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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • SEPTEMBER 19, 1998

PHIL COLLINS



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

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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



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Industry Wary As Wave Of Portable MP3 Players Looms

BY DUG REECE

LOS ANGELES—Depending on which side of the MP3 debate one falls on, there are some



BILLBOARD EXCLUSIVE

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)



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

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 title had the same number: 1. It was a fresh start for the pop singles survey, integrat-

ing 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 perused 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)

4 Years of
The Top 40
CELEBRATING
THE HISTORY OF
BILLBOARD'S
HOT 100

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 of all stripes were available in the local record seller's bins, and top 40 radio—untainted by research and segmentation—worried 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.

CHART ANALYSIS

But, on the way to the new millennium, things changed. An increasingly competitive radio market, pressurized by the telecommunications deregulation that was brought on by Reaganomics, forced programmers of all formats, including those in top 40, to slice and dice music into increasingly narrow directions.

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



Anoushka Shankar Continues Sitar Legacy On Angel

BY BRADLEY BAMBARGER

NEW YORK—It's traditional for great masters of Indian classical music to pass on their art to specially selected students. While these students are often the progeny of the gurus, it's definitely not traditional for them to be female.

But then, Anoushka Shankar is exceptional.
(Continued on page 101)

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
(Continued on page 102)

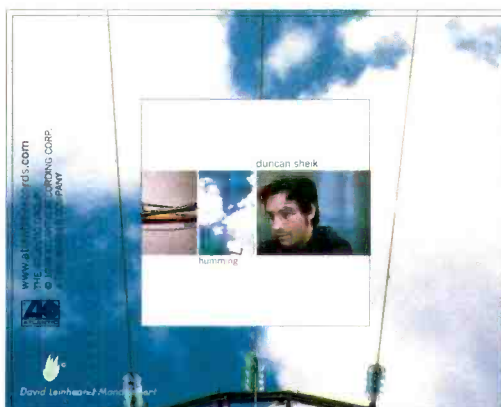


Madonna Is
Big Winner At
MTV Awards
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COUNTRY

THE BILLBOARD SPOTLIGHT: P. 53

\$5.95 US \$6.95 CANADA



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

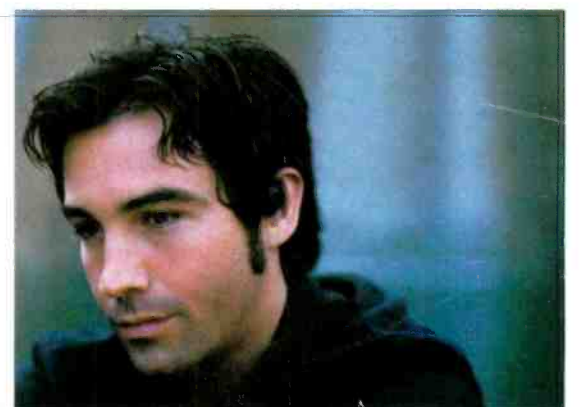
humming

the new album featuring the first single

Bite Your Tongue

IN STORES OCTOBER 6

Produced by Rupert Hine & Duncan Sheik



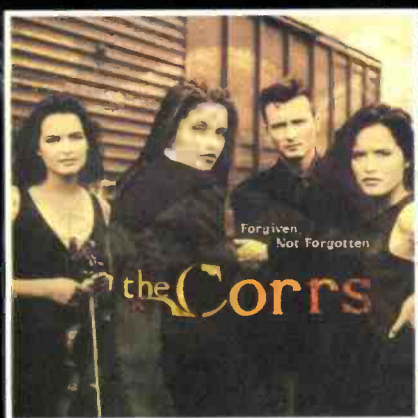
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Billboard Music Group

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 night—a decade is an 'Our Father,' 10 'Hail Marys,' and a 'Glory Be To The Father'—and my mom would hold the rosary as we would chant them off every night 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 inspired his favorite song on "The American." An allegorical tale of a search for purpose and meaning, "My Maria" is based on an incident from his childhood in Syracuse, N.Y.

"It's a real story," he explains, "about my old parish, Our Lady of Lourdes, and a preacher there who wanted to take down a statue of Mary in the church. This man, the pastor of the parish, resented 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."

What provides the song's greatest drama, however, is Maria's ability to accept and forgive any scorn or sacrifice expressed in her presence, particularly the willful disregard of a delinquent altar boy: "In your glance/Recall my shady days of youth/Stealing altar wine and microphones/Not so blindly fueling my need/As rock and roll fueled my dreams . . . /Back then you saw me as this child/In great need of the wildest sin/How sweet your grace I stumbled in."

As he reflects on the odd allure of the banished religious icon, the song's author has become a busker singing 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 symbol left in our culture comparable to Maria, an inspirational figure willing to wait patiently for people to locate the faith in themselves that defines the beatific support she extends.

Surveying all the legends, whether religious or secular, that explain us as a people, the American in the title track of Sexton's album realizes through his depoliticized patriotism ("Uncertainty I love you/Spacious skies I love you/I'll find new ways to love you") that unless we hold on to our beliefs in ideas bigger than we are, we can't learn as individuals how to live up to the unfathomed best of our own mysterious potential. Even his libido is explored on tracks like "Candy," "The Beast In Me," and "Where It Begins," which exemplify the sex-as-salvation credo that's made eroticism the nation's current mass-media sacrament.

Ingeniously, all the beautifully diverse songs on the album refer back to one another in spirit. The lyrics of "My Maria" ultimately relate that there's wisdom in any worthy dream, be it religious myth or rational motivation, and that grave doubt is the crisis that faith requires in order to flourish: "Oh my Maria/How you stood for strength and sanity/Now is there someone poking holes in

thee/I see now why you called me near/Maria my song can you hear . . . /I sing for my Maria."

But the miracle of "The American" and its artistic victory isn't merely in its ability to convey the cogent emergence of the finest new male singer/songwriter of recent memory, but also in its excellence in showcasing a vocalist of amazing proficiency and sensual conviction.

"He didn't make a big point of it going into the project," says producer Danny Kortchmar, "but Martin made it clear almost immediately that his incredible vocals were the best musical instruments on the album. Every note is his! On 'My Maria,' he did all the church choir backing vocals in about 10 minutes, and then he sang the solo that sounds exactly like an electric guitar. On other songs, he came out with three-part harmonies that sounded like the Sons Of The Pioneers and a solo yodel that was perfectly in pitch. Most phenomenal of all is when he sings like this in live shows. He stops the clock, and you can hear a pin drop in the largest audience."

"Basically," says Sexton, who sheepishly confirms that people have come to him with tears in their eyes after his concerts, "I think it's still possible to communicate feelings and ideas with music that you can't get out in any other way anymore in this society."

Sexton was born March 2, 1966, at Community General Hospital in Syracuse and lived on South Geddes Street. He was one of 12 kids born to Tom Sexton, an office-equipment salesman, and his homemaker wife, the former Ginny Corcoran. His parents met in the neighborhood, his father "a working-class guy who served in the Navy" and his mother a scion of former city mayor Thomas Corcoran.

"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.

"I didn't go to college," he relates. "I stayed in Syracuse after 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 waiting tables at the Cafe de Paris on Arlington Street. When off duty, he strummed his Stratocaster through a Mouse amp in Harvard Square. A 1992 self-made album of demos, "In The Journey," sold some 25,000 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.

"The American" deserves to make Sexton a household fixture and an ecstatic example of the everyday power of faith.

"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 sing for the joy."

MUSIC TO MY EARS



by Timothy White

LETTERS

FAN LETTER FOR FLIPPO

I wanted to congratulate Chet Flippo on his recent Country Music Assn. Media Achievement Award (Homefront, Billboard, Aug. 15). It's well deserved, long overdue, and it is nice to see the recognition finally come his way. Through his work, country music was brought into the mainstream, and that has permitted artists such as myself the opportunity to share their music with more people. Thank you!

Tim McGraw
RPM Management
Nashville

REMEMBERING THE ORIGINAL PRODUCERS

I believe it was Bette Midler who said that, in this business, "you're only as good as your last 3:20." Perhaps she was right when it comes to a current artist's popular-

ity, but it doesn't apply to those earlier, exciting records from the 1930s 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 my respect for these vault gems that I write to make you aware of a major oversight I believe is pervasive 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 ranging from Universal's beautiful and well-researched "Front Row Center (1935-1988)" multi-CD box to Arista's recent, tasteful single-CD collection "Ultimate Broadway," as well as Rhino's new "Traditional Ukulele" and Warner Bros.' "Seventies 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 period pieces are omitted.

I guess it hasn't occurred to anyone that without the talents of the original producers (or recording supervisors, as they were often termed in the 1930s and 1940s) there would be no recordings to compile, no Grammys to chase, no executive producer jobs in those reissue 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?

Mickey Kapp
Beverly Hills, Calif.

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.

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NARAS Foundation Program To Honor Schools

BY IRV LIGHTMAN

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 (*BillboardBulletin*, 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

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 Assn. of Jazz Educators, the Latin Academy of Recording Arts and Sciences, Music Educators National Conference, Mr. Holland's Opus Foundation, National Assn. of Music Merchants, National Assn. of Schools of Music, National Music Council, Recording Industries Music Performance Trust Funds, 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.



Greene in a prepared statement. "Target Stores' support of this program affords us 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 accompanies the survey, Greene notes that "over the next several years, we plan to expand this program by increasing the number of cash



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News Ltd. Completes Mushroom Buy

This story was prepared by Christie Eliezer 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's business interests.

The week beginning Sept. 7 was supposed to celebrate the latest achievements in artists and music in the industry Down Under. That day, the nominations for the 1998 ARIA Music Awards—named for the Australian Record Industry Assn., which stages the annual ceremonies—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 Bulletin*, 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 Amusement Business.

NASHVILLE—In what may be the first fly in the ointment for the live entertainment giant, SFX Entertainment officials say that reports of antitrust concerns by the U.S. Justice Department over its recent buying sprees are true (*Billboard Bulletin*, 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 it took to make the Justice Department decide 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 apparently dictate whether the department would proceed with a formal investigation.

SFX has long contended that its moves in the live entertainment industry—which include the purchase of a veritable who's who of promoters, beginning with Delsener-Slater 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-

In a public statement drafted after the incident, ARIA Music Awards chairman Peter Rix accused Mushroom of actions "not in the interests of the Australian music industry." The Mushroom press conference was used "to grandstand their company business affairs," said Rix.

"Today was to be about rock'n'roll" and not the stock market, he added. Ironically, Mushroom received a record 41 nominations for the awards.

Three days later, Mushroom set the local industry buzzing again when

it emerged that PolyGram Australia music chief Paul Dickson would be leaving that company to join Mushroom Records as its chief executive (*Billboard Bulletin*, Sept. 10). Dickson's switch also attracted attention because he is the first PolyGram music head in one of the world's top 10 markets to leave prior to the multinational's takeover by Universal.

Gudinski's latest deal with News Ltd., the Australian arm of the News Corp. media empire, sparked widespread interest despite the fact that

(Continued on page 99)



Platinum Boys. The Backstreet Boys were presented with a five-times-platinum award for their self-titled debut album after the group's sold-out performance at New York's Radio City Music Hall July 17. The Backstreet Boys are on a 42-city tour of the U.S. and Canada. Shown kneeling, from left, are Jive Records president Barry Weiss, group member Kevin Richardson, Jive VP of artist marketing Janet Kleinbaum, and group members Howie Dorough and Brian Littrell. Shown standing, from left, are Jive senior VP of business affairs Dan Zucker, Jive senior VP/GM Tom Carrabba, group member A.J. McLean, group manager Donna Wright, group member Nick Carter, and Jive senior VP A&R Jeff Fenster.

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 Jewel with "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 KRBE 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)



RIMES

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 odds-on pick to snag the largest sales spike at record stores.

But retailers are quick to add that it's not just a trip to the MTV podium that has a substantial impact on an artist's sales. More often, they say, it's the buzz generated by live performances that

sends the show's audience scampering 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 direction in a video (Jonas Akerlund), best choreography (Madonna), and best editing (Akerlund). "Frozen" won the best special effects award for Steve Murgatroyd, Dan Williams, Steve Hiam, and Anthony Walshaw.

(Continued on page 109)

Planet Entertainment Buys Northeast One-Stop

BY ED CHRISTMAN

In agreeing to buying Northeast One-Stop (*Billboard Bulletin*, Sept. 10), Planet Entertainment, the 2-year-old, publicly traded music label, plans 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 Middletown, N.J.-based Planet, says that prior to the acquisition, the company, which now owns the masters to 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 profit margins, says Giakas.

Northeast One-Stop, based in Albany, 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 continue to be run by its existing management, including founder Lou DeSignore, president Ron Nix, and head of sales Jay Fink. Also, Bill Castle, head of rackjobbing division 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 Gem, which evolved from an importer of recordings to a pioneering national distributor of alternative music. In addition, he was president of Passport Records, in association with Sire Records, and Paradox Records, through MCA.

Giakas reports that Planet will pay \$3 million in cash and short-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, Vermont, Maryland, Pennsylvania, and New York, according to a press release. DeSignore has long sought to sell the one-stop and in the past has had 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 obligation under the revolving credit facility.

Giakas says that thanks to some recently signed rackjobbing deals, Northeast could achieve sales of \$55 million this year. Also, he says he plans to use Northeast to buttress a planned Planet World Wide Web site, which in addition to pushing the com-

(Continued on page 105)

Baker Looks Beyond WB Exit

BY CHRIS MORRIS

LOS ANGELES—Steven Baker, the former U.S. president of Warner Bros. Records, says he is looking forward to the next phase in his already-estimable career and is "in the talking stages" with several companies about a new position.

