's become a profitable enough business for us now that we can begin releasing special programs, like the fan favorites." In addition to mining its catalog, Troma is incorporating DVD technology into its current productions.

As an example, Troma's released feature "Terror Firmer" will include several extra elements, including director's commentary tracks with the director of "Rambo: First Blood Part Two." "Terror Firmer" will include multiple-camera angles and an interactive element that will allow viewers to later dive into the movie and learn about other background characters or even members of the movie crew.

"Maybe you're bored with the scene you're watching," says Kaufman. "On the DVD you can click on another person in the scene you find interesting and see who the person is in the story and even learn about whether they are in real life." One of the featured crew members in "Terror Firmer" is a New York University film student who worked as a production assistant on the film.

The production has just completed principal photography. A release date has not been set.

For another production, Kaufman is planning a live three-day cybercast that will give visitors to the Troma Team Wide Web site the opportunity to tell Kaufman how to direct the movie.

THE B-LIST: Speaking of B-movies, the B-Movie Theater Web site is taking submissions for its first B-Movie Hall of Fame.

Fans can submit up to 10 nominations on the company's Web site, which can be accessed at web-movie.com/bf/bf.html. Nominations must be entered by Oct. 1.

B-Movie Theater defines a B-movie as a low-budget film that was produced by an indie studio and "provides a level of entertainment and/or artistic value which rivals or surpasses big-budget mainstream pictures." All genres are eligible.

The B-Movie Theater is also a distributor of independent films and videos under the Salt City Home Video label. The company is based in Syracuse, N.Y. and can be reached at 315-425-5902.

RAMBO RETURNS: New DVD versions of all three "Rambo" films are coming to retail Oct. 20 at $24.98 each.

The new DVD version will showcase the technology with motion menus that include the sound effects of explosions and gunfire. Actor bio, original trailers, and production notes round out the added features.

Also included are audio commentary tracks with the director of "Rambo: First Blood Part Two." (George P. Cosmatos) and "Rambo III" (Peter MacDonald).

For "First Blood," the title of the first Rambo feature, the author of the book on which the film is based, David Morrell, provides the audio commentary. A trivia contest is part of the disc's added features. A VHS three-pack will also be available, at $48.95.
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A: CD-RW stands for Compact Disc ReWritable. It is a type of CD that can be written to and erased or rewritten. It is similar to a CD-R, but allows for more flexibility in recording and erasing data.

Q: Why are CDs sold at different prices? Why do some CDs cost more than others?
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LIFELINES

DEATHS
Gerald V. Boddicker, 71, of cancer, Aug. 3 in Rapid City, S.D. Boddicker and his wife founded the Boddicker School of Music in 1964. It grew over the years to include four stores, 29 satellite studios, a staff of 62 teachers, and 1,600 students. The school also supplied professional equipment to a number of important artists. Boddicker founded the Private Music Teachers Assn. and served as a term as president of the Accordion Teachers Guild. He was treasurer of the guild until his death. He is survived by his wife, Arlene; four children; and 12 grandchildren.

Marshall Barter, 76, of cancer, Aug. 25 in Santa Fe, N.M. The lyricist/librettist was best known for writing with composer Mary Rodgers. He was the score for 1960s’ “Once Upon A Mattress.” His witty rhymes recalled such musical theater golden-era lyricists as Larry Hart. The show was revived last year, and a new east recording was made to follow up MCA’s east recording of the show’s first run. Barter also composed the well-known “Mighty Mouse” cartoon theme and songs for other Broadway and Off-Broadway shows, including “The Mad Show.” His other collaborators included composers Leroy Anderson, J. Fred Coots, Hoagy Carmichael, Duke Ellington, Burton Lane, and Michel Legrand. He is survived by his sister, Natalee Feingold.

Jack Wiedenmann, in his mid-40s, after a long illness, Aug. 29 in Washington Crossing, Pa. A veteran label executive, Wiedenmann, born in Cape May, N.J., spent his early life in Philadelphia, where he was recruited by Columbia Records’ distribution branch there. He was later given business responsibilities at the label’s office in New York, where he later headed its A&R department and produced a number of albums. In 1989, he joined MCA’s Decca label as executive VP where he developed the Decca and Kapp labels, Kapp being acquired under his aegis. When Larum Pictures merged the Paramount label, Wiedenmann joined the company, and, among his achievements, he acquired Billy Joel’s first album, “Cold Spring Harbor”; he was later named president of Metromedia Records. In recent years, Wiedenmann had been involved in the children’s TV and entertainment fields. He is survived by his wife, Linda; five children; and a brother.

FOR THE RECORD
In a story in the Sept. 12 issue on Less Than Jake, Capitol senior director of A&R Craig Aaronson’s name was spelled incorrectly.

Marc Zimet’s first name was spelled incorrectly in Executive Turntable in the Sept. 5 issue.

DRUMMING UP FUNDS: Avedis Zildjian marked its 375th anniversary by sponsoring a benefit honoring four of the 20th century’s leading drummers—Max Roach, Elvin Jones, Ray Haynes, and Louie Bellson. The American Drummers Achievement Awards, hosted by Bill Cosby at the Berklee Performance Center in Boston, was to be held Sunday (13). All proceeds will be used for new Berklee scholarships endowed by Zildjian. Contact: Ann Braithwaite at 617-629-0066.

GUESS WHO? Pete Townshend and the Freddy Jones Band raised $300,000 at a sold-out benefit concert for the Maryville Academy, a treatment center for physically, sexually, and emotionally abused children in Illinois. The House of Blues event earned $60,000 more than last year’s

SEPTEMBER

OCTOBER
Oct. 3-4, Songwriters Expo 21, with keynote speaker Melissa Etheridge, sponsored by the National Academy of Songwriters, Musicians Institute, Hollywood. 213-463-7189.
Oct. 4-6, A Gala Evening With David E. Kelley and Jerry Seinfeld, to benefit the Museum of Radio & Television, Beverly Hills, Calif. 310-785-1000.
Oct. 8-10, East Coast Video Show, New Atlantic Convention Center, Atlantic City, N.J. 856-391-5706.
Oct. 11, Academy of Environmental Media Awards, Wil Rogers State Historical Park, Los Angeles. 310-446-6240.
Oct. 17, 23rd Annual Country Music Association Awards, Grand Ole Opry, Nashville, Tenn. 615-244-2840.
Oct. 16-17, Bermuda Jazz Festival, Royal Naval Dockyard, Bermuda. 212-601-8000.
Oct. 16-21, Salone Della Musica Trade Fair, Turn, Italy. 39-11-433-7054.
Oct. 18-20, Wabo Style Trade Show, Javits Center, New York. 212-448-7452.
Oct. 24-Nov. 8, 10th Annual Earshot Jazz Festival, Seattle. 206-547-6763.

CABINETS

GOOD WORKS

Maryville benefit, which featured Townsend and Eddie Vedder. Contact: Erik Fikkorn at 310-906-7304.

SEND ME AN ANGEL: Bonnie Raitt has donated some preferred orchestra seats and will hold a dessert reception backstage at her Oct. 1 show at the Greek Theatre in Los Angeles. It will benefit the Californians Against Utility Taxes and the organization’s fight against Proposition 9. Contact: Advocato Productions at 310-874-4857.

HOMEROWN BOUND: Meredith Brooks will headline an Oct. 10 benefit for the Heartland Humane Society in her hometown of Corvallis, Ore. The society plans to use the funds to start construction on an animal education and care center. Contact: Judi Kerr at 217-881-6757.
As Stocks Dip, Radio Grins And Bears It

This story was prepared by Jeff Silverman, managing editor of Top 10 Airplay Monitor, and Marc Schiffman, managing editor of Rock Airplay Monitor.

Let's look on the bright side. Even after the Dow Jones Industrial average recently fell 500-plus points in one day, the air around Wall Street wasn’t filled with brokers leaping to their doom. What’s more, the Dow regained 288 points the very next day.

Yet all but the most cockeyed optimists accept that the bull market of the past few years is slowing down and that less certain economic times are ahead.

Radio can’t help but be affected by all this. Broadcast groups have aggressively acquired scores of properties during the past few years and now find they have over-leveraged themselves in a soft economy.

For local stations, a weak economy could mean tighter advertising budgets at a time when many station budgets are already squeezed as tight as possible.