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

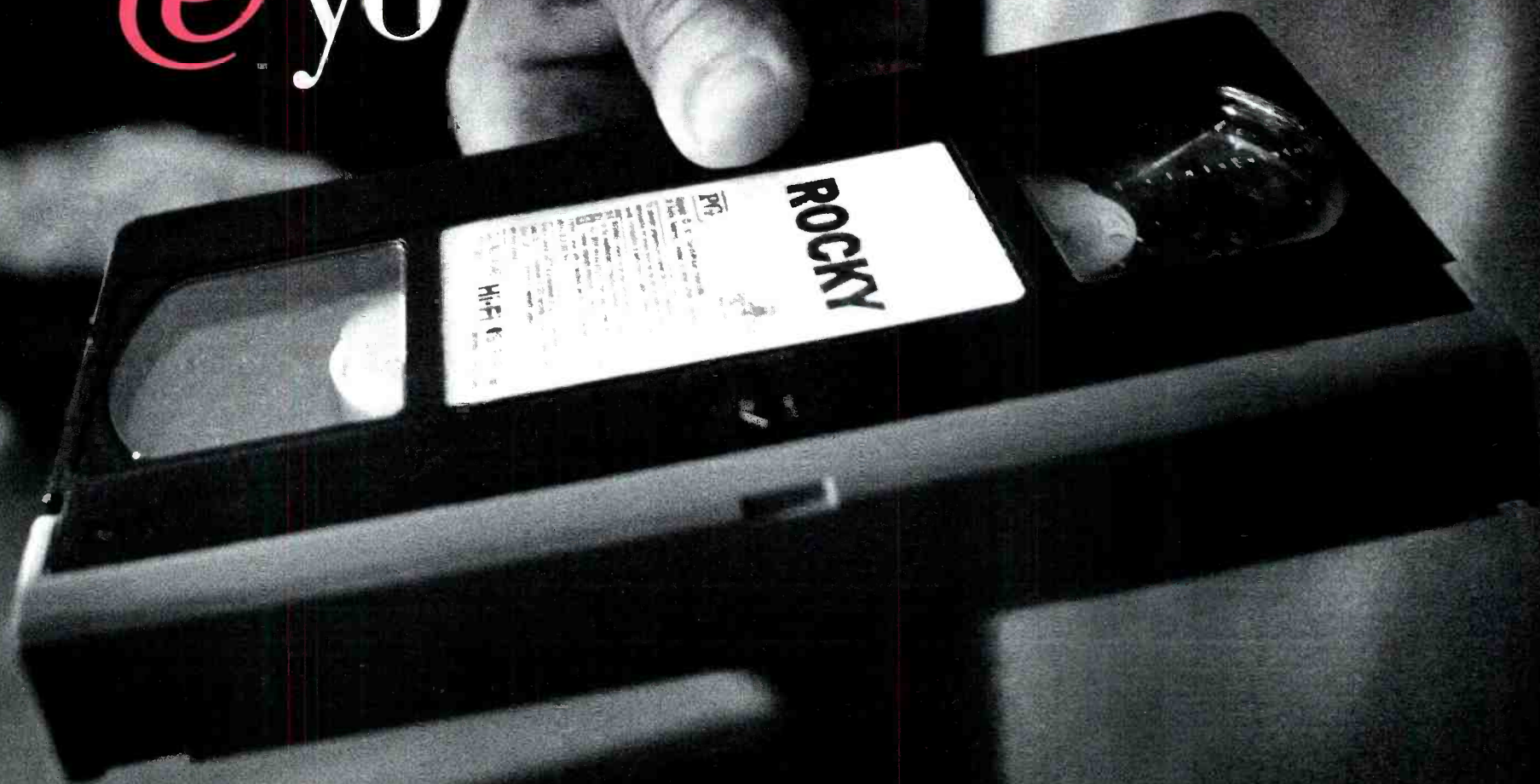
"I'm not making the leap without a net, if you know what I mean," he

tells *Billboard*. "I've not signed a paper; I haven't made a deal with anybody. I am in the talking stages 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 1995 after serving in a succession of A&R and product management positions there—stepped

(Continued on page 108)

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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 national security interest of the U.S. to become a signatory of the World Intellectual Property Organisation (WIPO) treaties.

Even with that committee's expected, *pro forma* benediction, 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'd be crazy to say I was sure what's going to happen," says a seasoned Hill observer. "But with 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."

Congress will also have to react and deal with the document concerning President Clinton's alleged misconduct, sent to Capitol Hill Sept. 9 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 a 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

(Continued on page 101)

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 liability of telecommunications companies and Internet access providers in the area of online piracy. That frustration has grown because of the continuing distance between the two sides' arguments. The music industry says the companies whose systems are used to facilitate copyright infringements should bear some of 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 October.

Heinz Zourek, director general of the Commission's DG15 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 CISAC here (see story, this page). And although the Commission's intentions had previously been stated in its official literature, Zourek's speech was the first public revelation of the move. The esoteric circles in which Commission literature circulates means that Zourek's announcement is the first that most music industry executives have heard of the proposed legislation. The Commission's initiative is being welcomed, though, by both sides of the music industry.

Olivia Regnier, legal adviser at the International Federation of the Phonographic Industry (IFPI) offices in Brussels, says the proposed

legislation should stop the telecom alliance 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 proposed 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 taken together, the protected status of trademarks and other copyrighted material would make any new legislation unworkable.

Rather, the latest proposed directive is intended to tackle unquestionably illegal activity, like the dissemination of child pornography and racist material, defamation 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 music and video wholesaler EUK, said on Sept. 9 that it was considering putting in a cash bid for VCI, the day after the VCI board recommended a \$1.2 million pound (\$52 million) offer by television/newspaper 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."

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 23.5 million pounds (\$39.25 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

(Continued on page 102)

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. The system is intended to facilitate 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 to 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 sched-

(Continued on page 101)

EXECUTIVE TURNTABLE

RECORD COMPANIES. RCA Records in New York promotes **Peter Robinson** to senior VP of A&R. He was senior director of A&R.

Universal Records in New York promotes **Thomas F. Derr** to VP of artist development. He was senior director of marketing.

Narada in Milwaukee names **Vicki Marshall** senior director of marketing. She was marketing manager at Borders Books & Music. Tommy Boy Music in New York appoints **Mr. Dave** and **Eddie O'Loughlin** A&R reps. They were, respectively, an A&R rep at Payday/London Records and owner of Next Plateau Records.

Lynn M. Scott is named director of marketing at Kedar Entertainment in New York. She was VP of artist development at Flavor Unit Management.

DreamWorks Records in Los



ROBINSON



DERR



MARSHALL



MR. DAVE



O'LOUGHLIN



SCOTT



REID



TORTORA

Angeles appoints **Leah Reid** to the marketing staff. She was director of product management at Virgin Records America.

Rita Raymond is appointed VP of finance at Capitol Records in New York. She was senior director of finance at EMI Capitol Entertainment Properties.

Michael Galbe is named associate director of international at Jive Records in New York. He was senior marketing manager at Warner Music Latin America.

Rita Pellingier is promoted to manager of video production at Mercury Records in New York. She was coordinator of video production.

Mike Baril is appointed regional manager of promotion and marketing for Epic Records/550 Music/Sony Music in New York. He was Northeast regional director of promotion and marketing at Virgin Records.

615 Music Cos. in Nashville names **Kyle King** sales manager, **Collin Lowe** music library production coor-

inator, and **Chip Greene** sales coordinator. They were, respectively, division sales manager at FirstCom, assistant events coordinator at Nashville Songwriters Assn. International, and a student.

615 Music Cos. in Los Angeles names **Mathew Katz** West regional account representative. He was Western regional sales manager at FirstCom.

Marlo Martin is appointed national urban promotion manager at Relativity Records in New York. She

was national director of street marketing and promotion at Mercury Records.

PUBLISHERS. BMI in New York promotes **Michael Tortora** to senior director of performing rights. He was senior director of clearance and logging.

RELATED FIELDS. Jon O'Driscoll is promoted to VP of touring and marketing at Alliance Artists in Atlanta. He was assistant tour director.

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Verve 'Red Hot' Set Salutes Gershwin

BY LARRY FLICK

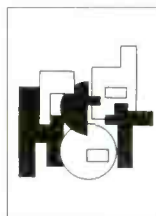
NEW YORK—When the star-studded "Red Hot + Rhapsody" compilation reaches retail Oct. 6,



LUSCIOUS JACKSON

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,



SHEIK

Sinéad O'Connor, Luscious Jackson, Duncan Sheik, the Roots, Morcheeba, and Finley Quaye. (Continued on page 99)

Vapor Builds On Richman's 'Mary' Boost

BY JIM BESSMAN

NEW YORK—His place in rock history long 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.



RICHMAN

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," (Continued on page 108)

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 ear?

"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."



HORNSBY

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?" he (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."

"The Pace Is Glacial," out Sept. 29 on Touch and Go in the U.S., follows 1995's "Are You Driving Me Crazy?" and 1993's "The Problem With Me." The less-tongue-in-cheek "Headsparks" was the band's first and harder-edged record.



SEAM

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 Codeine and Slint. "People who follow our (Continued on page 16)

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 folkly 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.

"This record is parked at the corner of Joan Baez and Cassandra Wilson," says the Philadelphia-based songstress. "It's more of an old-time jazz record than today's pop, which has the desire to perfect every track instead of looking for the emotional level of each song."

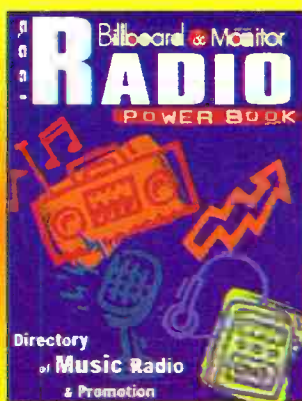
Werner says she wanted to capture the production style of Norman Granz, one of the best-known jazz producers of the '50s and '60s, who produced many of Verve Records' greatest artists, including Louis Armstrong and Ella Fitzgerald. (Continued on page 109)



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Lang's Style Diverges On 'World'

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

BY CHRIS MORRIS

LOS ANGELES—Teenage blues singer/guitarist Jonny Lang spreads 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 bow, "Lie To Me," still boasts a hearty blues foundation but finds the preternaturally mature 17-year-old musician exploring new stylistic wrinkles.

A&M chairman/CEO Al Cafaro says, "Clearly, to Jonny, the blues are his core. That's something we always want to have and something that we think is 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 [looked] into 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 understood that implicitly. He 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 playin' blues?' Well, 'cause you told me I was too young to."



LANG

"[Blues will] always be a huge dipping well for me to go back into, and it's where my foundation is as a guitar player, definitely. It'll always be there to influence me. I just like to branch

out as well."

"Wander This World" was recorded at Oarfin Studio in Lang's home town 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 [2000]' movie a little while ago, and we got to be pretty good friends. He was gonna come up and write, and

(Continued on page 43)



Joe Gets Blue Again. Saxophonist Joe Lovano celebrates renewing his deal with Blue Note Records. Shown, from left, are Eli Wolf, manager of A&R for Blue Note; Saul Shapiro, VP of sales and marketing for Blue Note; Bruce Lundvall, president of Blue Note Jazz and Classics; Lovano; Tom Evered, GM of Blue Note; Andy Sarnow, director of marketing for Blue Note; and Mantis Evar, senior project coordinator for Blue Note.

98° Hopes To Heat Up Demand For New Motown Set

BY CATHERINE 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 carefully 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, 'Beat 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 were discovered by 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 going into 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 more songs people could dance to, get more variety."

To help achieve that variety, the band called on an eclectic slate of producers ranging from Shawn and Dave (who produced "Invisible Man"), the Fugees' Prakazrel

"Pras" 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 BORZILLO

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.

So, why does this ska act from Orange County rock so hard on its new album? "It wasn't like an inten-



REEL BIG FISH

tional '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 record, 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-with-me 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 beginning of "The Kids Don't Like It."

"It's not what [fans] will expect," says Patrick McDowell, the A&R executive 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 harmonies. Hopefully, it will reach more people, and the rock aspect will help

(Continued on page 20)

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BRUCE HORNSBY TAPS A MORE SERIOUS 'SPIRIT' ON RCA DOUBLE ALBUM

(Continued from page 11)

asks. "It's always a serious picture of the artist, the standard brooding singer/songwriter. And I thought about it and said, 'Fuck 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 to me," 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 [1993's "Harbor Lights" and 1995'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 Furthur 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 shorter than the ones on 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 "Resting 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, 1-2-3-4-5-6.' 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 AC 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 a2b and Liquid Audio music delivery systems and that additional online promotions with Borders Books & Music will include a chat on Borders Online on street date.

Point-of-purchase materials will clearly inform consumers that the album, priced at \$19.98 for CD and \$13.98 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 Furthur Festival shows.

The Q Prime-managed, QBQ-booked Hornsby, who also recently stunted 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."

Island To Launch First Of U2 Retrospectives

This story was prepared by Julie Taraska, 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," "Bad," "Where The Streets Have No Name," "I Will Follow," "The Unforgettable Fire,"

"Desire," and "Sweet Thing."

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, Rob Partridge of Coalition, the band's U.K. publicist, would not confirm the amount, claiming that all monetary figures are "completely speculative."

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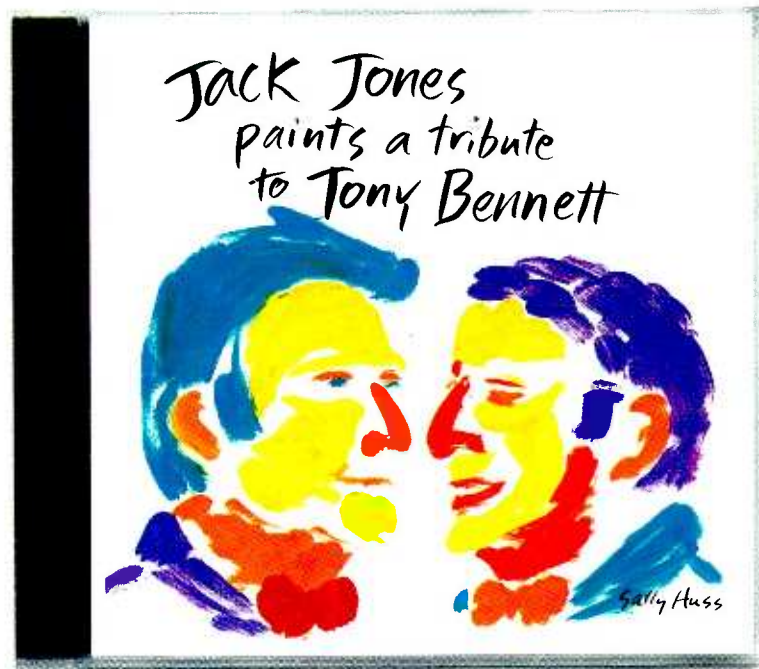


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Artists & Music

TOUCH AND GO'S SEAM RETURNS TO INDIE ROCK FOLD ON 'GLACIAL'

(Continued from page 11)

band know we're not all gloom and doom," says Park.

While the new, Brian Paulson-produced album makes use of some leftover compositions from botched recording sessions on the heels of the last album, says Park, Seam also "tried some things with straight punk rock songs, something we really haven't tried since 'Headsparks.'"

New tracks like "In The Sun,"

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, enlisting the services of a bevy of indie notables over the years.

For Park, the most traumatic personnel change was the departure of original bassist Lexi Mitchell 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 playing music together. In Seoul, says Park, "I got some of the joy of playing music back. The time away from playing really benefited [guitarist] Reg [Shrader] and [drummer] Chris [Manfrin], as well." Shin's first album was "Are You Driving Me Crazy?"

During its absences from the public eye, 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 5 Records (now operating under the name Fortune 4) developed with the goal of drawing attention to indie rock's underacknowledged Asian-American population, in conjunction 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 indie rock. "The Problem With Me," which sold 9,500 units, according to SoundScan, launched the act out of obscurity.

"'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 that with an indie group that's not local."

Schick attributes Seam's overall sales at Plan Nine to the act's impressive tours with bands like Superchunk and Codeine and the resulting respect of indie aficionados. "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 Latasha," a track from "Are You Driving Me Crazy?," received play on specialty shows at commercial stations. But Park says, "We just want to keep making records the way that we've been doing it, with relatively little interruption and hassle. This is the best relationship for us right now."

Touch and Go worked with several large chains on "Are You Driving Me Crazy?," which sold 10,000 units, according to SoundScan. But Leslie Ransom, head of sales at the label, says it will target indie retailers—"the Other

Musics, Plan Nines, and Newbury Comics of the world," she says—in promoting "The Pace Is Glacial."

Listening stations will be key to the label's plans for the album, which will be simultaneously released by Southern Records in the U.K. and the rest of Europe. Aside from that, Ransom acknowledges that "being the indie that we are, we're not huge marketers. Touring is our biggest marketing power force." The band, which is self-managed, is booked by the Billions Corp., and its songs are published by Seam Songs (ASCAP).