So what’s the mood at radio? From the corporate suite to the market GM’s office, the consensus is that it’s way too soon to panic and that, although some measure of concern is warranted, a well-conceived budget should be able to overcome a soft economy.

Some broadcasters say they’re worried that a recession could affect their client base. One GM, however, goes as far as to say a recession would be good news for local radio.

NO BIZ LIKE BIG BIZ

So far, broadcasters insist that it’s big business as usual in the corporate suites.

“Don’t assume that the economy is frail because the stock market is volatile,” says Jocelyn VP of communications Pam Taylor. “The international situation is driving the market as much as anything. Our current employment figures haven’t changed; our [gross national product] hasn’t decreased. If the whole economy went into a recession, that would be different. But you need more than a correction in the Dow to fall into a recession.”

Cumulus has been one of the more aggressive station buyers in recent months. Chairman Richard Weening doesn’t believe the current stock woes will alter its plans.

“We firmly believe that the intrinsic value of our company is higher than its [initial public offering] price,” he says. “Whether the market goes up or down, it shouldn’t interfere with the execution of a carefully thought-out business plan.

“We’re always looking at the economic indicators, but we’re not concerned that what we have here is a major recession,” he adds. “Having said that, I should add that every year, we zero-base our budget. We run a tight ship regardless of the economic outlook, yet we still market and sell our stations as aggressively as we can.”

Yet how can major groups profitably operate all those stations in a down economy?

“Major owners are just starting to get into the operation phase of consolidation,” says consultant Guy Zapoleon. “While there are strategies in place to operate major radio companies, nothing like this has ever been done before. It’s going to take some time, and, yes, there will be mistakes as people stub their toes along the way. But I don’t see a major shakeup in the near future.

“There is so much creative synergy available for these companies, which own the best minds in the business,” he adds. “The opportunities for Chancellor and CBS to leverage themselves to get great deals, the lion’s share of national buys, and most important, reduce operating costs is one of the major reasons for consolidation. They won’t give this up until every advantage is exhausted first and the cash-flow percentages rise.”

KFMB Puts An End To Whirl II

By Dylan Siegler

NEW YORK—On old-fashioned carousels, children stretched to grasp shiny brass rings while riding endlessly around in circles.

But in one of the more sadistic radio promotions of this year, KFMB (Star 100.7) San Diego upped the ante on the old carousel game, promising $50,000 to the listener who could continuously ride the Giant Dipper roller coaster in San Diego’s Belmont Park for the longest period of time.

The aptly named Whirl Til You Hurl II contest began June 30 with 22 coaster riders out to grab that $50,000.

The contestants were chosen from people spotted with Star 100.7 bumper stickers on their cars and “pulled over” by station promotions staff during the two weeks before the big coaster ride began.

For weeks, five of the original 22 contestants—Mary and Krys, both unemployed; grad student Debbie; recent college graduate Lee; and Robert, who was on leave of absence from his job at a hotel—rode the coaster in an apparent stalemate. This “Party Of Five,” as the station called them, were the only holdouts, and no wonder.

Contest rules dictated that riders eat all meals on the coaster, which was in operation for their benefit 8 a.m.-11 p.m. on weekdays and until midnight on Friday and Saturday.

(Continued on next page)
Billboard, September 19, 1998

Adult Contemporary

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<td>TO LOVE YOU MORE</td>
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<td>OOH LA LA</td>
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<td>I'LL NEVER BREAK YOUR HEART</td>
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Radio Programming

AS STOCKS DIP, RADIO GRINS AND BEARS IT

(Continued from preceding page)

Radio Grins and Bears It

(Continued from preceding page)

The public was invited to ride the coaster along with the contestants sitting at 11 a.m. for "The Summer of No Excuses." The riders were allowed only three 10-minute-off-coaster breaks each day, and while the noisy Giant Dipper didn't actually run at night due to its proximity to residential areas, riders were expected to sleep in their seats, the same spots they occupied since the contest began.

But seatingリアルな車は禁止され、但し、乗り客は許可される。In addition, the riders were allowed to don as much clothing as they liked. Each contestant had a support crew, providing meals and ночи. Each contestant was required to travel to the next stop and do periodic checkups from a doctor.

As of the evening of Sept. 7, the 1995 Tour set the record for longest day of riding.

According to contest rules, station personnel had the right to put an end to all the whirling and hurling on Labor Day if more than one contestant remained, splitting the $50,000 as they saw fit.

The contest's sponsor made good on-air material at the station. Sager and Kristi of the "Big Drive You Home Afternoon Show" say that the contest was an underlying theme at the station, let alone any and that they broadcast live at night from the coaster. "Our listeners are really having fun with it— it's like a soap opera story line you can follow," said Kristi two weeks before the contest's end. "On the air, we talk to them down there, two times a day."

At the station's World Wide Web site (www.htmlland.com), visitors spent the summer prospering.

The contest photo album, and following who would win in an online drawing. The site also boasts a downloadable virtual ride on the Giant Dipper.

The site also served as a promotional vehicle for the Coaster Concert series, a contest-inspired set of live coaster-free vacation in Hawaii. And each contestant wins a $10,000 prize.

According to contest rules, station personnel had the right to put an end to all the whirling and hurling on Labor Day.

For the first time, the contestants were told to go home for a good night's rest and be back by 8 a.m. for an important announcement.

The next morning, on their return to the park, they were greeted with the pleasant news that they didn't have to get back on the roller coaster.

On Sept. 7, each contestant was to be whisked off in a limo to the airport, with a guest, bound for a rollercoaster vacation in Hawaii. And each contestant wins a $10,000 prize, all taxes paid.

According to promotions staff, the "Party Of Five" was relieved and emotional about the contest and stressed out at the one day notice about the vacation.

Whirl Till You Hurt II was such an effective promotion, the station wanted to keep it going as long as possible.

Says Leeds, "Image-wise, every-thing was fun and the audience is the same station in the community. Everyone in San Diego is talking about this contest. The goal was to create talk and top-of-mind awareness and just to get people really familiar with the station and wanting to tune in and find out what’s going on."

Zapoleon believes that stations almost inherently—and erroneously—cut back.

"It has happened since the dawn of radio, so why would it be any different now?" he says. "It’s the same thing. Stations tighten their belts on expenditures at the time ode. ‘I don’t want any ratings—[and the station] is in need of some resources.

Dave Pugh, GM of Jackson’s Phoenix properties, says the tumultuous market hasn’t affected his day-to-day station management.

"It will if it goes down and stays down, but it keeps fluctuating back and forth," he says. "You never know what tomorrow will bring from the stock market. But I do believe if the Dow dips below 7,000, it might affect the way retailers spend money."

But market downturn or not, the pressures on management will never change," Pugh adds. "If the Dow goes up to 10,000, we still have budgets to make and earnings reports to send to Wall Street. That will never change.

Modern WBCN Boston GM Tony Bernardini sees Pugh’s sentiments.

"The only way it would affect us is if it would affect our advertisers," he says. "Regarding what happens to the stock market is good or bad, we still have the same budget, and we still have to make the same number. Just make it more.”

At Bonnville, KZQZ San Francisco GM Allan Hoten notes that his company doesn’t need a backup plan to accommodate a bad economy.

"We have to some degree are brilliant at gauging the overall economy," he says. "Yet they’re flexible enough that if the conditions in one market are different than the budget we set, we still have the ability to revist and adjust accordingly.

Pugh says, "We don’t think anything is recession-proof. If people are spending money and a recession happens, they will rethink the way they’re spending their money."

However, even if a recession hits, KROQ Los Angeles GM Trip Reeb believes that he will project the same kind of strong radio growth for the next year that we have experienced this year," he says. "In fact, history tells us that in past times when the economy has been weak in Southern California, the impact on radio has been quite the opposite.

Why? "Because radio is such a cost-effective medium," Reeb says.

"When people think about tightening their belts in terms of advertising, they look at radio as a more efficient way to spend money. The first thing they cut back are the big-ticket TV-campaign expenditures."

Clear Channel Miami VP/GM Donna Wolfe says, "We still have the same budgets and the same expectations." Wolfe adds, "We’re always looking for creative ways to generate revenue, and we’ll just have to continue to concentrate on that and not lose focus. But we certainly can’t panic."
It's a little risky for a band dependent on modern rock radio support to write a song chastising alternative acts that fall in the one-hit-wonder category—let alone make it the first single from a new album.