Park says the group is planning a few U.S. concert dates around the time of the album's release and a possible national tour this winter. As for the band's glacial pace, Park says, "We have a new resolve to be a little more active."

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

Says Karl Runge, music director at Pomona College's KSPC 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 a 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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| JANET JACKSON USHER | San Diego Sports Arena San Diego | Aug. 28 | \$552,910 \$79/\$49/\$34 | 11,000 sellout | in-house |
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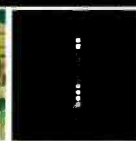
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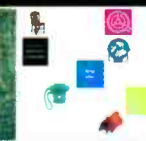
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MOTOWN'S 98°

(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



98°

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.

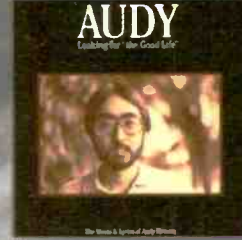
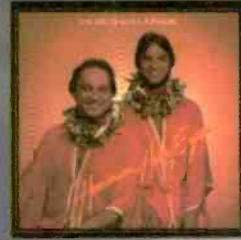
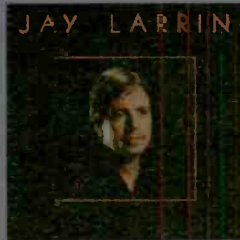
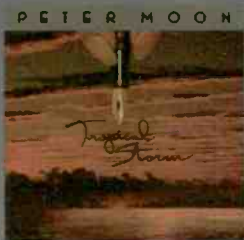
"If this would've been last year, we would have been in big trouble, because we were living in that bus," says group member Timmons. As for its own tour plans, 98° heads to Japan in September and will tour Southeast Asia and Europe before returning home for a possible opening slot on Brandy's tour.

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 bandied about—word is that 98° likely would hop over to sister label Mercury.

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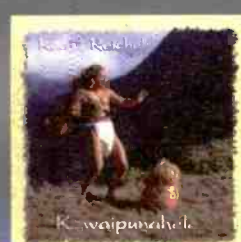
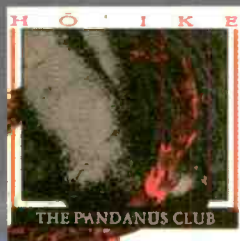
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MOJO'S REEL BIG FISH LEANS ON 'ROCK'

(Continued from page 12)

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 Pileggi 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 schizophrenic 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-stores 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 Warehouse 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 a high school newspaper campaign in late September and early October; ads in Alternative Press, Rolling Stone, Spin, Raygun, and boarding magazines like Thrasher, Warp, and Electric Ink; and sniping 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.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

MINNEAPOLIS: The crowded floor of the solidly built Bunkers Bar & Grill literally shakes as bargoers jump up and down to the chorus of **G.B. Leighton's** "Shag"—and it's only midway through the second set. The group, which is led by bald **Brian Leighton**, has arguably become Minnesota's top-drawing bar band. For the past five years, Leighton has played at least 280 shows annually. In August, he celebrated four years as the Wednesday-night fixture at Bunkers in Minneapolis. Last year, when Leighton opened for the **BoDeans** at the Minnesota State Fair, it was obvious that the 9,500 shiny, happy concertgoers had come for him as much as for the popular BoDeans; they sang along with Leighton's songs. Each of Leighton's three indie albums has sold 15,000, and they've ranked as top regional sellers at the Best Buy and Sam Goody chains. The group's latest, "Live From Pickle Park," opens with a cover of "Sweet Jane" before moving on to some of the originals—"True To Love," the **Springsteen**-ish "Man In The Moon," "Shag"—that have made Leighton a favorite throughout the Midwest. He spent three months on a Phillip Morris club tour in '97 and appeared as a rock singer in the indie film "The Marksman." Leighton will be in the spotlight in September, opening for **Jonny Lang** at the Minnesota State Fair and, as a solo performer, for **Joe Cocker** at Minneapolis' State Theatre. He is booked by Monterey Peninsula/Nashville and managed by Blue Sky, which works with Lang, **Susan Tedeschi**, **Syl Johnson**, and **Bernard Allison**. Contact: **Miki Mulvehill** and **James Klein** at 612-332-3904.

JON BREAM

BOSTON: When **Faith Soloway** moved to Boston three years ago, she was facing an uphill battle to establish herself as a singer/songwriter in the very crowded folk scene. But Soloway has emerged as one of the city's rising stars. Soloway was musical director at the Chicago comedy troupe Second City before she arrived in Boston, and her music reflects a wry, often humorous sensibility. Yet by no means should she be pigeonholed as a gimmicky comedic songwriter. Her songs work on multiple dimensions, and they're keenly observed with lithe melodies. Says the affable Soloway, "The humor comes from a very real place. And with my past, well, I can't escape what is part of me. But I try to capture what is perhaps funny but also emotionally true." Soloway's five-song CD "Training Wheels" (Lyric Moon) was nominated for a 1997 Boston Music Award for contemporary folk album, and she was also nominated for best new contemporary folk artist. Her tune "She Just Works There" was featured on the compilation disc "This is Boston, Not Austin," and she has opened for **Loudon Wainwright III**, **Bill Morrissey**, **Melissa Ferrick**, and **Cheryl Wheeler**, among others. In August, Soloway sold out the area's premier folk venue, Passim. Contact: **Paul Caruso** at 781-585-9470.



SOLOWAY

KEN CAPOBIANCO

NASHVILLE: A rip-roaring, song-belting diva who emulates **Patsy Cline**, **Dolly Parton**, and **Billie Holiday**, **Kristi Rose** and her current band, **the Handsome Strangers**, have been tearing up the stages of New York, Europe, and now Nashville for the past 10 years. Born and bred on a Kentucky farm but with a style dressed up by major cities, Rose has country roots with a sultry, bluesy urban edge. After years of playing New York's underground country/rockabilly scene, she packed her bags after a European tour and landed in Music City just in time to catch the alt.country wave. She put together a band that included her future husband: steel-



ROSE

slide/fiddle player **Fats Kaplin**, who played in the platinum-selling band **the Tractors**. They began playing gigs at the Exit/In, Tootsie's Orchid Lounge, and 12th & Porter. But for Rose, a gig is not just a gig; it's a Thrillbilly Love Fest that transforms clubs into theatrical happenings complete with Daisy Mae models dancing on hay bales while slides from 1950s B-movies flash onstage. "It's multimedia of the lowest order," says Rose, "designed to give the audiences the full experience of a trashy yet classy celebration of country culture." Rose and her extravaganzas are featured in a new book, "Tennessee Music" by **Peter Coats Zimmerman**. A newly completed 12-song demo showcases the songs "All The Right Reasons" and "Cry To Heaven," which Rose penned along with the tear-jerking "Cheater's World." The CD, tentatively titled "Pulp Country," is set for an early fall release. Contact: 615-383-4172.

SANDRA SCHULMAN

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|-----------|------------|---------------|---|--|--|
| 1 | 6 | 2 | TATYANA ALI | MJJ/WORK 68656/EPIC (10.98 EQ/16.98) | ★ ★ ★ No. 1 ★ ★ ★ KISS THE SKY |
| 2 | 5 | 12 | MONSTER MAGNET | A&M 540908 (8.98 EQ/12.98) | POWERTRIP |
| 3 | 4 | 2 | KEB' MO' | OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98) | SLOW DOWN |
| 4 | 8 | 29 | JAGGED EDGE | SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) | A JAGGED ERA |
| 5 | 10 | 10 | RICH MULLINS AND A RAGAMUFFIN BAND | MYRRH/WORD 69309/EPIC (13.98 EQ/19.98) | THE JESUS RECORD |
| 6 | 2 | 2 | INDO G | HYPNOTIZE MINDS 1683/RELATIVITY (10.98/15.98) | ANGEL DUST |
| 7 | NEW | | LOCAL H | ISLAND 524549 (10.98 EQ/16.98) | PACK UP THE CATS |
| 8 | 13 | 8 | TRIN-I-TEE 5:7 | B-RITE 90094/INTERSCOPE (10.98/15.98) | TRIN-I-TEE 5:7 |
| 9 | 9 | 4 | JENNIFER PAIGE | EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98) | JENNIFER PAIGE |
| 10 | 19 | 10 | CLEOPATRA | MAVERICK 46926/WARNER BROS. (10.98/16.98) | COMIN' ATCHA! |
| 11 | 12 | 4 | THE WILKINSONS | GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98) | NOTHING BUT LOVE |
| 12 | 1 | 2 | ELLIOTT SMITH | DREAMWORKS 50048*/Geffen (8.98/12.98) | XO |
| 13 | 15 | 9 | EVERYTHING | BLACKBIRD 38003/SIRE (10.98/14.98) | SUPER NATURAL |
| 14 | 14 | 2 | ROYAL CROWN REVUE | WARNER BROS. 47020 (10.98/16.98) | THE CONTENDER |
| 15 | 17 | 8 | FIVE | ARISTA 19003 (10.98/16.98) | FIVE |
| 16 | 22 | 6 | THE W'S | FIVE MINUTE WALK 25204/SARABELLUM (10.98/16.98) | FOURTH FROM THE LAST |
| 17 | 16 | 10 | BLACK EYED PEAS | INTERSCOPE 90152* (10.98/16.98) | BEHIND THE FRONT |
| 18 | 11 | 2 | BOB MOULD | RYKODISC 10443 (15.98 CD) | THE LAST DOG AND PONY SHOW |
| 19 | NEW | | JUNIOR BROWN | CURB 77897 (10.98/16.98) | LONG WALK BACK |
| 20 | NEW | | HERSCHELWOOD HARDHEADZ | JAM DOWN/BREAKAWAY 481003/ISLAND (10.98 EQ/16.98) | A MILLION DOLLARS LATER |
| 21 | 18 | 2 | A-G-2-A-KE | INTERFACE/RAP-A-LOT 46144/VIRGIN (10.98/16.98) | MIL-TICKET |
| 22 | 20 | 36 | SEVENDUST | TVT 5730 (10.98/15.98) | SEVENDUST |
| 23 | 24 | 2 | THE FLYS | DELICIOUS VINYL 74006/TRAUMA (10.98/16.98) | HOLIDAY MAN |
| 24 | NEW | | CANIBUS | UNIVERSAL 53136* (10.98/16.98) | CAN-I-BUS |
| 25 | 23 | 21 | ELVIS CRESPO | SONY DISCOS 82634 (8.98 EQ/14.98) | SUAVEMENTE |

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

| | | | | | |
|----|-----------------|----|---|--|------------------------------------|
| 26 | 21 | 4 | MEDESKI MARTIN & WOOD | BLUE NOTE 93011*/CAPITOL (16.98 CD) | COMBUSTICATION |
| 27 | 30 | 2 | FRANKIE RUIZ | RODVEN 557773/POLYGRAM LATINO (9.98 EQ/16.98) | NACIMIENTO Y RECUERDOS |
| 28 | 25 | 13 | CHARLIE ZAA | SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98) | UN SEGUNDO SENTIMIENTO |
| 29 | NEW | | JUMP LITTLE CHILDREN | ATLANTIC 83134/AG (7.98/11.98) | MAGAZINE |
| 30 | 31 | 36 | AVALON | SPARROW 51639 (10.98/15.98) | A MAZE OF GRACE |
| 31 | 35 | 6 | PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR | VERITY 43116 (10.98/16.98) | LIVE AT LOVE FELLOWSHIP TABERNACLE |
| 32 | 29 | 29 | DAVID KERSH | CURB 77905 (10.98/16.98) | IF I NEVER STOP LOVING YOU |
| 33 | 38 | 3 | ANGGUN | EPIC 69105 (10.98 EQ/16.98) | SNOW ON THE SAHARA |
| 34 | 37 | 9 | DOWN TO THE BONE | NU GROOVE 3004 (10.98/14.98) | FROM MANHATTAN TO STATEN |
| 35 | 36 | 20 | ROY D. MERCER | CAPITOL NASHVILLE 94301 (7.98/11.98) | HOW BIG'A BOY ARE YA? VOLUME 4 |
| 36 | 41 | 12 | DEVIN | RAP-A-LOT 45938/VIRGIN (10.98/16.98) | THE DUDE |
| 37 | 28 | 45 | BUENA VISTA SOCIAL CLUB | WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) | BUENA VISTA SOCIAL CLUB |
| 38 | 26 | 2 | NIKKI LEONTI | PAMPLIN 9829 (10.98/15.98) | SHELTER ME |
| 39 | 34 | 50 | ALEJANDRO FERNANDEZ | SONY DISCOS 82446 (9.98 EQ/14.98) | ME ESTOY ENAMORANDO |
| 40 | 27 | 6 | MYRON | ISLAND 524479 (8.98 EQ/10.98) | DESTINY |
| 41 | NEW | | SKULL DUGGERY | NO LIMIT/PENALTY 3082/TOMMY BOY (10.98/16.98) | THESE WICKED STREETS |
| 42 | 33 | 36 | COAL CHAMBER | ROADRUNNER 8863 (10.98/15.98) | COAL CHAMBER |
| 43 | RE-ENTRY | | DELIRIOUS? FURIOUS? | 51676/SPARROW (15.98 CD) | KING OF FOOLS |
| 44 | 39 | 9 | AARON CARTER | EDEL AMERICA 003808 (10.98/16.98) | AARON CARTER |
| 45 | 32 | 21 | ALEJANDRO SANZ | WEA LATINA 20281 (9.98/14.98) | MAS |
| 46 | RE-ENTRY | | KAREN CLARK-SHEARD | ISLAND 524397 (10.98 EQ/17.98) | FINALLY KAREN |
| 47 | 47 | 3 | ORGY | ELEMENTREE/REPRISE 46923/WARNER BROS. (7.98/11.98) | CANDYASS |
| 48 | RE-ENTRY | | LINK | RELATIVITY 1645 (10.98/15.98) | SEX DOWN |
| 49 | RE-ENTRY | | JENNIFER KNAPP | GOTEE 3832 (9.98/11.98) | KANSAS |
| 50 | 49 | 37 | ROY D. MERCER | CAPITOL NASHVILLE 54781 (7.98/11.98) | HOW BIG'A BOY ARE YA? VOLUME 1 |

POPULAR • UPRISINGS[™] BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

MONKEY BUSINESS: It's pretty much a given that Arista rock act **Pushmonkey** will have a strong showing in its home state of Texas when its self-titled major-label debut bows Tuesday (15).



Waste's Case. Rap/punk alchemists Zebrahead have been picked up from indie Dr. Dream by Columbia, which will release the band's album "Waste Of Mind" Oct. 27. The act takes its hummable hardcore to the streets of Los Angeles, playing the Roxy on Thursday (17) and the Whisky Sept. 23. The band's first single, "Get Back," is already getting airplay on such modern rock stations as WBCN Boston and KROQ Los Angeles.

The band has already put out its debut album, "Maize," on indie Sector Two and—through its handlers at Lone Wolf Management—has

released a well-received five-song EP. Arista says the act, which opened for Kiss during Texas dates, has sold more than 10,000 copies of the EP.

Meanwhile, the band has local radio support from stations such as KLOL Houston, which has played a cassette version of album cut "Caught My Mind," and KLBX Austin, Texas, which is one of the stations early on the band's first single, "Handslide."

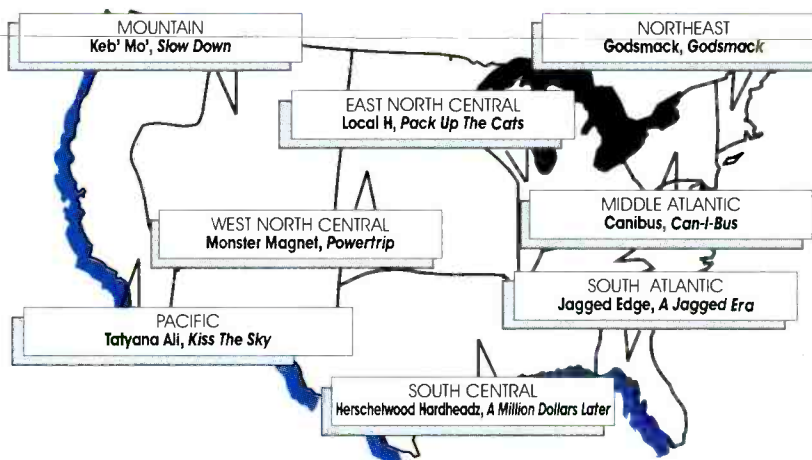
Now, with Arista's support, the act is beginning to move into other territories. WRCX Chicago and WLZR Milwaukee are also playing the single, and the band received a ringing endorsement from syndicated morning personality **Howard Stern** in early September.

Kurt St. Thomas, the Arista senior director of A&R who signed Pushmonkey, says the band, which is still considering booking agents, will stay close to home for the next few weeks, playing Texas dates Tuesday (15) through Oct. 2, then spiraling out into new territories.



Pee Wee League. Taking a cue from successful, older rap collectives, Biv 10 Records has signed a group of 10 young men known as the Biv 10 Pee Wee All Stars, who will contribute to one another's albums. The first release from the group's members is Lil'Nique and DJ Jus' "Old Enough To Rule," which bows Nov. 24.

REGIONAL HEATSEEKERS NO. 1s



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|---|---|
| PACIFIC | SOUTH CENTRAL |
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| 2. Keb' Mo' Slow Down | 2. Indo G Angel Dust |
| 3. Elliott Smith XO | 3. Jagged Edge A Jagged Era |
| 4. Royal Crown Revue The Contender | 4. Monster Magnet Powertrip |
| 5. Black Eyed Peas Behind The Front | 5. Roy D. Mercer How Big'A Boy Are Ya? Volume 4 |
| 6. Ozomatli Ozomatli | 6. The Wilkinsons Nothing But Love |
| 7. Monster Magnet Powertrip | 7. A-G-2-A-KE Mil-Ticket |
| 8. Charlie Zaa Un Segundo Sentimiento | 8. Roy D. Mercer How Big'A Boy Are Ya? Volume 1 |
| 9. Cleopatra Comin' Atcha! | 9. Trin-i-tee 5:7 Trin-i-tee 5:7 |
| 10. Jennifer Paige Jennifer Paige | 10. Jennifer Paige Jennifer Paige |

TAKING IT OUT TO THE BALLPARK: With the McGwire/Sosa home run race in full swing, Columbia artist **Goat** has picked an opportune time for a ballpark promotion.

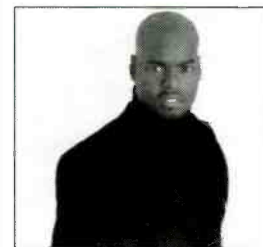
The artist's single "Great Life" is getting regular airplay at stadiums across the country, including 3Com Park (formerly Candlestick), the Astrodome, and Yankee Stadium. It probably didn't hurt that Goat is the offspring of **Al Rosen**, former Indians all-star third baseman.

Goat's same-titled album bowed Aug. 25.

Meanwhile, the **Clark Eno Orchestra** is also on deck with its "King Of Swing" single, a number dedicated to the sluggers' battle. The song, due on Push Records in early October, is being offered through an 800 number in order to keep time with the craze. The band's full-length album, "The Clark Eno Orchestra 'King Of Swing,'" is due in November.

ROADWORK: Capricorn/Mercury act the **Screamin' Cheetah Wheel-**

ies, whose "Boogie King" single tallied 460 mainstream rock chart spins in the Sept. 4 issue of Rock Airplay Monitor, plays an in-



Atlantacentric. Miami-based NK Records is micro-marketing "Life Goes On," the debut single from rapper **Poe Etiqu**, in Atlanta to build a story for the artist preceding the January 1999 release of his currently untitled album. Planks of the NK promotional platform include local radio ads and television spots on MTV and BET. The single, which samples John Mellencamp's hit "Jack & Diane," was distributed locally Sept. 10. A portion of its sales will benefit the Make-a-Wish Foundation.

store Tuesday (15) at Tower Records in Nashville and Saturday (19) at Hooters in Lafayette, Ind.



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Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

► HOLE

Celebrity Skin

PRODUCER: Michael Beinhorn

DGC 25164

Hole's 1994 breakthrough with "Live Through This" was a triumph of music over marketing, substance over controversy. Since then, front woman Courtney Love has changed her appearance and devoted much of her time to extra-musical pursuits. Her lack of focus is evident on "Celebrity Skin," an homage to California that contains flashes of inspiration but otherwise lacks the immediacy and raw passion of its two predecessors. A polished work, "Celebrity Skin" is aurally stunning, its guitars crackling and shimmering and Love's voice processed to a creamy froth. Similarly, the tunes are well-crafted, and the arrangements are lush and elaborate. For some artists, those qualities would contribute to a career-defining work. But in Hole's case, they amount to a diffusion of the energy that animated the band in the past. Highlights include the title track, the heavily orchestrated "Hit So Hard," and the menacing "Use Once & Destroy"—which have the potential to give this album, and the band, a long run on the charts.

► HOOTIE & THE BLOWFISH

Musical Chairs

PRODUCER: Don Gehman

Atlantic 83136

Having suffered a sophomore slump and the inevitable backlash that comes with following up a 15-times-platinum debut, Hootie & the Blowfish are now ready to resume their career. The band's third album is a refreshingly focused collection that showcases a slightly edgier sound than its precursors, with cutting guitars, uptempo grooves, and a newfound clarity from vocalist Darius Rucker—whose mealy-mouthed delivery marred Hootie's 1996 outing, "Fairweather Johnson." Highlights include the convincing rockers "I Will Wait" and "Only Lonely," the rollicking "Las Vegas Nights," the bluegrass-tinged "Desert Mountain Showdown," and the wistful, string-accented ballad "Wishing." A band that still deserves to be on the top of the list at pop, rock, and AC radio.

MICHAEL FEINSTEIN

Michael & George—Feinstein Sings Gershwin

PRODUCER: Bruce Roberts

Concord 4849

The cabaret/concert star with a big catalog of wonderful show-music albums makes a natural turn to George Gershwin repertoire, as this year marks the 100th anniversary of the great songwriter's birth (on Sept. 26). Among the evergreens, there are some rarities one expects from the man who once was an assistant to George's lyricist brother, Ira. The most important is a cutout from "Porgy And Bess" called "Lonely Boy." Also unusual is a pairing of Feinstein with a George Gershwin piano-roll performance of "Swanee." Feinstein is in a nice, after-hours mood here.

ORIGINAL CAST RECORDING

Saturday Night

PRODUCER: Chris Walker

RCA Victor 63318

Stephen Sondheim fans are well aware of the 1954 Sondheim musical that failed to get produced on Broadway and are familiar with at least two engaging numbers from the show: "So Many People" and "What More Do I Need?" The Bridewell Theatre Company in England, where Sondheim is revered, put on the show in

SPOTLIGHT



SCREAMIN' JAY HAWKINS

At Last

PRODUCER: Jim Dickinson

Last Call/Valley Entertainment 15008

At a time when so many decisions in the music industry are dictated by sales projections, genre limitations, and a fear of offending people's sensibilities, blues shouter Screamin' Jay Hawkins is a fish out of water. Brash, possessed, and oblivious to current social or musical trends, Hawkins stomps all over convention with a fiery album of mostly original tunes that seem to spring from a place so deep in his soul that he sounds as if he's being consumed by them. In "Listen," he whelps, cackles, screams, hollers, and shrieks, imitating a woman whose language he can't understand; in "Coul-da", "Woulda", "Shoulda"—a duet with an unidentified female singer—he puts on his best baritone and comes across as a heart-wounded balladeer; and in "Shut Your Mouth When You Sneeze," he describes in graphic detail the consequences of not heeding his warning. Hawkins even manages to spike Bob Marley's "I Shot The Sheriff" with political venom and do-or-die desperation. A welcome return. Contact: 505-992-4902.

December 1997. The book, by "Casablanca" screenwriter Julius Epstein, takes place in Brooklyn in 1929, and while Sondheim largely stays within the musical framework of the '50s, he does so with the originality and wit that would become the hallmark of his wondrous future. The

SPOTLIGHT



GERSHWIN FANTASY

Joshua Bell, violin; London Symphony

Orchestra, John Williams

PRODUCER: Shawn Murphy

Sony Classical 60659

The great American opera, George Gershwin's "Porgy And Bess" sings no matter who voices it. Ella Fitzgerald and Louis Armstrong made it speak with sublime folk art, Miles Davis and Gil Evans made it the epitome of tragic jazz abstraction, and Sir Simon Rattle dressed the work up in grand operatic fashion at Glyndebourne to huge success. Now violinist Joshua Bell, conductor John Williams, and arranger Alexander Courage have produced a "Fantasy On 'Porgy And Bess'" for violin and orchestra that sings with its own stylish, theatrical tone. Justifying his considerable reputation, Bell sounds wonderful in the piece, as he does in the classic transcription of the "Three Preludes" by Jascha Heifetz. Less compelling overall, yet with their own special moments, are the arrangements of seven songs by William David Brohn and Jonathan Tunick. "Love Is Here To Stay" is truly touching, and Gershwin makes a ghostly cameo on "Sweet And Low-Down" via his piano roll (made famous on the hit Nonesuch disc from 1993). To say that he steals the show is no slight to Bell or Williams.

English cast, struggling just a bit with Brooklynese, is otherwise delightful. An album as important as it is entertaining.

VITAL REISSUES

VARIOUS ARTISTS

Newport Broadside—Topical Songs At The Newport Folk Festival 1963

PRODUCER: none listed

Vanguard 77003

On the year that the Newport Folk Festival spread its wings and traveled outside of its storied venue, the label that has the most extensive catalog of live Newport recordings—and is associated with artists such as Joan Baez, whose career was catapulted by the festival—issues a batch of worthy live albums recorded there. The "Broadside" disc features Newport stalwarts Baez, Bob Dylan, Phil Ochs, Pete Seeger, Sam Hinton, Peter LaFarge, Tom Paxton, Bob Davenport, the Freedom Singers, Jim Garland, and Ed McCurdy, all singing "topical songs," including Ochs' "Talking Birmingham Jam" and Hinton's "Talking Atomic Blues." Some of the other releases in the series paint a broader picture of the festival, with titles by the Kingston Trio, Judy Collins, and Baez, plus genre-specific compilations devoted to blues, gospel, country, and bluegrass artists who trudged through the quaint Rhode Island town. Much of the material has not been released before, making Vanguard's archival program an essen-

tial document of one of the most enduring franchises in American popular music.

DAVID BOWIE

The Best Of David Bowie 1969/1974; The Best Of David Bowie 1974/1979

PRODUCERS: various

Virgin 21849; 94300

What better way to kick off David Bowie's new foray as an Internet service provider than to release two discs of his most cherished recordings from 1969 through 1979? Enhanced CDs packaged with a sales pitch for the BowieNet service, these two volumes also give fans rare photos and biographical material. The tracks? "Space Oddity," "Suffragette City," "Changes," "All The Young Dudes," "Starman," "Golden Years," "Fame," "Heroes," "TVC 15," and "Young Americans," to name a few. Although there has been a glut of Bowie reissues in the past several years—with Ryko's distinguished campaign and EMI's controversial "Essentials" disc—the public still seems to hunger for early music from this dazzling artist. Spanning the first third of his career, this is some of Bowie's most inspired, most groundbreaking work.

ORIGINAL CAST RECORDING

A New Brain

PRODUCER: Jay David Saks

RCA Victor 63298

Composer William ("Falsettos") Finn's musical played Lincoln Center this summer. Finn draws effectively on various pop song ideas, producing—with more than a little debt in words and music to Stephen Sondheim—a score that amounts to singing dialogue. While not deep-seated in melody, the songs manage to be listenable and full of honest feeling. One may doubt that this show will ever be recorded again, but there's no doubt that it couldn't be done any better than it has in its first appearance.

R & B

LES NUBIANS

Princesses Nubiennes

PRODUCERS: Mounir Belkhir, Thierry Planelle

Omtown 45997

A nice thing about the French language is that its words sound beautiful set to almost any music genre. And in the case of Les Nubians—a duo of hip French/Cameroonian sisters—the blend of R&B, hip-hop, jazz, and traditional African tunes that animates their debut set, "Princesses Nubiennes," is consistent with positive, empowering messages from hip-hop artists like Wyclef Jean, the defunct Arrested Development, and Lauryn Hill. The music on the set is as infectious as the album's lyrics, which tackle subjects ranging from the pastoral beauty of a Cameroonian village to abortion. Highlights include "Bebela," a tribute to the group members' mother; the wrenching "Si Je T'Avais Écouté"; "Tabou," featuring the rapper Case and inspired by the Sade hit "Sweetest Taboo"; "Sugar Cane," the album's lone English-language track; and "Princesse Nubienne."

JAZZ

ANDRÉ PREVIN/DAVID FINCK

We Got Rhythm: A Gershwin Songbook

PRODUCER: Eilyn Kusmin

Deutsche Grammophon 289 453 493

With André Previn's opera "A Streetcar Named Desire" premiering in San Francisco this fall, it's a wonder that the composer/conductor/pianist could take the time to pop out a quick Gershwin tribute. But he has, and it has all the hallmarks of Previn's tony jazz style. Abetted by double-bassist David Finck, Previn takes turns on such standards as "Someone To Watch Over Me" and "Love Walks In" that have the ambience of a high-class hotel. And some people may like that. But Previn's Gershwin is strictly a Hollywood Gershwin, and fans of such classic interpreters as Ella Fitzgerald and Miles Davis may find it all a bit enervated.

REGGAE

BOB MARLEY & THE WAILERS

The Complete Bob Marley & The Wailers 1967-1972, Part II

COMPILATION PRODUCERS: Danny Sims, David Simmons

JAD/Koch 1004

Slick packaging and a profusion of graphics and liner copy fail to conceal the fact that the musical content of this pricey installment of JAD Records' reissue series consists of the same Lee Perry-produced sides from the "Soul Rebels" and "Soul Revolution Part II" albums found in budget reggae racks for decades, or filling scores of dubious samplers like 1997's "True Roots" and "Roots Of A Legend," each of which derives from JAD's slag heap of Marley's early-reggae alternate takes. No scrap of tape is too skimpy to merit a track listing on "Complete II," such as "No Water (Version), False Start," an 11-second fumble at the top of a (lousy) dub of the original "Soul Rebels" cut. And

the fine print of "Complete II" reveals that worthy songs like "Duppy Conqueror," "Sun Is Shining," and "Small Axe" are excluded "for legal reasons." JAD continues to set new standards of commercial contempt for both the posthumous memory of a great artist and the pocketbooks of his unsuspecting audience.