"We like to live on the edge and challenge ourselves at the same time," Local H drummer Joe Daniels says. "Every band has the potential to fall into that category. We just have to watch ourselves and maintain our standards. We want standout tracks. But we also want to make rock records you can listen to in their entirety without getting bored."

Daniels says the double duty in hidden in the lyrics of "All The Kids Are Right," No. 25 on this issue's Modern Rock Tracks. "On one hand it could know, the kids buy the record, get the T-shirt, and line up for a show when it hits their town, only to find out that the band sounds like shit in person." Daniels blames the phenomenon on radio.

"You hear all these programmers preaching all this crap about how they want to change the system and play more music," he says. "But every month, 10 songs get played to death. It really gets boring during the summer. Maybe heat makes people crave disposable happy songs."

The duo worked extra hard during the winter to avoid the warm-temperature jinx. "We had lots of time for prep-production and experimentation. It was luxury afforded by our past failures.

Extra time isn't the only compensation the two members are getting to. "We both bought property this year. People let you in bars for free and want to be your friend. But we try to remain down to earth. We don't care to be rock stars.
Ingenue INOJ Follows Her Instincts As 'Time After Time' Clicks At Top 40

SOMETIMES FATE has a way of handing you answers before the questions have been asked.

For budding pop star INOJ (pronounced "I know Jay"), a career path was initiated before she was 2 years old, when her parents—who kept an oldies station playing by her crib—awakened one night to the sounds of their daughter cryptically singing War's "Cisco Kid.

There I was standing in the crib singing. They didn’t even know I could talk yet," says the 22-year-old singer, who grew up in Washington, D.C., and took her stage name from the backward formation of her real name, Joni.

INOJ has come a ways since, clearly emancipating her way through two top 40 hits this year for So So Def/Columbia. First was a springy reading of Ready For The World's "Love You Down," which peaked at No. 29 on the Hot 100 in February. Currently, the easygoing drum'n'bass version of Cyndi Lauper's 1984 chestnut "Time After Time." The track off the understated second track is making big noise on the Hot 100, where this issue it's No. 7 after just five weeks. On Hot 100 Singles Sales, "Time After Time" is No. 11; on Hot 100 Airplay, it moves from No. 29 to No. 50.

It's a familiar hook with a refreshing twist. The track maintains the essence, which I think is very important," notes Dave Eubanks, PD of top 40 WZJM Cleveland. "It was the same thing with "Love You Down." It maintained the emotional level of the record while bringing the new style of the '90s into it.

It was a great song in the '80s, and I don't think it's because it didn't hit in the late '90s," adds top 40 WXKL Orlando PD Adam Cook. "Callout for both the Hispanic core plus the white audience might help them come in. We also have great single sales and requests."

Even Lauper, who co-wrote the track with Rob Hyman and took it to No. 1 on the Hot 100 and the Adult Contemporary chart, acknowledges the charm of her song's modern reinterpretation.

"Her voice sounds very sweet," she says. "It's been interesting to hear the different versions of the song that have been out. There's been a lot of different versions of "Time After Time," with it being part of her primary appeal, which is at top-40—and not R&B radio.

"It's true the records have been bigger with rhythm and crossover radio stations than with R&B," Blair says. "It seems that she has become a pop artist. The key will be imagining her for the full album. The video will be part of the campaign, with lots of radio station events in the fall. It will give us a great opportunity to image her to a much larger audience than she might normally be in front of."

From INOJ's standpoint, "I try not to classify my sound, but I think I would call myself rhythm and pop instead of R&B," she says. "R&B is more street today than rhythm and blues, and I'm definitely not urban, so I guess I've come up with a new category of my own."

She offers her opinion about the fact that she's landed on top 40 radio instead of R&B.

"You sing according to the way you're raised," she says. "I heard a lot of different artists growing up, including the Carpenters and Sandy Patty."

She names influences—past and present—such as Minnie Riperton, Stevie Wonder, Chicago, Michael Jackson, the Backstreet Boys, 'N Sync, Shania Twain, Shawn Colvin and Aaliyah.

What it down to, she says, is acceptance.

"I don't care where they put me, as long as I'm embraced there," she says. "If I ever do get to R&B, it looks like I'll have to moonwalk to get there."

Like most fledgling artists, INOJ has already stopped by scores of influential top 40 outlets, about 80 in all, she says. "I've been doing radio visits for over a year to do meet and greet. One of the things they're giving me for is, I've got to give them back extra free. I'm really blessed and very happy."

Part of that first feeling comes from making a positive impression in person. Poetic and polished, INOJ also possesses the one trait PDs point out as something more than any other: humility.

"She came in and did a little on-air interview and played at our summer show," says WJIM's Eubanks. "She's very civil and as friendly as she could be. She knows what it's all about; she doesn't have that ego."

And because she had two solid hits with "Love You Down" and "Time After Time," radio is clamoring after her for its fall and seasonal radio shows. "That familiarity is quite key," Eubanks says. "She's one of the hottest artists out there right now for shows.

And if she just happens to release another remake? No matter, according to Eubanks.

"The only people that might care are radio record people, who might say something," he says. "To listeners, they just know if they like the song or not."

"I think more so, INOJ prefers to focus on things once a day at a time. Since I'm not a psychic friend, I try not to look that far ahead," she jokes.

Blair says the group's composition is working with other artists.

"I don't have to sing them all," she says. "I'd love to write for some other people and do voice-overs for a cartoon. Hopefully next year, God willing, I'll have been able to achieve success and get more work that way."

After 14 YEARS on the air in Norfolk, Va., WOWI DJ host Phil Nelson consistently pulls in top ratings in the 12-plus, 18-34, and 25-34 demos for his R&B adult, or "quiet storm," program. Such programs are usually geared at older audiences, with an abundance of gold product. But WOWI's programming team and Nelson tailors WOWI's show to reach the entire listener spectrum.

"We'll play cuts from the more popular albums, like those by Brandy, Monica, and Luther Vandross. All the albums that are in the top 10 or top 20, where we know a large number of people have bought the album and have some familiarity with the songs," he says.

Along with adapting to the format, for younger listeners, Nelson says, he's had to adjust to the format of songs that fit into the show. Ben in the back in the days when the format started, I always played slow music and ballads," he says. "Today, it's different. We can go away with some tempo...you just have to carefully place them in terms of flow."

Other aspects of programming within the show includes a "Top 10 At 10" listener-request countdown segment on Thursday nights. Nelson says, "A lot of the show, Phil's "Mom's Monday," which is set up for men to call in and fix what they did wrong over the weekend. It's their chance to call in and ask for just one male artists. Then the next night it's 'Ladies Tuesday.'"

Although he doesn't program the show, Nelson is the host of Holiday music director Heart Attack suggestions for music. He's also given leeway to accommodate requesters.

Here is a sample hour on WOWI's R&B adult show: Patti LaBelle, "Love, Need And Want You"; Jaggae Edge, "Girl Be"; Mary J. Blige, "Missing You"; Janet Jackson, "I Got Lonely"; Prince, "De Me Baby"; Brian McKnight, "Anytime"; BLACKstreet, "I Can't Get You (Out Of My Mind)"; Keith Washington Featuring Chanté Moore, "I Love You"; Dru Hill, "Five Steps"; E.U., "Taste Of Your Love"; All4One, "All4One" and Alicia Myers, "If You Play Your Cards Right."

And while we often hear the complaint that radio stations play too many famous artists who are considered quiet storm staples, Nelson says the opposite is true for artists with an R&B adult following.

"There are some who are considered quiet storm staples," he says. "This format isn't solely based on hit records. It's just as much about who you are playing as it is about what you are playing."