LATIN

★ EDDIE PALMIERI

El Rumbero Del Piano

PRODUCERS: Eddie Palmieri, Eddie Palmieri II

RMM 82197

On his latest release, the famed Latin jazz pianist who built a towering reputation as an innovative alchemist of Afro-Caribeño musical grooves offers a rare, and wonderfully fresh, package of dance-oriented fare spiked with sparkling improvisational interludes from a standout cast of backing musicians and fiery vocalists Wicky Camacho and Hermán Olivera. As non-commercial and college stations readily embrace the album's trad vibe, Latino tropical outlets might take a shine to the sizzling salsa rendition of the Mexican classic "Malagueña Salerosa."

CLASSICAL

★ GEORGE GERSHWIN: THE COMPLETE ORCHESTRAL COLLECTION

William Tritt, piano; Stewart Goodyear, piano;

Richard Hawley, clarinet; the Cincinnati Pops

Orchestra, Erich Kunzel

PRODUCER: Robert Woods

Telarc 80445

Telarc has made some ace Gershwin recordings over the years with Erich Kunzel and his Cincinnati band, and the best portion of them are collected in this "Centennial Edition," along with a few fresh items—including premieres of the early opuses "Mexican Dance" and "O Land Of Mine, America." The former number has a simple, colorful charm, although the latter piece is strictly a curiosity—Gershwin wrote it in 1919 for a contest to determine a national anthem (the "Star Spangled Banner" wasn't chosen until 1931). Even beyond the novelties, this two-disc set is a wonderful submission for the Gershwin year; in fact, this is the place to start for anyone interested in the composer's concert music. "Rhapsody In Blue," "American In Paris," "Concerto In F," "Catfish Row"—they're all here, in performances of idiomatic verve and stunning sonics. In "Rhapsody In Blue," for instance, William Tritt solos with ideal Jazz Age insouciance (even inserting a few bars of music unheard since the debut), and Kunzel makes sure the opening clarinet glissando is smeared to perfection. S'wonderful.

CONTEMPORARY CHRISTIAN

ERIN O'DONNELL

Scratching The Surface

PRODUCERS: Alain Mallet, Brad O'Donnell

Cadence Communications 46922

Erin O'Donnell's debut, "A Scrapbook Of Sorts," broke through the clutter of new artists clamoring for attention in the contemporary Christian market and established her as a newcomer with staying power. She continues to fulfill that promise on this fine sophomore effort. Teaming with producer Alain Mallet (known for his work with Jonatha Brooke), O'Donnell turns in a polished project marked by her vulnerable, ethereal vocals and the strong songwriting talents of her husband, Brad. (He wrote every cut, with O'Donnell contributing on the tune "Crazy.") "All Of This" is already getting play on Christian radio. Other key cuts include "When I Grow Old," "At Least For Now," and "Seriously." With her vocals and his writing, the duo has crafted a collection that should buoy O'Donnell's standing in contemporary Christian circles.

ALBUMS:

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

SINGLES

EDITED BY LARRY FLICK

POP

► R. KELLY Half On A Baby (4:59)

PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHERS: Zomba Songs/R. Kelly, BMI
Jive 42540 (c/o BMG) (cassette single)
If you're expecting a sequel to "I Believe I Can Fly," you may be initially disappointed by this fine first single from Kelly's hotly anticipated new collection, "R." This seductive, subtle slow jam is more reminiscent of the multifaceted artist's earlier, more R&B-intensive material. That's not meant to imply that "Half On A Baby" has narrow audience potential. Quite the opposite, actually. Its intricate, pure pop chorus seriously grows on you after one or two spins, and Kelly performs with masterful ease and irresistible charm. Actually, he deserves applause for sidestepping the temptation to duplicate his biggest hit to date. He's clearly learned that longevity is built on diversity—and that there's plenty of time to revisit that sound. Expect almost instant airwave saturation.

► PRAS Blue Angels (4:18)

PRODUCER: Pras
WRITERS: S. Michel, B. Gibb
PUBLISHERS: ATW/Tele San Ko, ASCAP; Gibb Brothers/Careers-BMG, BMI
Ruffhouse/Columbia 41157 (c/o Sony) (cassette single)
There just doesn't seem to be an end to the onslaught of Pugees-related solo projects—and thank goodness. Simply put, there's no posse in hip-hop that can match 'em in terms of sheer creative adventure and pop savvy. (This preview of Pras' smokin', must-hear "[Ghetto Supastar]" album sparks with slick, imaginative rhymes and mad-catchy instrumentation. Prepare to gag with glee upon initially hearing the replayed portions of Frankie Valli's "Grease" during the chorus, which gets its sharp edge from comrade Wyclef Jean's limber guitar work. A killer, hitbound effort that hits ya right between the eyes—and it's not even the best cut on the album.

► DUNCAN SHEIK Bite Your Tongue (3:55)

PRODUCERS: R. Hine, D. Sheik
WRITER: D. Sheik
PUBLISHERS: Duncan Sheik/Happ Dog/Careers-BMG, ASCAP
Atlantic 8608 (CD promo)
Sheik has been eager to move past his yearlong 1997 hit "Barely Breathing" for a while now, and this harder-hitting pop/rock track has the charm to conjure up interest in his evolution. "Bite Your Tongue" is a better representation of what the strummer is really about, with designs on pop and modern rock, instead of pop and AC (thus, a Modern Mix is included on the promo single). Sheik truly sounds better than ever, with a crisp, fired-up vocal and slick chorus that'll stick in your mind. A welcome return to top 40 and adult top 40 airwaves and a fine, fine effort from his forthcoming collection, "Humming."

TAYLOR DAYNE Unstoppable (3:50)

PRODUCERS: Tommy Simms, Taylor Dayne
WRITERS: T. Dayne, A. Roman
PUBLISHERS: Romanesque/Annotation/Warner-Tamerlane, ASCAP
Neptune/River North 51416 (CD promo)
"Tell It To My Heart," "Love Will Lead You Back," and "Don't Rush Me." What fab memories from days gone by, huh? The return of the coquettish Dayne, however, shows that Our Lady Diva has no intention of revisiting the past. "Unstoppable" features a funky, sparse instrumental melody with jittery guitars and a beat box, accompanied by

Dayne's unmistakable vocal prowess, which sounds fresh and novel against the backdrop of today's top 40 playlists. This cut could become a killer signature song for top 40 outlets willing to take a step away from the tried and true.

CLEOPATRA Life Ain't Easy (3:18)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Maverick/Warner Bros. 8429 (cassette single)
This is the single that should have introduced this charming British sister act to the States. It nicely captures the sih-lings' vibrant harmonies, as well as their knack for combining candy-coated hooks with surprisingly substantial lyrics. "Life Ain't Easy" is a remarkably sage, thought-provoking song, performed with a contagious youthful energy that is mildly reminiscent of Hanson's "Mmm-bop"—but with an ample dose of silky soul. Taken from the album "Comin' Ateha," this gem should be of immediate interest to top 40 and R&B programmers.

VOICES OF THEORY Wherever You Go (4:09)

PRODUCERS: Durell Bottoms, Michael "Bass" McCary, Jamar Jones
WRITER: D. Bottoms
PUBLISHER: not listed
H.O.L.A. 41075 (CD promo)
Voices Of Theory are off to a promising start following their top 10 gold-selling ballad "Say It." The new "Wherever You Go" serves up a similarly paced tale of yearning and romantic woe, capitalizing on the quintet's luxurious harmonies and soulful delivery. With its stand-by-my-lady theme and swaying melody, this is a no-brainer draw for R&B's predominantly female constituency. These boys are looking at another hit.

NEW RADICALS You Get What You Give (4:40)

PRODUCER: Gregg Alexander
WRITERS: Alexander, Nowels
PUBLISHER: not listed
MCA 4212 (CD promo)
This is a chugging, Wham!-style pop song with slightly cheesy lyrics ("You've got the music in you/ . . . You've got a reason to live") and some veiled string backing on top of its guitar and piano. On the surface, it's an inoffensive but passable pop song, until the last phrases, when it gets interesting. The vocalist chants a barely intelligible diatribe ("Fashion shoots with Beck and Hanson/Courtney Love and Marilyn Manson/ . . . Come around we'll kick your asses!"), finally catching our attention—now that the song's over.

COUNTRY

► FAITH HILL Let Me Let Go (4:05)

PRODUCERS: Faith Hill, Dann Huff
WRITERS: S. Diamond, D. Morgan
PUBLISHERS: Diamond Mine, ASCAP; Little Shop of Morgan Songs, BMI
Warner Bros 9401 (CD promo)
This single comes on the heels of two hugely successful singles—"This Kiss" and "Just To Hear You Say That You Love Me"—from Hill's fine "Faith" opus. "Let Me Let Go" is a well-written song about moving on after a failed relationship, and Hill's intimate, vulnerable vocal illustrates why she's one of the genre's top female talents. The fact that her voice is combined with Vince Gill's lush, lovely backing harmonies elevates this record to heavenly heights. The production by Hill and Dan Huff is a little more pop-driven than on her previous ballads, but radio seems to be firmly behind this deserving artist, and are willing to stretch with her.

► MARK CHESNUTT Wherever You Are (3:25)

PRODUCER: Mark Wright
WRITERS: R. Springer, T. Martin, R. Wilson
PUBLISHERS: EMI-April, ASCAP; Hamstein Cumberland/Baby Mae/Give Reese a Chance, BMI
Decca 72066 (CD promo)
Chesnutt is one of the true honky-tonk masters of the '90s. But even when the

barroom edges are softened on a sweet ballad like this, he continues to shine brightly. This tune has a gentle lilt to the melody, and the gorgeous steel guitar work creates a dreamy ambience. Chesnutt's vocals have never sounded better. Country radio programmers should fall in love with this.

► LILA McCANN To Get Me To You (3:50)

PRODUCER: Don Was
WRITER: D. Warren
PUBLISHERS: Diane Warren Trust/Realsongs, ASCAP
Capitol 12895 (CD promo)
The excellent "Hope Floats" soundtrack holds the distinction of maintaining the No. 1 position on Top Country Albums for nine consecutive weeks, topping the record-setting eight-week reign of "Urban Cowboy." The latest single from the platinum-selling soundtrack is a stunning ballad that should further spur sales of this strong collection. Charismatic teenage songstress McCann turns in a sweet, nuanced performance that should gain more fans at country radio. Penned by platinum songwriter Diane Warren, "To Get Me To You" has a strong chance of following the soundtrack's previous single—Garth Brooks' "To Make You Feel My Love"—to the pinnacle of Hot Country Singles & Tracks. The strength of the song and performance, combined with Don Was' deft, understated production, make this one a sure-fire winner.

★ T. GRAHAM BROWN Wine Into Water (3:49)

PRODUCER: Gary Nicholson
WRITERS: T.G. Brown, B. Burch, T. Hewitt
PUBLISHERS: EMI-Blackwood/River of Time/Burch Brothers, BMI; Ted Hewitt, ASCAP
Intersound Country 9346 (CD promo)
Brown had a successful run on the charts during the '80s with hits like "I Wish I Could Hurt That Way Again," "I Tell It Like It Used To Be," "Darlene," and "Brilliant Conversationalist." He returns to country radio with one of the absolute best songs of his career. Devoid of the occasional bluster that marked some of his earlier work, this poignant ballad finds Graham turning in a husky-voiced, bluesy performance that makes every line totally believable. The lyric paints a portrait of a man devastated by alcohol asking God's help in the lines "Once upon a time, you turned the water into wine/Now on my knees I'm turning to you Father/Could you help me turn the wine back into water." It's a killer hook and a killer song. Country radio should give this the shot it deserves.

DANCE

★ GEORGE LAMOND Without You (7:01)

PRODUCERS: Chris Barbosa, Joey Gardner
WRITER: P. Andreula
PUBLISHERS: Hit & Run/Andreula/Barbosimusic/Posha, ASCAP
REMIXERS: Roc & Presta, Mike Cruz, Dave Carlucci, Brian Kieruff
Timber! 329 (c/o Tommy Boy) (12-inch single)
Freestyle icon Lamond is ready for his big crossover into the land of house music. "Without You" proves that he has the vocal aggression to pull it off. The track's original version, ably produced and arranged by Chris Barbosa and Joey Gardner, has a percolating Latin pop undertow that wisely remains true to his core following. However, it's the plethora of thumpy, time-sensitive remixes that makes this track sizzle. Roc & Presta's hearty interpretation has just the right balance between vocals and the underground credibility to trigger widespread listener approval, while Mike Cruz and Dave Carlucci team up on an underground-savvy remix that hard-headed DJs should find extremely useful. Lamond does so well here that you will leave "Without You" starved for more material. Perhaps it's time for a new album.

AC

► KENNY LATTIMORE WITH HEATHER

HEADLEY Love Will Find A Way (4:05)
PRODUCERS: Kenny Lattimore, Kenny Lerum
WRITERS: T. Snow, J. Feldman
PUBLISHER: Wonderland, BMI
Columbia 41425 (c/o Sony) (cassette single)
R&B star Lattimore is the perfect choice to front this first single from the soundtrack to Disney's "The Lion King II: Simba's Pride." He brings a nice blend of theatrical bravado and down-home soul to what would have been a cookie-cutter power ballad in lesser hands. He is complemented by Headley's fine performance, which is also a carefully measured balance between melodrama and pop accessibility. An easy AC radio bet, "Love Will Find A Way" could also enjoy a long and healthy life at top 40—with a little promotional TLC and a successful run for the movie. In addition to the Disney soundtrack, this lovely cut can be found on Lattimore's forthcoming album, "From The Soul Of A Man."

LYLE LOVETT Bears (3:04)

PRODUCER: Billy Williams
WRITER: S. Fromholz
PUBLISHER: not listed
Curb/MCA 4224 (CD promo)
This subtly funny single from Lyle Lovett outlines the varying opinions "some folks" hold on the subject of bears, alluding to the narrator's own emotional bearishness. Lovett's soothing, earnest vocals flow over simple acoustic strumming, breaking at the halfway point for an unexpected—but well-integrated—Celtic- and bluegrass-inspired guitar-picking interlude. A few bars of more energetic guitar recap the theme in the end ("No, they just don't come no better than a bear"), and the number ends with a neat, old-fashioned cadence. While musically this is not the most challenging track, this folky kind of country may easily be embraced outside its obvious milieu.

MARTIN'S DAM Fear Of Flying (3:43)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Hybrid/Sire 20017 (CD promo)
What a great pop/rock creation from this Philadelphia-bred band of brothers, who released their debut album more than a decade ago on A&M. The hook of this instantly engaging track—in the same vein as Jars Of Clay—is unforgettable and laced with the kind of perfected harmonies that comes from so many years together. Adult top 40 programmers, watch for this one and yank it out the second it arrives. Given proper nourishment and attention, Martin's Dam could burst nationwide.

R & B

► LUTHER VANDROSS I Know (4:36)

PRODUCER: Luther Vandross
WRITERS: L. Vandross, R. Vertelney
PUBLISHERS: EMI-April/Uncle Ronnie's, ASCAP; Chrysalis Songs/Vertelney, BMI
Virgin 13170 (cassette single)
Unfortunately, the previous "Nights In Harlem" didn't go as far as it should have, but the future is bright for the title cut from Vandross' first Virgin Records release. R&B radio programmers should find comfort in the warm familiarity of this sweet ballad, which allows the beloved singer to flex his distinctive voice to maximum effect. Vandross sounds downright blissful moving through an arrangement that sews delicate acoustic guitar riffs and an instantly recognizable harmonica solo by Stevie Wonder into a languid rhythm track. Those good vibes should prove quite contagious as this lovely single begins to circulate.

ROCK TRACKS

EELS Last Stop: This Town (3:07)

PRODUCERS: E. Michael Simpson
WRITER: not listed
PUBLISHERS: Sexy Grandpa/Almo/420/MCA, ASCAP
DreamWorks 5112 (CD promo)
Of all the wacky acts signed to majors in the wake of Beck's success, eels prove themselves most worthy of attention with this single. While collages of samples no longer surprise us, this track puts music box arpeggios, guitar noises, organs, and hip-hop-oriented beats in a simultaneously innovative and accessible modern rock/pop context. Like the best numbers by veterans-of-oddsville They Might Be Giants (listen to the low-register altered vocals and the scratchy sampled screams), this song offers something new on every listen, and the boppy chorus, especially, is a gem.

RAP

► BRAND NUBIAN Don't Let It Go To Your Head (4:04)

PRODUCER: Chris "C.L." Liggio
WRITERS: W. Dixon, L. Dechalus, D. Murphy, K. Gamble, L. Huff
PUBLISHER: Warner-Tamerlane, BMI
Arista 3533 (c/o BMG) (cassette single)
Brand Nubian previews its forthcoming Arista debut, "Foundation," with an irresistible slice of smooth retro-funk. The lads swap their signature slick rhymes—which are more vivid and clever than ever—over a chugging, understated groove that maximizes juicy samples from Jean Carn's Philly soul classic "Don't Let It Go To Your Head." Purists will find this well-crafted jam credible and worthy of support, while previously uninformed popsters at top 40 radio should find it an intriguing introduction to an act they should've known and loved a long, long time ago.

► CYPRESS HILL Tequila Sunrise (3:56)

PRODUCER: Muggs
WRITER: not listed
PUBLISHER: not listed
REMIXER: Muggs
Ruffhouse/Columbia 79024 (c/o Sony) (cassette single)
There aren't a whole lot of surprises to be found in a Cypress Hill jam—and that's not necessarily a bad thing. There aren't too many other acts capable of maintaining a lyrical flow that's edgy and tough while also cracking with a high degree of freewheeling fun. On this first single from the dope new disc "IV," the boys cut loose over a head-bobbin' beat that's embellished with Spanish guitar and spaghetti western horns. Once you've had your fill of the slammin' album version, spend some time with the more traditional, scratch-happy remix featuring a slick cameo by Fat Joe. And if that's not enough, the CD-5 pressing of "Tequila Sunrise" includes the funny additional track "Dr. Greenthumb." Puff, puff.

DEF SQUAD, REDMAN, KEITH MURRAY AND ERICK SERMON The Game (featuring Biz Markie) (no timing listed)

PRODUCER: not listed
WRITERS: E. Sermon, R. Noble, K. Murray, K. Walker, J.B. Moore, R. Ford, D. Miller, L. Smith
PUBLISHER: not listed
Def Jam 268-2 (CD promo)
This familiar-sounding hip-hop track certainly isn't breaking any ground, but the infectious bassline is likely to bring forward followers of Def Squad, who just touched the charts with "Full Cooperation." The guys here rap about the usual ego-driven and moneymaking issues, but so many lines are censored that it's hard to get the message. Still, fun special effects are employed to cover up those forbidden lines, like a scream, a zipper, a door closing, and a Velcro rip. In touch with the times, this song could have reached higher ground with a little more creativity.

SINGLES:

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

Reviews & Previews



EGYPT: SECRETS OF THE PHAROAHS

Warner Home Video
58 minutes, \$19.98
Egypt's Giza Plateau has been a hub of heightened archaeological activity since 1990, when the hoof of a tourist's horse accidentally broke through a tomb and led to a chain of new clues about who really built the pyramids of ancient Egypt. For centuries the magnificent structures were thought to be the work of ill-treated slaves, but the web of tombs and the adjacent village uncovered 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 digs and also follows the discovery of a dismantled royal ship of the pharaoh Khufu. In addition, it gives details about the ritual of mummification. The tape is packaged with a map of the Nile Valley from the National Geographic archives.

WHY WE FIGHT

Rhino Home Video
380 minutes, \$39.95 for boxed set
The footage 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 "Saving Private Ryan" continues to garner critical acclaim and heavy box-office numbers. History has shown that the films were used by the U.S. government as propaganda instruments to galvanize support for the war. The films were overseen by director Frank Capra when he was a major in the Army Signal Corps, and they examine the guns, the bombs, and the subtle power plays used by the Axis forces. Capra interviews a variety of politicians, intellectuals, and artists and gets some compelling footage from the trenches as well.

QUEST FOR CAMELOT

Warner Home Video
86 minutes, \$22.95
Complete with a commemorative pendant of the film's charismatic two-headed dragon, this animated musical movie makes its way to video in October in plenty of time for pre-holiday sales. Keeping pace with the classic theme of good vs. evil, which often makes for some meaty-yet-wholesome children's entertainment, the video depicts how the magical land of Camelot falls into jeopardy when two sinister allies capture King Arthur's sword, Excalibur, and plot to use it against him. What makes this "Quest" particularly juicy are its well-developed themes and its not-so-run-of-the-mill characters, including the brave heroine Kayley and the hilarious Devon and Cornwall, a two-headed dragon who, for once, falls on the favorable side of justice.

MY TUMMY HURTS

MedKid Video
20 minutes, \$12.95
This live-action tape was created to help children feel less anxious about having stomachaches and their unpleasant side effects. When a little girl ignores her aching tummy and indulges in hefty portions of cake and candy at her friend's birthday party, her stomach has no choice but to "send some of the food back," according to

the guy who plays the body part in question to a T. After making a call to the brain, the stomach rids itself of the offending food—which it does by literally tossing up giant rubber duplicates of candy, cake bites, pizza, and other food items. Meanwhile, in the outside world, our brave protagonist's mother is helping her understand what foods are best to eat when a stomachache occurs; she also explains the importance of rest and gives other healthy tips. The video makes its points succinctly and in a language young children can easily digest. Contact: 508-655-9900.

OLD JOHN: A VOICE FOR THE LIVING EARTH

The Mountaineers
57 minutes, \$19.95
This odd little video was created by the Mountaineers, a 100-year-old nonprofit organization that helps preserve the great outdoors. Its goal is to connect children to the earth and its remarkable natural history. To help foster respect for the land, the video presents the planet's case through a quirky white-haired spokesman named Old John, who dresses in old-fashioned formal attire and sometimes speaks in riddles. Old John visits a fifth-grade class, where he helps save the students' science project and makes a big impact on them by explaining the importance of conserving the world's waterways and forests. He accomplishes this by comparing Earth to an ultra-contemporary space-flight mission. Contact: 206-284-6310.

YOU SAW ME UP THERE

DreamWorks Records
83 minutes, \$19.98
Although he cut his entertainment teeth in hardcore groups like Black Flag and Rollins Band, Henry Rollins has become quite the purveyor of spoken word. Recorded last year at the El Rey Theatre in Los Angeles, this one-hour video includes a conversation about culture, monologues about masculinity, and tales of touring. Transitions between subjects are filled with skits featuring Rollins selling his 2.13.61 books and albums door to door dressed like a Mormon missionary. In one bit, periodic Stone Temple Pilots lead singer Scott Weiland turns up as one of Rollins' customers. Also thrown in is a short film about working out with the bulky punk rocker. Unfortunately, Rollins' weak acting detracts from the overall enjoyable experience of this funny and genuine one-musician show.

MAGICAL MISERY TOUR

Rhino Home Video
58 minutes, \$14.95
Originally aired on HBO in December 1996 and filmed at New York's Bottom Line, this is Richard Lewis' celebration of 25 years as the stand-up successor to Woody Allen. The fast-talking hypochondriac obsesses over weird sports, public restrooms, doctor visits, Prozac, and family relations. His rants and shtick become a little tired, but if you don't mind the neurosis and constant head-slapping, there are some laughs to be had. The release comes at a good time, complementing Lewis' Showtime series and a soon-to-be-published collection of

essays entitled "The Other Great Depression" for Random House next year.

ENTER * ACTIVE BY DOUG REECE

REVENGE OF ARCADE

Microsoft
PC CD-ROM
Those of us who spent our early adolescence pumping quarters into arcade games at the local bowling alley have been eating up titles such as Microsoft's smash "Return Of Arcade" collection. This time around, the company resurrects classics "Rally-X," "Ms. Pac-Man," and "Xevious," an exceptional triumvirate of racing, shooting, and chomping that provides the backbone to the package. The look is clean and as close to the original as players could reasonably hope for. As is often the case in these collections, however, there are a few unknowns thrown in to make sure that the next issue still has some big-name drawing power to bank on. The grab-bag titles on "Revenge Of Arcade" are "Motos" and "Mappy." The former is a dopey cat-and-mouse game—literally and figuratively—and is reminiscent of the superior "Elevator Action." The latter is an addictive, very simple sort of outer-space bumper cars game.

NFL GAMEDAY '99

989 Studios
Sony PlayStation
"Gameday" is looking strong in the annual cutthroat contest for this year's console classic. Though we're reserving judgment on the new Madden title—"Gameday's"

main competitor—we can confidently say that "Gameday '99" is an all-around winner. A brand-new 3D engine drives the player and stadium models and the overall look. It gives players better control for the passing and running plays, which are slick and quick. All of the tools and statistics are readily available for fanatics, who will also appreciate motion capture from several NFL stars. Drawbacks include a somewhat frustrating save feature that doesn't let players save mid-game unless they overwrite their earlier game.

ENEMY ZERO

Warp
Sega Saturn
This Saturn exclusive features Luscious Jackson's Jill Cunniff providing the voice for lead character Laura Lewis. But even a rock star cameo can't make a bad game good. The game's role-playing/adventure premise revolves around an invisible monster attacking crew members on an "exploratory biocraft." Though the concept of invisible enemies works for film directors looking for a cheap special effect, here it's just confusing, frustrating, and, ultimately, a bore. Sharp graphics and interesting plot twists keep the game from being a total wash, but the four-disc set is probably too much for most players to digest and not compelling enough to invest the kind of time it would take to really dig in.

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

RADIO MOVIE CLASSICS: SORRY, WRONG NUMBER/STELLA DALLAS

Starring Barbara Stanwyck
Radio Spirits (847-394-0402)
2 hours, \$12.95
ISBN 1-57019-134-4
"Radio Movie Classics" is a new series from Radio Spirits, a company that sells recordings of vintage radio programs. The series offers "double features" of programs from the 1930s Lux Radio Theatre, which adapted popular movies for radio with the original stars of the films. This Barbara Stanwyck title is a treat for its acting and sound effects, and it's a blast to hear the original commercials plugging Lux soap. No mere advertisements, these interludes feature an announcer "chatting" with young actresses, gossip columnists, and movie reviewers about films and "casually" mentioning that glamorous stars keep their complexions lovely by using Lux soap. "Sorry Wrong Number" is particularly suited to radio, since it began as a radio drama before being adapted for the screen. The only drawback is the occasional crackling tape hiss, which is distracting. Fortunately the bad sound doesn't hinder the overall enjoyment, but with today's remastering technology, such imperfections could have easily been removed.

THE DOORS OF PERCEPTION

By Aldous Huxley
Read by Rudolph Schirmer
Audio Editions/Audio Partners Publishing Corp.
2 hours, 20 minutes (unabridged), \$17.95
ISBN 1-57270-065-3
First published in 1954, "The Doors Of Perception" became one of the bibles of the '60s hippie movement and inspired the name of the rock band The Doors. It may seem a bit out of place in the anti-drug '90s, but it remains a fascinating document. Huxley experimented with the hallucinogenic drug mescaline and faithfully recorded all of his perceptions and reactions. His powers of description let him provide vivid accounts of what he considered transcendent experiences, including seeing unearthly colors, becoming one with his furniture, experiencing states of "being" and "not-being," and seeing the world as he imagined Adam might have seen it. According to Huxley, mind-altering drugs, as well as hypnosis, let average people visit the mental landscape of geniuses, spiritual visionaries, and the insane. Schirmer appropriately reads in the tone of an intellectual and a seeker of knowledge.

IN PRINT

ELVIS PRESLEY: A LIFE IN MUSIC (THE COMPLETE RECORDING SESSIONS)

By Ernst Jorgensen
St. Martin's Press
454 pages/\$35

In the new tome "Elvis Presley: A Life In Music (The Complete Recording Sessions)," written by leading Presley archivist and fan Ernst Jorgensen, the king of rock'n'roll gets his due as a working musician. While other authors have touched upon his recording activities, Jorgensen documents in great detail Presley at work in the studio, crafting the tracks upon which his formidable legend is built.

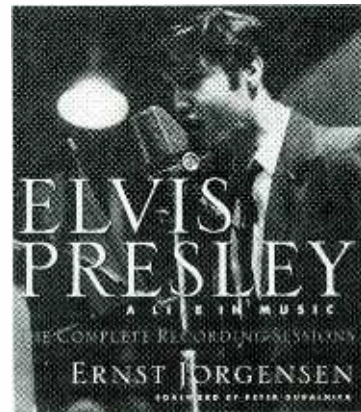
Jorgensen, who is among RCA's expert handlers of the Presley reissue gold mine, uses his access to RCA's treasure trove of Presley session tapes to expand upon his previous book, "Reconsider Baby: The Definitive Presley Sessionography 1954-1977." Published in 1986 by the Pierian Press, "Reconsider Baby" was itself an expanded edition of a earlier work issued in Denmark and titled "Presley Recording Sessions."

Avoiding some 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 comprehensive, 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 is here—musicians, engineers, producers, studio location (including live dates and home recordings), number of songs and takes recorded, and other pertinent information (such as overdubs and which takes were spliced together for certain masters). The myriad of updated facts is filled out with selected anecdotes and a narrative tracing the evolution of the sessions.

Here is a portrait of the King exploring his craft in the stu-



dio—moving from the seminal output of the '50s that helped define rock'n'roll to the underrated but oftentimes equally rewarding '60s sides (including the "Presley Is Back" sessions, when he reclaimed his crown following a stint in the Army, and his great late-'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 reveled. As noted author Peter Guralnick states in his forward, the book is "a triumph of pure scholarship . . . a tale told with elegance, insight, and discrimination."

What Mark Lewisohn's essential work "The Beatles: Recording Sessions" did for the Fab Four, giving 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 on every rock fan's bookshelf. MICHAEL AMICONE

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



Thanks for reaching in all the corners and picking up every hit.



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™

Welcome to Billboard's salute to "40 Years Of The Top 40." In truth, it's the birthday of the venerable Hot 100 singles chart, which has been a measure of pop-music success since Aug. 4, 1958. For the occasion, we've commissioned a series of features that celebrate the accomplishments of artists, labels, writers and producers on the chart. Fred Bronson recounts the history and evolution of the Hot 100, we honor songs and artists of singular distinction (everything from Most Top 40 Hits By A Female Artist to the Top 10 Body-Part Songs), and we've compiled a cumulative "Hot 100 Of The Hot 100"—which ranks the most popular singles from 1958 to 1998. Enjoy the party.

—Gene Sculatti, Director of Special Issues

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.