DANA HALL
LAST CHANCE

THURSDAY HIGHLIGHTS

- OPENING NIGHT PARTY  Sponsored by Sony - Epic, Columbia, 550 & Work
- Bill Richards Radio Consulting presents the 2nd ANNUAL GOLF CLASSIC A tribute to Heston Hosten to benefit the T.J. Martell Foundation For info: Dan Richards at (407) 292-4424

FRIDAY HIGHLIGHTS

Selected Scenes & Songs from DreamWorks' PRINCE OF EGYPT
JEFFREY KATZENBERG Founding Partner of DreamWorks SKG
Q&A & Intro by MO OSTIN Head of DreamWorks Records

- COUNTRY KEYNOTE - BUCK OWENS
- SEMINAR ADDRESS - ALLEN KOVAC, Left Bank Mgmt.
- ARTIST PANEL - Jim Brickman, Coolio, Kenny Lattimore, Wynonna, Mark Mcgrath of Sugar Ray,
- KKFR - POWER 92 Announces “THA BOMB” The Biggest Concert Event of the Year - with Live performances by MASE, PRAS, AALIYAH, JAY-Z, MISSY "MISDEMEANOR" ELLIOTT and more
- FRIDAY NIGHT ROCK SHOWCASE Trauma Records Performers The Flys & Janus Stark

SATURDAY HIGHLIGHTS

- AIR PERSONALITY SUPERGROUP Tim Hattrick & Willy D. Loon, KNIX Phoenix Jim Ladd, KLOS Los Angeles Skip Murphy, KKDA Dallas

- Billboard·Airplay Monitor RADIO AWARDS & DINNER hosted by DICK CLARK and… Live Performance by Phantom Planet Special guest appearance by those wacky guys from the BUD LITE commercials, the hot new recording act "LADIES NIGHT". PLUS...

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McLachlan, The Tea Party Lead MuchMusic Video Nominations

MUCH MUSIC NOMINATIONS: Sarah McLachlan and the Canadian rock band The Tea Party lead the nominations for the 1998 MuchMusic Video Awards. McLachlan and the Tea Party have each earned six nominations, the most for any artist this year. McLachlan's new company will have a "marketing perspective" to be geared towards record labels and TV organizations.

Diane Mayer has joined Memmott Records as director of video promotion... Miranda Downey has left her post as associate music director at Denvers-based "Music Video Fact".

Production company Villains has signed directors Ken Fox and Steve Carr. Heidi Santiell, former executive producer of a Band Apart Music Video, has been named Carr's rep and executive producer.

Epic Records associate director of video promotion Krystal Johnson has closed her doors. Director Chris Robinson, executive producer Roseanne Cunningham, and director's rep Robin Frank are still working together. Robinson's work is now going through Squeak Pictures, which recently signed the director Lawrence Carroll.

THE BOX NEWS: The Box has entered into a seven-year agreement with the National Cable Television Association (NCTA), which is expected to increase the Box's U.S. distribution. NCTA consists of more than 5,000 cable systems totaling approximately 9.5 million U.S. cable-TV customers. The Box currently reaches more than 30 million households worldwide, according to the network.

In other Box news, music director Eric Martinez has left, and the network's U.K. affiliate has launched a site on the Wide Web at www.thebox.co.uk.

for best video, best cinematography, favorite Canadian group, and favorite Canadian video. The group's "Babyบอล" video earned nods in the categories of best cinematographer and best executive producer. The MuchMusic Video Awards, to be held Sept. 24 in Toronto, will be televised live at 8 p.m. EDT on MuchMusic and MuchMusic USA. A committee of MuchMusic staffers selects the winners, except for the recipients of the Five People Music Video Choice category. The general public can vote in those categories via the Internet or a toll-free telephone number.

ON THE MOVE: BET programming VP Lydia Cole will be leav-
The西安新闻也提到，A姐的音乐销量在过去五年中不断增长，特别是在亚洲地区，她的歌曲在多个国家的音乐排行榜上都有出色表现。据报道，A姐的最新专辑在亚洲的销售量超过了前几张专辑，而且在社交媒体上的影响力也在不断提升。A姐的音乐风格融合了多种元素，包括R&B、流行和电子音乐，她的音乐在全球范围内都享有很高的评价。
finance director at HMV Europe. “They’ll go to the supermarket and buy food, of course, but they won’t be happy about buying novels. They tell us it’s a 2 for 1 offer.”

Clark predicts a slump in sales for all retailers in the early days of the euro, despite the fact that shoppers have already seen a raft of deals aimed to make consumers feel more comfortable with the world’s new major currency.

The European Commission of conduct says that stores should not be seen to be profiteering from the introduction of the euro. “They need to show awareness of the situation and deal with it in a sensible and timely manner.”

Carrefour CEO Daniel Bernard, “Carrefour is mobilized to successfully negotiate the introduction of the euro, but the period of double currency has to be regarded as temporary.”

Carrefour has been prepared for the introduction of the euro through the experience of its French clients, where new national currencies have been introduced. Because of what Bernard learned in those countries, a number of changes will be made to the checkout process and prices will be set at the precise moment of purchase.

“Some customers may have a problem with this, but I think they will be pleasantly surprised when they see the quality of the products and the way they are presented.”

Jean-Christophe Hermann, marketing manager at FNAC, France’s leading music retailer, with 25% of the market there, and which has stores in Belgium, says the real question is whether there will be any discounting from the period of double currency.

“This is a period of maximum discounting, and we are not going to lose any customers by not offering discounts,” he says.

Carrefour’s Villoutreix notes that his company has already centralized its own record purchases and deliveries for all its French outlets, “and we are able to do this at a European level in countries where we are operating.”

Villoutreix confirms that Carrefour is already in discussion with some suppliers. “But actually, we think we can do this ourselves, and we don’t want to do it with our own agreement.”

He adds, “Obviously it should be possible to get access to the international catalogs, and, besides the advantages of the price, it could help us—and the record companies—to create more new songs in local repertoire, particularly between France, Spain, and Italy.”

However, Villoutreix tempers this vision by saying, “with or without the euro, the main record companies are not ready to work on the European level.”

Meanwhile, Carrefour is finishing a negotiation “with an important multimedia publisher in order to centralize its European purchases,” says Villoutreix.

**CHALLENGES AHEAD**

FNAC’s Hermann argues that record companies will have to handle on a pan-European basis than FNAC’s other main line, books. “The record companies have been the main advocates of the euro,” he says.

“Plus, there are important factors like differences in exchange rates, costs, and the like, which will affect the price of the products.”

Herman argues, “With the advent of the euro, it is crucial for the European record producers to handle on a pan-European basis than FNAC’s other main line, books. “The record companies have been the main advocates of the euro,” he says.

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Evidence of that can be found in the 17-year-old's remarkable duet concerts with her father and teacher, legendary sitar virtuoso Ravi Shankar. And on Oct. 20 in the U.S., there will be further proof in the form of her debut album, "Anoushka," featuring an array of a collection of classical sitar pieces written and produced for her by Ravi. It's the first set in an exclusive deal with Angel Records and the Best of Classics (Billboard-Bulletin, Sept. 9).

Beyond the fact that she's a young woman taking on the rarified art of the raga, what sets Anoushka apart is that she's the life of a California high school student, as well as that of a disciplined studying, touring musician. So Anoushka plays the piano, writes her own songs, and danc-es to Madonna and Metallica—when she isn't practicing her sitar three or four times a day versions of that doubles during her family's winter sojourns in India.

Anoushka started her lessons four years ago at the age of 13, when she attended an organized concert in a world has since helped create a "special bond" between Ravi and his daughter.

"Being his daughter has made me closer to him as a student," Anoushka says. "And being his student has brought me closer to him as his daughter."

Likewise, the closer Anoushka gets to the essence of Indian classical music, the more it means to her.

"The further I get into it, the more I find," she says. "As I watch my father play, I can see this light in his eyes. That is what inspires me."

Ravi says that Anoushka brings out the best in him as a teacher and a performer and that he is "elated" when he hears her play. "We're in no hurry. The sitar presents enormous technical challenges, and then you must go deeper and deeper into the music, into the improvisation, and into the raga, but the only way you can do this is through practice."

Anoushka, who has scored for her own album, has applied to the London Symphony Orchestra School, and she will perform with Ravi in the London Symphony Orchestra at its opening night concert (Oct. 17). She has also recorded with the London Symphony Orchestra and the Ravi Shankar Ensemble, and will perform with the London Symphony Orchestra at its opening night concert (Oct. 17). She has also recorded with the London Symphony Orchestra and the Ravi Shankar Ensemble, and will perform with the London Symphony Orchestra at its opening night concert (Oct. 17).

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MUSIC BIZ BILLS AWAIt ACTION

(Continued from page 8)

lawmakers' remaining energy and time.