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 Billboard's Music Popularity Charts . . . POP RECORDS

AUGUST 4, 1958

The
Billboard

HOT 100

FOR THE WEEK
ENDING
AUGUST 10

ONE WEEK AGO

THIS WEEK

TWO WEEKS AGO

* **TWO STAR PERFORMANCES** (designations show the outstanding upward change of position in the Hot 100 since last week's chart. To appear merely in the "Two Star" category identification of the sides which moved up or down one or two positions which first entered the chart at an unusually high position.

TITLE

Artist, Company, Record Number

WEEK ON CHART

POOR LITTLE POOL

Bobby Darin, Mercury 4528

PATRICIA

Ferry Trade, RCA Victor 7748

SPISH SPLASH

Bobby Darin, RCA Victor 4527

HARD HEADED WOMAN

Bobby Darin, RCA Victor 4528

THREE WEEKS AGO

ONE WEEK AGO

THIS WEEK

TWO WEEKS AGO

* **TWO STAR PERFORMANCES**

(designations show the outstanding upward change of position in the Hot 100 since last week's chart. To appear merely in the "Two Star" category identification of the sides which moved up or down one or two positions which first entered the chart at an unusually high position.

TITLE

Artist, Company, Record Number

WEEKS ON CHART

CHANTILLY LACE

Bobby Darin, Mercury 4528

BLUE BLUE DAY

Bobby Darin, RCA Victor 4528

THE FREEZE

Bobby Darin, RCA Victor 4528

DON'T ASK ME WHY

Bobby Darin, RCA Victor 4528

ROCK-IN' ROBIN

Bobby Darin, RCA Victor 4528

NO CHEMISE, PLEASE

Bobby Darin, RCA Victor 4528

MOON TALK

Bobby Darin, RCA Victor 4528

SOMEBODY TOUCHED ME

Bobby Darin, RCA Victor 4528

THAT'S HOW MUCH I LOVE YOU

Bobby Darin, RCA Victor 4528

CRAZY EYES FOR YOU

Bobby Darin, RCA Victor 4528

EARLY IN THE MORNING

Bobby Darin, RCA Victor 4528

YOU CHEATED

HOT 100 SINGLES

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RECORD SALES COLLECTED, COMPILED, AND PROVIDED BY

BROADCAST DATA SYSTEMS

| ARTIST | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 |
|--------|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| ARTIST | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | |

| ARTIST | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 |
|--------|---|---|---|-----|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| ARTIST | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 |
| 1 | 2 | 3 | 4 | 5</ | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

40 YEARS OF THE TOP 40

CHARTING THE COURSE: HOW IT WORKS

The 40th anniversary edition of the Hot 100 Singles chart, and any of the themed lists that are either in this Spotlight or in Billboard Online's coverage of the chart's landmark birthday, are based on the same point system used to compile the "Chart: Billboard's Greatest Hits" recaps that appeared in the 100th Anniversary Issue of Billboard, dated Nov. 1, 1994. In this system, titles are specifically rewarded, via an inverse point system, for each week spent in the chart's top 10.

All other lists in this Spotlight and Billboard Online's coverage are based on overall chart performance during the Hot 100's first 40 years.

Recaps culled by either method reflect Hot 100 charts published from Aug. 4, 1958, to July 25, 1998. The recaps were supervised by Silvio Pietroluongo, Billboard's senior manager/retail charts and archive research, with assistance from Chart Beat columnist Fred Bronson and the magazine's research department. Invaluable assistance was also provided by the staff and resources of Record Research, which compiles and publishes Joel Whitburn's various Billboard chart books. This Spotlight also utilized resources of Billboard's research department and the data base that Bronson built to write his Billboard chart book, "Hottest Hot 100 Hits."

MOST CHARTED HITS BY DUO OR GROUP

1. Beatles (72)
- [tie] 2. Beach Boys (57)
- [tie] 2. Rolling Stones (57)
4. Temptations (53)
5. Chicago (49)
- [tie] 6. Four Seasons (46)
- [tie] 6. Miracles (46)
- [tie] 8. Supremes (45)
- [tie] 8. Four Tops (45)
10. Bee Gees (43)



MOST CHARTED HITS BY LABEL

1. Columbia (1,325)
2. Capitol (1,002)
3. Atlantic (833)
4. Warner (665)
5. Epic (589)
6. RCA Victor (586)
7. Mercury (558)
8. A&M (548)
9. MCA (414)
10. Arista (396)

MOST TOP 40 HITS BY ARTIST

1. Elvis Presley (80)
2. Elton John (57)
3. Beatles (51)
4. Stevie Wonder (46)
5. James Brown (44)
6. Aretha Franklin (43)
7. Rolling Stones (41)
8. Marvin Gaye (40)
- [tie] 9. Temptations (38)
- [tie] 9. Diana Ross (38)



MOST TOP 40 HITS BY MALE ARTIST

1. Elvis Presley (80)
2. Elton John (57)
3. Stevie Wonder (46)
4. James Brown (44)
5. Marvin Gaye (40)
6. Neil Diamond (37)
- [tie] 7. Michael Jackson (35)
- [tie] 7. Paul McCartney (35)
- [tie] 9. Billy Joel (33)
- [tie] 9. Rod Stewart (33)

MOST TOP 40 HITS BY FEMALE ARTIST

1. Aretha Franklin (43)
2. Diana Ross (38)
3. Madonna (37)
4. Connie Francis (33)
5. Cher (32)
6. Dionne Warwick (31)
7. Brenda Lee (29)
8. Olivia Newton-John (27)
- [tie] 9. Whitney Houston (24)
- [tie] 9. Janet Jackson (24)



MOST CHARTED HITS BY ARTIST

1. Elvis Presley (119)
2. James Brown (94)
3. Aretha Franklin (76)
4. Ray Charles (75)
5. The Beatles (72)
6. Elton John (67)
7. Stevie Wonder (63)
- [tie] 8. Beach Boys (57)
- [tie] 8. Rolling Stones (57)
- [tie] 10. Neil Diamond (56)
- [tie] 10. Marvin Gaye (56)



MOST CHARTED HITS BY FEMALE ARTIST

1. Aretha Franklin (76)
2. Dionne Warwick (55)
3. Diana Ross (54)
4. Connie Francis (53)
- [tie] 5. Cher (50)
- [tie] 5. Brenda Lee (50)
7. Barbra Streisand (41)
8. Madonna (40)
9. Olivia Newton-John (39)
10. Linda Ronstadt (35)



THE TOP 10 BOYS-NAMES SONGS

1. "Mack The Knife," Bobby Darin 1959
2. "Hey Jude," Beatles 1968
3. "Big Bad John," Jimmy Dean 1961
4. "Jack And Diane," John Cougar Mellencamp 1982
5. "Ode To Billie Joe," Bobbie Gentry 1967
6. "Dominique," The Singing Nun 1963
7. "Stagger Lee," Lloyd Price 1959
8. "Arthur's Theme (Best That You Can Do)," Christopher Cross 1981
9. "Running Bear," Johnny Preston 1960
10. "MacArthur Park," Donna Summer 1978

THE TOP 10 GIRLS-NAMES SONGS

1. "Macarena," Los Del Rio 1996
2. "Bette Davis Eyes," Kim Carnes 1981
3. "Billie Jean," Michael Jackson 1983
4. "My Sharona," The Knack 1979
5. "Maggie May," Rod Stewart 1971
6. "Venus," Frankie Avalon 1959
7. "Cathy's Clown," The Everly Brothers 1960
8. "Jack And Diane," John Cougar Mellencamp 1982
9. "Honey," Bobby Goldsboro 1968
10. "Sherry," The Four Seasons 1962

MOST CHARTED HITS BY MALE ARTIST

1. Elvis Presley (119)
2. James Brown (94)
3. Ray Charles (75)
4. Elton John (67)
5. Stevie Wonder (63)
- [tie] 6. Neil Diamond (56)
- [tie] 6. Marvin Gaye (56)
8. Jackie Wilson (53)
9. Rod Stewart (52)
10. Brook Benton (48)

MOST TOP 40 HITS BY DUO OR GROUP

1. Beatles (51)
2. Rolling Stones (41)
3. Temptations (38)
4. Beach Boys (36)
5. Chicago (34)
6. Supremes (33)
7. Four Seasons (31)
8. Bee Gees (30)
- [tie] 9. Daryl Hall John Oates (29)
- [tie] 9. Miracles (29)

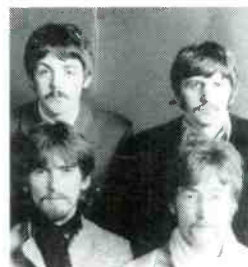
MOST TOP 40 HITS BY LABEL

1. Columbia (664)
2. Capitol (463)
3. Atlantic (394)
4. Warner (351)
5. A&M (311)
6. Epic (300)
7. RCA Victor (260)
8. Arista (238)
9. MCA (229)
10. Mercury (228)

COLUMBIA

MOST NO. 1 HITS BY ARTIST

1. Beatles (20)
- [tie] 2. Mariah Carey (13)
- [tie] 2. Michael Jackson (13)
4. Supremes (12)
- [tie] 5. Whitney Houston (11)
- [tie] 5. Madonna (11)
- [tie] 7. Bee Gees (9)
- [tie] 7. Paul McCartney (9)
- [tie] 7. Stevie Wonder (9)
- [tie] 10. Janet Jackson (8)
- [tie] 10. Elton John (8)
- [tie] 10. Rolling Stones (8)
- [tie] 10. Diana Ross (8)



THE TOP 10 REMAKES

1. "Candle In The Wind 1997," Elton John (Elton John) 1997
2. "I Will Always Love You," Whitney Houston (Dolly Parton) 1992
3. "I Swear," All-4-One (John Michael Montgomery) 1994
4. "You Light Up My Life," Debby Boone (Kacey Cisyk) 1977
5. "The Twist," Chubby Checker (Hank Ballard & The Midnighters) 1960/62
6. "Mack The Knife," Bobby Darin (Lotte Lenya) 1959
7. "Bette Davis Eyes," Kim Carnes (Jackie DeShannon) 1981
8. "The Theme From 'A Summer Place,'" Percy Faith (Max Steiner) 1960
9. "Can't Help Falling In Love," UB40 (Elvis Presley) 1993
10. "I Love Rock 'N Roll," Joan Jett & the Blackhearts (The Arrows) 1982



THE TOP 10 ANIMAL SONGS

1. "Eye Of The Tiger," Survivor 1982
2. "When Doves Cry," Prince 1984
3. "Running Bear," Johnny Preston 1960
4. "A Horse With No Name," America 1972
5. "Karma Chameleon," Culture Club 1984
6. "Pony Time," Chubby Checker 1961
7. "Crocodile Rock," Elton John 1973
8. "The Chipmunk Song," The Chipmunks with David Seville 1958
9. "The Lion Sleeps Tonight," The Tokens 1961
10. "Disco Duck (Part 1)," Rick Dees & His Cast Of Idiots 1976



MOST NO. 1 HITS BY MALE ARTIST

1. Michael Jackson (13)
- [tie] 2. Paul McCartney (9)
- [tie] 2. Stevie Wonder (9)
- [tie] 4. Elton John (8)
- [tie] 4. George Michael (8)
- [tie] 6. Phil Collins (7)
- [tie] 6. Elvis Presley (7)
- [tie] 8. Prince (5)
- [tie] 8. Lionel Richie (5)
- [tie] 10. Bryan Adams (4)
- [tie] 10. John Denver (4)
- [tie] 10. Rod Stewart (4)
- [tie] 10. Bobby Vinton (4)



MOST NO. 1 HITS BY FEMALE ARTIST

1. Mariah Carey (13)
- [tie] 2. Whitney Houston (11)
- [tie] 2. Madonna (11)
- [tie] 4. Janet Jackson (8)
- [tie] 4. Diana Ross (8)
6. Paula Abdul (6)
- [tie] 7. Olivia Newton-John (5)
- [tie] 7. Barbra Streisand (5)
9. Cher (4)
9. Donna Summer (4)



THE TOP 10 COLOR SONGS

1. "Ebony And Ivory," Paul McCartney & Stevie Wonder 1982
2. "Black Or White," Michael Jackson 1991
3. "Nel Blu Dipinto Di Blu (Volaré)," Domenico Modugno 1958
4. "Love Is Blue," Paul Mauriat 1968
5. "Roses Are Red (My Love)," Bobby Vinton 1962
6. "Tie A Yellow Ribbon Round The Ole Oak Tree," Dawn featuring Tony Orlando 1973
7. "The Ballad Of The Green Berets," S/Sgt. Barry Sadler 1966
8. "Mr. Blue," The Fleetwoods 1959
9. "Crimson And Clover," Tommy James & the Shondells 1969
10. "Blue Velvet," Bobby Vinton 1963



THE TOP 10 "LOVE" SONGS

1. "I'll Make Love To You," Boyz II Men 1994
2. "I Will Always Love You," Whitney Houston 1992
3. "Endless Love," Diana Ross & Lionel Richie 1981
4. "That's The Way Love Goes," Janet Jackson 1993
5. "Because You Loved Me," Celine Dion 1996
6. "Can't Help Falling In Love," UB40 1993
7. "Dreamlover," Mariah Carey 1993
8. "I Love Rock 'N Roll," Joan Jett & the Blackhearts 1982
9. "I'd Do Anything For Love (But I Won't Do That)," Meat Loaf 1993
10. "The Power Of Love," Celine Dion 1994

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)
- [tie] 6. Boyz II Men (5)
- [tie] 6. Eagles (5)
- [tie] 6. Four Seasons (5)
- [tie] 6. KC & The Sunshine Band (5)
- [tie] 10. Beach Boys (4)
- [tie] 10. Blondie (4)
- [tie] 10. Bon Jovi (4)
- [tie] 10. Jackson 5 (4)
- [tie] 10. Roxette (4)
- [tie] 10. Temptations (4)

MOST NO. 1 HITS BY LABEL

1. Columbia (81)
2. Capitol (46)
3. RCA (42)
- [tie] 4. Epic (37)
- [tie] 4. Motown (37)
- [tie] 6. Atlantic (35)
- [tie] 6. Warner Bros. (35)
- [tie] 8. A&M (26)

[tie] 8. MCA (26)
10. Arista (25)

MOST NO. 1 HITS BY PRODUCER

1. George Martin (23)
2. Barry Gibb (14)
- [tie] 3. Lamont Dozier (13)
- [tie] 3. Albhy Galuten (13)
- [tie] 3. Brian Holland (13)
- [tie] 3. Karl Richardson (13)
- [tie] 7. Jimmy Jam (12)
- [tie] 7. Quincy Jones (12)
- [tie] 7. Terry Lewis (12)
- [tie] 10. Walter Afanasieff (9)
- [tie] 10. Mariah Carey (9)
- [tie] 10. George Michael (9)
- [tie] 10. Freddie Perren (9)
- [tie] 10. Narada Michael Walden (9)

MOST NO. 1 HITS BY WRITER

1. John Lennon (36)
2. Paul McCartney (32)
3. Barry Gibb (16)
4. Brian Holland (15)
5. Lamont Dozier (14)
- [tie] 6. Robin Gibb (13)
- [tie] 6. Eddie Holland (13)
8. Mariah Carey (12)
- [tie] 9. Maurice Gibb (11)
- [tie] 9. James Harris III (11)
- [tie] 9. Terry Lewis (11)