Although both houses have passed the WIPO-enabling legislation—the Senate on April 1 and the House on Aug. 5—a Senate-House conference must still take place to resolve the differences between the two versions. The WIPO treaties offer new protections in the online environment. The many private sector interests have faced a difficult task trying to get these compromises to get the WIPO bills passed, and the last remaining impediments seem to be members of Congress who are more concerned with guiding the nancy of which committee is in charge of what that with passing the bills (Billboard, Aug. 15).

Music industry officials decline to comment on the record, but some say they are worried that an inter-committee congressional turf battle during the final days of the session could cause the legislation's demise. The hope here is that the Senate and House leadership will step into the fray and will try to "to get these guys to stop arguing and get on with it." Another bill that may have problems in Congress during the session is the copyright term extension bill, now formally titled the Sonny Bono Copyright Term Extension Act. In June, the late Sen. Bono, a California Republican, died from cancer.

That bill would bring U.S. copyright law in line with those of other nations by extending copyright protection for a work for an extra 20 years. Protection would be extended from the current life of the author plus 50 years to the international standard of 70 years.

The bill was passed by the House March 25 after a music license amendment, which the Senate passed, extended fees to all but the largest restaurants and taverns and allows them to buy fees to disputes to arbitration or in the case of communities rather than to a New York court (Billboard, April 4). However, the Senate bill still languishes at committee where most Democrats, led by Sen. Ted Kennedy (D-Mass.), have been attempting to con- vince Judiciary Committee law- makers to strip the restaurant record amendment out of the Senate version. The National Restaurant Assn. has refused any entreaties by legislators for a compromise, accord- ing to sources. Some say that committee chair- man Orrin G. Hatch, R-Utah, who is on record saying he believes copyright term extension and music licensing are two separate issues, plans no more action on the bill if the amendment is attached. This means the Senate version of the copyright term extension bill is dead in committee, according to sources.

The bankruptcy reform legislation may also come up for final passage. The Senate is also trying to decide whether the final version worked out in conference will contain a controversial provision requested by the Recording Assn., which seeks for- mer PRS calls that would make it difficult for recording artists to file for bankruptcy to extricate themselves from recording contracts. The Senate passed the legislation from the 10th con- taining that provision, but the provi- sion is not included in the Senate version, which is still awaiting a vote (Billboard, June 20).

CISAC CONGRESS SEES BODIES FORM GROUP TO MOVE ON CIS

(Continued from page 8)

ule before the establishment of the pioneer group because no fixed sched- ule for talking about the concept of CIS six years ago, and we have been dealing with CIS itself for four years," he said. "The obvious answer is that with the development of the online envi- ronment, we understand that we must move forward with CIS."

The CIS, which is also a vital tool for European societies, will seek to cut administration costs following the schedule defined by the Cannes Accord.

A group of experts from three societies will now work full time on CIS and will report on their progress at a CISAC meeting in December. "But the digital envi- ronment was the overriding theme of the congress here. However, the collect- ing societies were warned twice in the past two years that progress is not being made fast enough in this area."

Frances Preston, president/CEO of BMI, stated, "We are not ap- proaching in the digital age. We are in the digital age. And we are already behind the times."

Mihaly Ficsor, assistant director at the late 1990s American Society of Authors, Composers and Publishers of the United States (ASCAP), would make it difficult for recording artists who file for bank- ruptcy to extricate themselves from recording contracts. The Senate passed the legislation from the 10th con- taining that provision, but the provi- sion is not included in the Senate version, which is still awaiting a vote (Billboard, June 20).

DRAFT EU LAW TACKLES TELECOM LIABILITY

(Continued from page 8)

The resolution also attacked the doc- ument in its original form as being inadequate for rights owners' needs in the digital environment. It says:

• An exhortation to CISAC members to ensure that all computer sys- tems are 2000 compliant.

The 1999 Copyright Directive is being considered by a number of organizations, including the Copyright Office of Canada for its decision con- cerning SOCAN's Commercial Tele- vision Tariff 2.A. The CISAC resolu- tion describes this as "an important attack on the collective administra- tion of performing rights in musical works.

A roundup of the discussions at the CISAC Congress will appear in next issue's International section.

JEFF CLARK-MEADS
on the desktop. A new generation of portable devices that play so-called “MP3 files” are on the horizon for less than $200. San Jose, Calif.-based Diamond Multimedia Systems Inc.

MP3 is a popular, open, sound-file digital format that allows for easy copying and online distribution of music (Billboard, July 18).

The rub for the music industry is that MP3 song files—which such players disperse on the Internet—are instances of recording of term shareholders through 102 cards, contrary to Federal Records, and the Music- Richardson Corporation, which lets users easily convert CD tracks to MP3 files and create custom playlists.

The COPYRIGHT QUESTION

Manufacturers of these new devices, which don’t carry copy-protection measures, will be protected by a loophole in the Digital Audio Home Recording Act. Diamond VP of corporate marketing, Robert Gernert, says, “None of our devices is a playback device rather than a recording device, and it’s therefore legal under existing statutes.

Furthermore, it is very hard to record; it plays back MP3 files that have been recorded somewhere else,” says Wurt. “The ripping and encoding of the song is the active part, but our service is a peripheral that can’t do any recording on its own. It’s not like a MiniDisc player that you hook up and record.

I am founder of Audible Inc., a company that specializes in the sale of spoken-word, copy-protected audio downloads and a portable flash-memory device that plays them, questions Diamond’s rationale.

Somebody might be able to get around the system, but ultimately MP3 files are fairly easy to create, and our service is a peripheral that can’t do any recording on its own. It’s not like a MiniDisc player that you hook up and record.

Lorraine Comstock says record

RIVAL GROUPS IN THE U.K. LOOKING TO ACQUIRE VCI (Continued from page 8)

Engine and the soccer team Manchester United, which is in takeover talks with BSkyB and which VCI tried to buy in 1996. It also has long-term relationships with broadcasters—such as Channel 4, Columbia TriStar, and EMI Music.

In addition to its video publishing activities, VCI is a book publisher, and Andre Deutsch; a music distribution company, Disc; and a budget and reissue label division MCI Music.

But the RIAA has already said that shareholders voice their disquiet over the SMG bid. Katie Potts, who manages the 8.2% VCI holding of Robinson-Helms Communications, which said she was "incredulous that other shareholders have sold at 80 cents, which represents less than six times earnings. Robertson, who is the U.K. market leader in sell-through video through its 786-store Woolworth’s chain, is one of VCI’s biggest custumers and is seen as a good fit, having synergies, in addition to its video business, through its music interests. Woolworth’s already has budget music label interests in the Demon, and would have to sit alongside VCI’s own but get offerings from MCI Music.

Industry insiders believe that VCI will now be looking to sell itself and other bids from within the U.K. media industry, in particular Granada Media Group, which has a video output deal with VCI and is involved in the Manchester United Television channel. VCI has rights to all Manchester United video product.

Syndac Media Group declined comment when contacted about VCI. For SMG, spokesman Calum Spreng said the synergies of the two business were clear. "One of the biggest producers of kids’ TV to the ITV network," he said, and it is logical to start selling this in video format through VCI and in book format via its subsidiary Andre Deutsch.

He added that while the primary consideration had been for the video and book side of VCI, the music arm MCI Music was a very important part of the business which is attractive to us.

VCI, which has long been rumored as ripe for a takeover, has seen annual sales of 2 million pounds per year within VCI’s corporate structure, said the deal would be enhancing earnings this year.

Ralph Greenberg, VCI’s chairman, said in a statement that the company would "be better served by being part of a larger and well-funded group."
### Hot 100 Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Date Added</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I Don't Want to Miss a Thing&quot;</td>
<td>AEROSMITH</td>
<td>1998-09-21</td>
</tr>
<tr>
<td>&quot;Shake It Off&quot;</td>
<td>SHAKESPEARE</td>
<td>1998-09-21</td>
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<tr>
<td>&quot;You Can't Hurry Love&quot;</td>
<td>ELVIS</td>
<td>1998-09-21</td>
</tr>
<tr>
<td>&quot;I'll Be There&quot;</td>
<td>RAY CHARLES</td>
<td>1998-09-21</td>
</tr>
<tr>
<td>&quot;Old Town Road&quot;</td>
<td>GEORGE JONES</td>
<td>1998-09-21</td>
</tr>
<tr>
<td>&quot;Take It to the Limit&quot;</td>
<td>RALPH CARNEY</td>
<td>1998-09-21</td>
</tr>
<tr>
<td>&quot;Sittin' on the Dock of the Bay&quot;</td>
<td>LEE RITTS</td>
<td>1998-09-21</td>
</tr>
<tr>
<td>&quot;American Pie&quot;</td>
<td>DON McLEAN</td>
<td>1998-09-21</td>
</tr>
<tr>
<td>&quot;She's in Love with the Windmills&quot;</td>
<td>RAY CHARLES</td>
<td>1998-09-21</td>
</tr>
<tr>
<td>&quot;At the End of the World&quot;</td>
<td>RAY CHARLES</td>
<td>1998-09-21</td>
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### Hot 100 Recurrent Airplay

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<tr>
<th>Title</th>
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<tbody>
<tr>
<td>&quot;Billie Jean&quot;</td>
<td>MICHAEL JACKSON</td>
<td>1998-09-21</td>
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<tr>
<td>&quot;Sweet Child O' Mine&quot;</td>
<td>GUNS N' ROSES</td>
<td>1998-09-21</td>
</tr>
<tr>
<td>&quot;I Will Remember You&quot;</td>
<td>KATHY Sledge</td>
<td>1998-09-21</td>
</tr>
<tr>
<td>&quot;Let Me Be&quot;</td>
<td>RAY CHARLES</td>
<td>1998-09-21</td>
</tr>
<tr>
<td>&quot;It's All About Your Love&quot;</td>
<td>RAY CHARLES</td>
<td>1998-09-21</td>
</tr>
<tr>
<td>&quot;All My Loving&quot;</td>
<td>RAY CHARLES</td>
<td>1998-09-21</td>
</tr>
<tr>
<td>&quot;Get Back&quot;</td>
<td>THE BEATLES</td>
<td>1998-09-21</td>
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<tr>
<td>&quot;Don't Let Me Be Misunderstood&quot;</td>
<td>SAM Cooke</td>
<td>1998-09-21</td>
</tr>
<tr>
<td>&quot;Don't Let the Sun Catch You Crying&quot;</td>
<td>PETE Townshend</td>
<td>1998-09-21</td>
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<tr>
<td>&quot;Let's Hang On&quot;</td>
<td>THE Raspberries</td>
<td>1998-09-21</td>
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<td>&quot;Tell Me Why&quot;</td>
<td>BILLIE HOLIDAY</td>
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### Billboard Hot 100 Singles Sales

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<th>Title</th>
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<td>&quot;I Don't Want to Miss a Thing&quot;</td>
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<td>ELVIS</td>
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<tr>
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<td>RAY CHARLES</td>
<td>1998-09-21</td>
</tr>
<tr>
<td>&quot;Old Town Road&quot;</td>
<td>GEORGE JONES</td>
<td>1998-09-21</td>
</tr>
<tr>
<td>&quot;Take It to the Limit&quot;</td>
<td>RALPH CARNEY</td>
<td>1998-09-21</td>
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<tr>
<td>&quot;Sittin' on the Dock of the Bay&quot;</td>
<td>LEE RITTS</td>
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<tr>
<td>&quot;American Pie&quot;</td>
<td>DON McLEAN</td>
<td>1998-09-21</td>
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<tr>
<td>&quot;She's in Love with the Windmills&quot;</td>
<td>RAY CHARLES</td>
<td>1998-09-21</td>
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<tr>
<td>&quot;At the End of the World&quot;</td>
<td>RAY CHARLES</td>
<td>1998-09-21</td>
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Records are still which have appeared in the Hot 100 chart for more than the 20 weeks and two trips below the top 50.
<table>
<thead>
<tr>
<th>No.</th>
<th>TITLE</th>
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<td>AEROSMITH</td>
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<td>THE FIRST NIGHT</td>
<td>DEF LEPPIN</td>
<td>32</td>
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<tr>
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<td>CRUSH</td>
<td>MONICCA</td>
<td>12</td>
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<tr>
<td>4</td>
<td>MY WAY</td>
<td>QUEEN (JAI PAUL)</td>
<td>13</td>
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<td>5</td>
<td>THE BOYS WHO CAME BACK TO LIFE</td>
<td>MÖTLEY CRÜE</td>
<td>17</td>
<td>7</td>
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<tr>
<td>6</td>
<td>TIME AFTER TIME</td>
<td>AUTOGRAPH</td>
<td>8</td>
<td>12</td>
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<td>7</td>
<td>YOU'RE STILL THE ONE</td>
<td>SHANNA TIANO</td>
<td>32</td>
<td>16</td>
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<td>8</td>
<td>WHEN THE LIGHTS GO OUT</td>
<td>DEEP PURPLE</td>
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<td>TOO CLOSE A CALL</td>
<td>Aries &amp; JoJo</td>
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<td>THINKIN' 'BOUT IT</td>
<td>NICOLE FEAT Missy 'Misey' Flower</td>
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<td>NEVER EV'N A REASON</td>
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<td>D. JAM</td>
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<td>I WILL LOVE YOU</td>
<td>VOODOO HIGH</td>
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<td>STILL &amp; AGAIN</td>
<td>SNOOP DOGGY</td>
<td>8</td>
<td>11</td>
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<td>FRIEND OF MINE</td>
<td>J. ELLE</td>
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<td>8</td>
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<td>18</td>
<td>MAKE IT NOT NOW</td>
<td>IN网格 FEAT Missy 'Misey' Flower</td>
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<td>23</td>
<td>1</td>
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<tr>
<td>19</td>
<td>TRULY TRULY TRULY</td>
<td>PUFF DADDY FEAT DJ CLAYSHAK</td>
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<tr>
<td>20</td>
<td>SAY IT LEATHE</td>
<td>MONIFAH</td>
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<td>21</td>
<td>GOTT'S FAVORITE</td>
<td>K-D &amp; JOO</td>
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<td></td>
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<td>PRESSEI</td>
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<td>STILL NOT A PLAYER</td>
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<td>COME WITH ME</td>
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<td>OPEN SPACES</td>
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<td>HEART AT A TIME</td>
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<td>NOBODY ELSE</td>
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<td>MOVIN' ON</td>
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<td>HOW'S IT GOING TO BE</td>
<td>THE CRUTCHMAN</td>
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<td>GETTING JIGGY WITH MY JIGGY</td>
<td>CHELSEA &amp; DWAYNE</td>
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<td>SUGARHILL</td>
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<td>RAY OF LIGHT</td>
<td>ROB DUGGAN (LUCY &amp; STEVE)</td>
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<td>I JUST CAN'T HELP MYSELF</td>
<td>LEARN RIMES</td>
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<td>LOOKING THROUGH YOUR EYES</td>
<td>JANET</td>
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<td>39</td>
<td>HORSE &amp; CARRIAGE</td>
<td>LEANIN RAIN</td>
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<td>SEX AND MONEY</td>
<td>CAMIRO FEAT SULK'S WEDD</td>
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<td>SUPERHERO</td>
<td>THE NEPHEWS (LUCY &amp; STEVE)</td>
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**Greatest Gainer/Moves**

1. NOW'S IT GOING TO BE
2. THIRD EYE BLIND
3. DON'T WASTE MY TIME
4. GETTING JIGGY WITH MY JIGGY
5. SUGARHILL
6. RAY OF LIGHT
7. I JUST CAN'T HELP MYSELF
8. LOOKING THROUGH YOUR EYES
9. HORSE & CARRIAGE
10. SEX AND MONEY
11. SUPERHUGJ
12. SUPERHERO

**Greatest Gainer/Airplay**

9. I JUST CAN'T HELP MYSELF
8. LOOKING THROUGH YOUR EYES
7. HORSE & CARRIAGE
6. SEX AND MONEY
5. SUPERHUGJ
4. SUPERHERO
3. NOW'S IT GOING TO BE
2. THIRD EYE BLIND
1. DON'T WASTE MY TIME

**New**

1. *I Got Lonely*
2. I SEE YOU
3. JOSIE

**High* Chart* Debuts**

1. *104 WEEKS*
CHART CHANGES PONDERED (Continued from page 1)

about cannibalized album sales that fermented between the decline of the 7-inch and the emergence of the cassette single made it tempting to pursue the off-the-shelf opportunity, but without the liability associated with retail-available singles. And these cost issues were already in play long before anyone had been thinking of trying to stake a chart position by putting a retail appeal artist on sale for a ridiculously low price.

So, while the Hot 100 remains a prestige showcase, with successes on the chart still regarded as a noteworthy career achievement, the undeniable changes at radio and within the music industry that have altered the Hot 100's ability, as the chart is now constructed, to chronicle America's most popular music.

Sure, the attribute is in inception, 40 years ago, a song had to be issued as a retail-available single in order to appear on the Hot 100. Every once in a while, that requirement meant the chart had a certain mesh with the Top 40, Led Zeppelin's "Stairway To Heaven," but lately that has been happening with increasing frequency.

RADIO HITS MISS CHART

No Doubt's "Don't Speak" was the song that had the biggest audience response on a contemporary radio chart since the Hot 100 radio panel, which consists of more than 350 of the nation's leading mainstream top 40, top 40/ rhythm and blues, and contemporary and modern rock stations. Yet, since "Don't Speak" never appeared as a retail-available single, it is not included in this week's Top 40. It is, however, offered to major labels in the Wallflowers' "One Headlight," Sugar Ray's "Fly," and the Dave Matthews Band's "Crash Into Me," all of which were ranked in the top 20 of this week's chart. These labels might have considered releasing "Flying," which was originally scheduled for release on Tuesday, 15, will now bypass retail. Madonna's "Power of Goodbye" (Maverick/Warner Bros.), which was slated for the following week, is on hold until further notice.

PLANET BUYS NORTHEAST ONE-STOP

(Continued from page 6)

was provided by ranked reports with the specific audience measurements and sales information that were provided, respectively, by Broadcast Data Systems (BDS) and SoundScan.

To accommodate the peaks and valleys that occur in the sales market, Billboard arrived at a 60/40 ratio of radio-to-retail data, and for the next several years that formula worked well. The radio data gave a sharper picture of songs gaining exposure at pop stations, while the sales numbers thatformula worked well. The radio data gave a sharper picture of songs gaining exposure at pop stations, while the sales numbers that
data to provide the world with a sharper view of America's most popular songs, regardless of radio for-
price of songs gaining exposure at pop stations, while the sales numbers that

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LOOKING AHEAD

As Billboard proudly celebrates the first 40 years of the Hot 100, the magazine also has the responsibility of looking at how that chart and its methodology keeps pace with the music marketplace. With the dawn of a new chart year looming less than three months away, the magazine's charts department and senior management have worked hard to sort out the changes in the marketplace and how those changes might affect the way in which we compile and present the data. Therefore, Billboard is offering a look at the May 1991 conversion to SoundScan data gave The Billboard 200 album chart a sharper perspective of how well certain genres sell.

Billboard has canvassed labels, distributors, music publishers, and recording company executives of the past decade, to find out what specific chart and retail changes that face the Hot 100's current and future methodologies. Myriad test charts have been formulated to see how the new charts work and whether the ratio, currently 100/0, might be improved.

The results of this exhaustive process will lead to a new methodology that will be unveiled in the December issue, which kicks off the new chart year and signals the beginning of a bold new era for the Hot 100. Stay tuned.

Jeffrey Seidenbaum was Billboard's director of charts. Assistance in preparing this story was provided by Theda Sandiford-Waller, Silk Peterson, and Keith Coastfield.

The compilations include series about the history of rock 'n roll and a history of the blues series. The company has licensing rights to hundreds of songs, including recordings by Tony Bennett, Janis Joplin, Glenn Miller, Jef-

In addition, Planet runs the Higher Ground gospel label, which has issued an album by Chris Simpson. Also, the company owns a 4-track recording studio and restoration facility, overseen by Planet Music president Joe Venneri, who has had a long career in the music business, including a stint as a member of the Tokens.

In addition to Venneri, a key member of Planet's management is John Arnone, president/CEO of the parent company.

Last year, Planet had revenue of approximately $1 million and this year expects about $5 million. Aside from the acquisition of Northeast the company will be doing about $200 million in a few years.
<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>09/05</td>
<td>SHANIA TWAIN</td>
<td>ALL AGONIES</td>
<td>MCA</td>
</tr>
<tr>
<td>09/12</td>
<td>RICK ROSS</td>
<td>YOUNG HUSTLA</td>
<td>ARTIST T-NECK</td>
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<tr>
<td>09/19</td>
<td>JON B.</td>
<td>ABLE TO LOVE</td>
<td>WARNER BROS.</td>
</tr>
<tr>
<td>09/26</td>
<td>J. JOJO</td>
<td>MY DEAR LOVE</td>
<td>VIRGIN</td>
</tr>
<tr>
<td>10/03</td>
<td>NASTY</td>
<td>NASTY - A Version</td>
<td>ELEKTRA (11.98/17.98)</td>
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<tr>
<td>10/10</td>
<td>NAS</td>
<td>HOW IT FEELS</td>
<td>CAPITOL (10.98/16.98)</td>
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<tr>
<td>10/17</td>
<td>PATTI LABELLE</td>
<td>SILENT NIGHT</td>
<td>CAPITOL (10.98/16.98)</td>
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<td>10/24</td>
<td>ALL THAT JEMA</td>
<td>JEMAJAMM</td>
<td>ELEKTRA</td>
</tr>
</tbody>
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RIMES SETS HOP 100 RECORD
(Continued from page 6)

Down from the top position at the label after Phil Quartararo was named president of Warner Bros. Records, the fact was assumed responsibility for the day-to-day operation of the company (Billboard, April 45). That Sunday, Baker had continued to work at the label in a loosely defined A&R role and had been involved in forthcoming projects by R.E.M., Soul Coughing, and the Red Hot Chili Peppers.

Baker said his exit, "My instincts were telling me it was time to go ahead." While the soft-spoken executive says, "Even in the presidency, I felt like this worker bee, doing whatever I was doing," he played a major role in the development of Warner's best-known artists during a two-decade tenure at the label. Among other acts Baker worked closely with were Talking Heads, Elvis Costello, Depeche Mode, Lou Reed, the B-52's, Gang Of Four, the Smiths, Jane's Addiction, Forn For Pyres, and Paula Cole.

Baker—who took the helm at Warner Bros. after an intense period of flux within the upper echelon of Warner's west coast—arrived with the company "a label I enjoyed every minute of being at. Even with all the turmoil, I've enjoyed it." He prepared the way, Warner Bros. Records Inc. (U.S.) chairman/CEO Russ Thietry said, "Steven's contributions to this company have been very substantial. He is a friend, and we will always have a relationship with him."

While we respect Steven's decision to move on, it's not without sadness that we say goodbye," Quartararo said in the statement. "As a colleague, he's been great to work with, and as a friend I know we'll continue to stay close."
MTV WINS SHOULD SPEAK SALES
(Continued from page 6)

“I think it’s plain to see that by her winning, Madonna should see a major spike in sales,” says Allison Ward, a spokeswoman for Miami-based Spec’s Music. “She’s primed for a major surge.

“The live acts usually are the ones that have the biggest spikes post-event, because the viewer gets to see them in a new light,” she says.

Timing also plays a part in rewarding sales to performing acts.

“Hole is performing, and they have a brand-new album,” says Doug Smith, a senior buyer at National Record Mart. “Marilyn Manson is coming out next week. I think those two are likely to benefit the most.

“Performances are key in setting up these big, long-awaited albums, adds Eric Keil, VP of purchasing for Compact Disc World.

Retailers reference the enormous surge that Jamiroquai received in sales after the 1997 show, where the band received four trophies for “Virtual Insanity,” including best clip.

Keil adds that any exposure helps artists from it, particularly beneficiaries to new acts that are still being marketed at radio and retail. “By being nominated, a group like Cherish Poppin’ Daddies is helped,” he says.

The following is a list of 1998 Video Music Award winners. (The winner of the award for Best Video (where the award was not available at press time.)

Best video: Madonna, “Ray Of Light” (Maverick/Warner Bros.

Best male video: Will Smith, “Just The Two Of Us” (Columbia).

Best female video: Madonna, “Ray Of Light” (Maverick/Warner Bros.

Best group video: Backstreet Boys, “Everybody (Backstreet’s Back)” (Jive).

Best rap video: Will Smith, “Gettin’ Jiggy Wit It” (Columbia).


Best rock video: Aerosmith, “Pink” (Columbia).

Best alternative music video: Green Day, “Time Of Your Life (Good Riddance)” (Reprise).

Best new artist in a video: Niall Horan & R.C.

Best video from a film: Aerosmith, “I Don’t Want To Miss A Thing” from “Armageddon” (Columbia/Sony Music Soundtrax).


Best direction in a video: Madonna, “Ray Of Light” (Maverick/Warner Bros.

Best choreography in a video: Madonna, “Ray Of Light” (Maverick/Warner Bros.

Awards will be given to the best sales for the year at the Billboard Music Awards, to be held at New York’s Radio City Music Hall on October 13.

The following is a list of the Top 100 Singles and Top 100 Albums for the week of September 19, 1998.

JUSTICE DEPT. STUDYING SFX’S ACQUISITIONS
(Continued from page 6)

justice Department is studying SFX’s acquisitions by looking at the impact the acquisitions have on the industry.

Several other major players still exist in the concert/concerting industry. The largest is Universal Concerts, based in Universal City, Calif. It owns more than a dozen venues, and has a strong presence in California, the Pacific Northwest, the Southwest, Midwest, and Atlanta. Universal recently purchased Standing Room Management, a New England-based company with a strong regional office in Boston. Universal is also said to be a bidder for Cellar Door, a major piece of the puzzle with its strong regional offices in Detroit, the Carolinas, Florida, and Atlanta, and Washington, D.C.

Regionaly, the promoter ranks have been greatly thinned. Metropolitan Entertainment in New York promotes and produces such national tours as the Further Festival and the Backstreet Boys. Smaller but successful regional players include Dan Flickinger of MagicWorks in Cleveland, Beaver Productions in New Orleans, Evening Star in Arizona, Fantasia in Florida, and Elder Promotions in Philadelphia.

Through its acquisitions, SFX had no fewer than eight national tours under its banner this year and major pieces of several more. Results varied widely. Festivals like PACE Touring (like Ozzfest and the George Strait Country Music Festival) racked up strong numbers, but more marginal outings like tours by Michael Crawford and by Steve Nicks and Bob Soggs fell victim to a crowded season and high ticket prices.

Cellar Door founder/CEO Jack Boyle has been named chairman of SFX’s music division. He will oversee all of the company’s various acquisitions, each headed by strong-willed entrepreneurs, most with decades of industry experience. Boyle is a self-possessed believer in the traditional artist/promoter system, good news for nervous talent agents who have expressed concerns over SFX’s control of venues and markets.
‘How’ Long? 66 Weeks; Elton’s Back

Everybody’s talking! In the 66th this summer. Just days after Mark McGwire hit his 62nd home run in one season, breaking Roger Maris’ record. LeAnn Rimes gives the same treatment to Jewel on the Hot 100 by remaining on the chart for 66 weeks with “How Do I Live” (Curb) see story, page 6. Jewel set the longevity record last year when “You Were Meant For Me” “Foolish Games” remained on the pop singles chart for 65 weeks, an all-time record.

That Atlantic single was able to remain on the chart for a year and a quarter by flipping sides during its run. The Rimes single has taken a more impressive trip, remaining on the chart as a one-sided title during its record-setting run, which isn’t over yet. “How Do I Live” falls only one notch this issue, 41-42.

Only three singles in the history of the Hot 100 have remained on the list for 66 weeks or more. After Rimes and Jewel, the Spanish duo Los Del Rio is in third place with “Macarena” (Bayside Boys Mix), which had a 60-week visit (in two separate chart runs). Sharing fourth place are Duncan Sheik and Everything But The Girl with "Barely Breathing" and "Missing," respectively.

Both titles had 65-week runs. "How Do I Live" now holds records in three categories: longest stay on the Hot 100 (66 weeks), longest stay in the top 40 (61 weeks, surpassing Jewel’s two-sided single), and longest stay in the top 10 (82 weeks, surpassing the Mills Brothers’ 1943 hit "Paper Dolls").

Given the season progression of the single, it could still see a return to the top 40 before it expires.

Songwriter Diane Warren continues atop the Hot 100 with Aerosmith’s “I Don’t Want To Miss A Thing” (Columbia), while Rimes sets the longevity record with Warren’s “Love "Live’” "Live” never reached No. 1 on the Hot 100, shut out by Elton John’s “Candle In The Wind 1997,” "Something About The Way You Look Tonight” and, later, Savage Garden’s "Truly Madly Deeply.

BELIEVED: Given the attention paid to the one-year anniversary of Princess Diana’s death, it’s no surprise that Elton John’s “Candle In The Wind 1997” has returned to the No. 1 position in Canada. The single had 35 consecutive weeks in pole position, then fell to No. 2, where it had remained ever since, runner-up to Brandy & Monica’s "The Boy Is Mine." "Candle" is in its 36th week on top and could extend its run.

BATTLE OF THE BOY BANDS: In its 24th chart week, ‘N Sync’s self-titled album on RCA jumps 6-3 on the Billboard 200. That’s one slot higher than the peak position of the Backstreet Boys’ eponymous debut album on Jive, now in its 56th week. Both albums have far surpassed their boy-band predecessor, Take That, which managed to reach only No. 69 in 1995 with "Noelty Ever." SIZE MATTERS: What are the odds that two of the three highest-debuting acts on The Billboard 200 in one week would be by artists named Pat Joe and Big Ed?

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For more than 40 years, “Cavalcade of Arts & Attractions” has been the ultimate booking source for the entire spectrum of live entertainment. This directory from Affiniment Business reaches talented buyers for fairs, festivals, special events, arenas, auditoriums, casinos, cruise lines, and more. The directory, currently being updated for 1999, includes thousands of listings of events, attractions, and shows available worldwide. Also listed are managers, booking agents, promoters, and producers. Advertising deadline for the 1999 edition is Oct. 3, for more information, contact Ray Pilsak at 615-321-4289.

Michael Lewis joins Billboard as an account manager in the New York office. His previous position was as advertising manager at Beat Down, a New York-based music magazine. Prior to that, Lewis worked in various capacities at Mercury Records, RCA Records and Motor Jam Records. Lewis holds a bachelor’s degree from Southern Connecticut State University. Elena Oumano, a Billboard freelance writer, will be writing the bi-weekly Words & Deeds column effective with this issue. In addition to her freelance work for Billboard, Oumano has written for the Village Voice, Vibe, Amazon.com, the L.A. Weekly and the L.A. Times. Oumano has also authored a number of books including a biography of Elvis Presley and books on film theory. Until recently a professor of writing and public speaking at City University of New York, Oumano holds a PhD in language and communication from New York University. (Due to a production error, the incorrect logo appears with Elena’s debut column).

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MARKET WATCH
A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE
OVERALL UNIT SALES
1997 1998

TOTAL 490,641,000 521,324,000 (UP 6.3%)
ALBUMS 401,106,000 437,664,000 (UP 8.1%)
SINGLES 89,535,000 83,660,000 (DN 6.6%)

YEAR-TO-DATE
SINGLES SALES
1997 1998

CD 305,186,000 360,900,000 (UP 15%)
CASSETTE 94,955,000 85,605,000 (DN 9.8%)
OTHER 965,000 1,069,000 (UP 10.8%)

OVERALL UNIT SALES
13,596,000
LAST WEEK
14,127,000
CHANGE
DOWN 3.8%

ALBUM SALES
THIS WEEK
11,872,000
LAST WEEK
12,305,000
CHANGE
DOWN 3.5%

THIS WEEK 1997
12,573,000
CHANGE
UP 8.1%

SINGLES SALES
THIS WEEK
1,724,000
LAST WEEK
1,822,000
CHANGE
DOWN 5.4%
THIS WEEK 1997
2,228,000
CHANGE
DOWN 22.6%

ALBUM SALES BY FORMAT

THIS WEEK
LAST WEEK
CHANGE
CHANGE

CD 9,505,000 10,042,000 DN 5.3% 7,943,000 UP 19.7%
CASSETTE 2,334,000 2,228,000 UP 4.8% 2,379,000 DN 1.9%
OTHER 33,000 35,000 DN 5.7% 23,000 UP 43.5%

ROUNDED FIGURES
FOR WEEK ENDING 9-5-98

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

BILboard SEpTeMBer 19, 1998

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DIZZY UP THE GIRL

Dizzy from the success of their two No. 1 singles 
NAME AND IRIS and the multi-platinum success of 
A BOY NAMED GOO

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