MOST TOTAL WEEKS AT No. 1 BY ARTIST

1. Beatles (59)
2. Mariah Carey (58)
3. Boyz II Men (50)
4. Michael Jackson (37)
5. Elton John (34)
6. Whitney Houston (31)
7. Paul McCartney (30)
8. Madonna (28)
9. Bee Gees (27)
10. Stevie Wonder (25)

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) 1995-1997
3. LeAnn Rimes "How Do I Live" (58) 1997-1998* current
- [tie] 4. Everything But The Girl "Missing" (55) 1995-1996
- [tie] 4. Duncan Sheik "Barely Breathing" (55) 1996-1997
6. Four Seasons "December 1963 (Oh, What A Night)" (54) 1976, 1994-1995
7. Blues Traveler "Run-Around" (49) 1995-1996
8. Dishwalla "Counting Blue Cars" (48) 1996-1997



Continued on page 38

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, 1998. 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.

| pos. | TITLE | Artist & Label | Peak Year |
|------|---|--|-----------|
| 1 | ONE SWEET DAY | Mariah Carey & Boyz II Men, Columbia | 1995 |
| 2 | MACARENA (BAYSIDE BOYS MIX) | Los Del Rio, RCA | 1996 |
| 3 | I'LL MAKE LOVE TO YOU | Boyz II Men, Motown | 1994 |
| 4 | UN-BREAK MY HEART | Toni Braxton, LaFace/Arista | 1996 |
| 5 | CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT | Elton John, Rocket/A&M | 1997 |
| 6 | I WILL ALWAYS LOVE YOU | Whitney Houston, Arista | 1992 |
| 7 | END OF THE ROAD | Boyz II Men, Biv 10/Motown | 1992 |
| 8 | I SWEAR | All-4-One, Blitzz/Atlantic | 1994 |
| 9 | I'LL BE MISSING YOU | Puff Daddy & Faith Evans (Featuring 112), Bad Boy/Arista | 1997 |
| 10 | THE SIGN | Ace Of Base, Arista | 1994 |
| 11 | YOU LIGHT UP MY LIFE | Debbie Boone, Warner/Curb | 1977 |
| 12 | PHYSICAL | Olivia Newton-John, MCA | 1981 |
| 13 | THE TWIST | Chubby Checker, Parkway | 1960 |
| 14 | MACK THE KNIFE | Bobby Darin, Atco | 1959 |
| 15 | ENDLESS LOVE | Diana Ross & Lionel Richie, Motown | 1981 |
| 16 | HEY JUDE | The Beatles, Apple | 1968 |
| 17 | BETTE DAVIS EYES | Kim Carnes, EMI America | 1981 |
| 18 | HOW DO I LIVE | LeAnn Rimes, Curb | 1997 |
| 19 | ON BENDED KNEE | Boyz II Men, Motown | 1994 |
| 20 | GANGSTA'S PARADISE | Coolio Featuring L.V., MCA Soundtracks | 1995 |
| 21 | FANTASY | Mariah Carey, Columbia | 1995 |
| 22 | THAT'S THE WAY LOVE GOES | Janet Jackson, Virgin | 1993 |
| 23 | BECAUSE YOU LOVED ME | Celine Dion, 550 Music | 1996 |
| 24 | WATERFALLS | TLC, LaFace/Arista | 1995 |
| 25 | THE THEME FROM "A SUMMER PLACE" | Percy Faith & His Orchestra, Columbia | 1960 |
| 26 | JUMP | Kris Kross, Ruffhouse/Columbia | 1992 |
| 27 | CAN'T HELP FALLING IN LOVE | UB40, Virgin | 1993 |
| 28 | CREEP | TLC, LaFace/Arista | 1995 |
| 29 | DREAMLOVER | Mariah Carey, Columbia | 1993 |
| 30 | EVERY BREATH YOU TAKE | The Police, A&M | 1983 |
| 31 | TOO CLOSE | Next, Arista | 1998 |

| pos. | TITLE | Artist & Label | Peak Year |
|------|--|--|-----------|
| 32 | TAKE A BOW | Madonna, Maverick/Sire/Warner Bros. | 1995 |
| 33 | CAN'T NOBODY HOLD ME DOWN | Puff Daddy (Feat. Mase), Bad Boy/Arista | 1997 |
| 34 | NIGHT FEVER | Bee Gees, RSO | 1978 |
| 35 | THA CROSSROADS | Bone Thugs-N-Harmony, Ruthless/Relativity | 1996 |
| 36 | EYE OF THE TIGER | Survivor, Scotti Brothers | 1982 |
| 37 | LE FREAK | Chic, Atlantic | 1978 |
| 38 | TOSSIN' AND TURNIN' | Bobby Lewis, Beltone | 1961 |
| 39 | I WANT TO HOLD YOUR HAND | The Beatles, Capitol | 1964 |
| 40 | THIS IS HOW WE DO IT | Montell Jordan, PMP/RAL/Island | 1995 |
| 41 | TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) | Rod Stewart, Warner Bros. | 1976 |
| 42 | INFORMER | Snow, EastWest/EEG | 1993 |
| 43 | SHADOW DANCING | Andy Gibb, RSO | 1978 |
| 44 | SAY SAY SAY | Paul McCartney & Michael Jackson, Columbia | 1983 |
| 45 | THE BATTLE OF NEW ORLEANS | Johnny Horton, Columbia | 1959 |
| 46 | I LOVE ROCK 'N ROLL | Joan Jett & The Blackhearts, Boardwalk | 1982 |
| 47 | EBONY AND IVORY | Paul McCartney & Stevie Wonder, Columbia | 1982 |
| 48 | FLASHDANCE...WHAT A FEELING | Irene Cara, Casablanca | 1983 |
| 49 | I'M A BELIEVER | The Monkees, Colgems | 1966 |
| 50 | BABY GOT BACK | Sir Mix-A-Lot, Def American/Reprise | 1992 |
| 51 | FREAK ME | Silk, Keia/Elektra | 1993 |
| 52 | CALL ME | Blondie, Chrysalis | 1980 |
| 53 | NO DIGGITY | BLACKstreet (Feat. Dr. Dre), Interscope | 1996 |
| 54 | WHOOPI! (THERE IT IS) | Tag Team, Life/Bellmark | 1993 |
| 55 | THE BOY IS MINE | Brandy & Monica, Atlantic | 1998 |
| 56 | BILLIE JEAN | Michael Jackson, Epic | 1983 |
| 57 | WANNABE | Spice Girls, Virgin | 1997 |
| 58 | (EVERYTHING I DO) I DO IT FOR YOU | Bryan Adams, A&M | 1991 |
| 59 | I HEARD IT THROUGH THE GRAPEVINE | Marvin Gaye, Tamla | 1968 |
| 60 | LADY | Kenny Rogers, Liberty | 1980 |
| 61 | AQUARIUS/LET THE SUNSHINE IN (THE FLESH FAILURES) | The 5th Dimension, Soul City | 1969 |
| 62 | BLACK OR WHITE | Michael Jackson, Epic | 1991 |
| 63 | IT'S ALL IN THE GAME | Tommy Edwards, MGM | 1958 |
| 64 | JOY TO THE WORLD | Three Dog Night, Dunhill/ABC | 1971 |
| 65 | STAY (I MISSED YOU) | Lisa Loeb & Nine Stories, RCA | 1994 |

| pos. | TITLE | Artist & Label | Peak Year |
|------|---|--------------------------------|-----------|
| 66 | CENTERFOLD | The J. Geils Band, EMI America | 1982 |
| 67 | MY SHARONA | The Knack, Capitol | 1979 |
| 68 | ARE YOU LONESOME TONIGHT? | Elvis Presley, RCA Victor | 1960 |
| 69 | I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) | Meatloaf, MCA | 1993 |
| 70 | ALONE AGAIN (NATURALLY) | Gilbert O'Sullivan, MAM | 1972 |
| 71 | STAYIN' ALIVE | Bee Gees, RSO | 1978 |
| 72 | YOU MAKE ME WANNA... | Usher, LaFace/Arista | 1997 |
| 73 | SAVE THE BEST FOR LAST | Vanessa Williams, Wing/Mercury | 1992 |
| 74 | I JUST WANT TO BE YOUR EVERYTHING | Andy Gibb, RSO | 1977 |
| 75 | THE POWER OF LOVE | Celine Dion, 550 Music | 1994 |
| 76 | HERO | Mariah Carey, Columbia | 1993 |
| 77 | ALWAYS BE MY BABY | Mariah Carey, Columbia | 1996 |
| 78 | THE FIRST TIME I SAW YOUR FACE | Roberta Flack, Atlantic | 1972 |
| 79 | ANOTHER NIGHT | Real McCoy, Arista | 1994 |
| 80 | TRULY MADLY DEEPLY | Savage Garden, Columbia | 1998 |
| 81 | ANOTHER ONE BITES THE DUST | Queen, Elektra | 1980 |
| 82 | EXHALE (SHOOP SHOOP) | Whitney Houston, Arista | 1995 |
| 83 | HOT STUFF | Donna Summer, Casablanca | 1979 |
| 84 | (JUST LIKE) STARTING OVER | John Lennon, Geffen | 1980 |
| 85 | I'LL BE THERE | The Jackson 5, Motown | 1970 |
| 86 | HAVE YOU EVER REALLY LOVED A WOMAN | Bryan Adams, A&M | 1995 |
| 87 | I CAN'T STOP LOVING YOU | Ray Charles, ABC-Paramount | 1962 |
| 88 | NEL BLU DIPINTO DI BLU (VOLARÉ) | Domenico Modugno, Decca | 1958 |
| 89 | BEST OF MY LOVE | The Emotions, Columbia | 1977 |
| 90 | BRIDGE OVER TROUBLED WATER | Simon & Garfunkel, Columbia | 1970 |
| 91 | WHEN DOVES CRY | Prince, Warner Bros. | 1984 |
| 92 | SILLY LOVE SONGS | Wings, Capitol | 1976 |
| 93 | UPSIDE DOWN | Diana Ross, Motown | 1980 |
| 94 | BUMP N' GRIND | R. Kelly, Jive | 1994 |
| 95 | MAGGIE MAY/REASON TO BELIEVE | Rod Stewart, Mercury | 1971 |
| 96 | ALL NIGHT LONG (ALL NIGHT) | Lionel Richie, Motown | 1983 |
| 97 | SUGAR, SUGAR | The Archies, Calendar | 1969 |
| 98 | YOU WERE MEANT FOR ME/FOOLISH GAMES | Jewel, Atlantic | 1997 |
| 99 | BAD GIRLS | Donna Summer, Casablanca | 1979 |
| 100 | AGAIN | Janet Jackson, Virgin | 1993 |



40 YEARS AT TOP 40 . . . ONE SONG AT A TIME.



#1

Longest span of #1 hits

#1

Most charted hits

#1

Most Top 40 hits

#1

Most Top 10 hits

#1

Most #1 hits

COLUMBIA

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40 YEARS OF THE TOP 40

WINNERS OF THE WORLD



THE TOP 10 SONGS BY U.K. ARTISTS

- ① "Candle In The Wind 1997/ Something About The Way You Look Tonight," **Elton John**, 1997
- ② "Physical," **Olivia Newton-John**, 1981
- ③ "Hey Jude," **The Beatles**, 1968
- ④ "Can't Help Falling In Love," **UB40**, 1993
- ⑤ "Every Breath You Take," **The Police**, 1983
- ⑥ "Night Fever," **Bee Gees**, 1978
- ⑦ "I Want To Hold Your Hand," **The Beatles**, 1964
- ⑧ "Tonight's The Night (Gonna Be Alright)," **Rod Stewart**, 1976
- ⑨ "Shadow Dancing," **Andy Gibb**, 1978
- ⑩ "Say, Say, Say," **Paul McCartney & Michael Jackson**, 1983



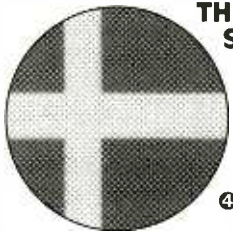
THE TOP 10 SONGS BY CANADIAN ARTISTS

- ① "Because You Loved Me," **Celine Dion**, 1996
- ② "The Theme From 'A Summer Place,'" **Percy Faith**, 1960
- ③ "Informer," **Snow**, 1993
- ④ "(Everything I Do) I Do It For You," **Bryan Adams**, 1991
- ⑤ "The Power Of Love," **Celine Dion**, 1994
- ⑥ "Have You Ever Really Loved A Woman," **Bryan Adams**, 1995
- ⑦ "All For Love," **Bryan Adams/Rod Stewart/Sting**, 1994
- ⑧ "Lonely Boy," **Paul Anka**, 1959
- ⑨ "You're Still The One," **Shania Twain**, 1998
- ⑩ "It's All Coming Back To Me Now," **Celine Dion**, 1996



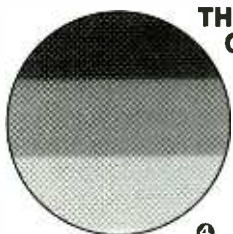
THE TOP 10 SONGS BY AUSTRALIAN ARTISTS

- ① "Truly Madly Deeply," **Savage Garden**, 1998
- ② "Down Under," **Men At Work**, 1983
- ③ "Jessie's Girl," **Rick Springfield**, 1981
- ④ "Don't Talk To Strangers," **Rick Springfield**, 1982
- ⑤ "Who Can It Be Now?," **Men At Work**, 1982
- ⑥ "I Am Woman," **Helen Reddy**, 1972
- ⑦ "All Out Of Love," **Air Supply**, 1980
- ⑧ "The One That You Love," **Air Supply**, 1981
- ⑨ "Delta Dawn," **Helen Reddy**, 1973
- ⑩ "Mouth," **Merril Bainbridge**, 1996



THE TOP 10 SONGS BY SWEDISH ARTISTS

- ① "The Sign," **Ace Of Base**, 1994
- ② "All That She Wants," **Ace Of Base**, 1993
- ③ "It Must Have Been Love," **Roxette**, 1990
- ④ "Don't Turn Around," **Ace Of Base**, 1994
- ⑤ "The Look," **Roxette**, 1989
- ⑥ "Hooked On A Feeling," **Blue Swede**, 1974
- ⑦ "Dancing Queen," **Abba**, 1977
- ⑧ "Joyride," **Roxette**, 1991
- ⑨ "Listen To Your Heart," **Roxette**, 1989
- ⑩ "Take A Chance On Me," **Abba**, 1978



THE TOP 10 SONGS BY GERMAN ARTISTS

- ① "Another Night," **Real McCoy**, 1994
- ② "Wonderland By Night," **Bert Kaempfert**, 1961
- ③ "Fly, Robin, Fly," **Silver Convention**, 1975
- ④ "Girl I'm Gonna Miss You," **Milli Vanilli**, 1989
- ⑤ "Blame It On The Rain," **Milli Vanilli**, 1989
- ⑥ "Get Up And Boogie," **Silver Convention**, 1976
- ⑦ "Rhythm Is A Dancer," **Snap!**, 1993
- ⑧ "Baby Don't Forget My Number," **Milli Vanilli**, 1989
- ⑨ "Girl You Know It's True," **Milli Vanilli**, 1989
- ⑩ "99 Luftballons," **Nena**, 1984

CHART'S START

Continued from page 29

to the position with some experience, working in the Billboard office as a college student between 1949 and 1952 as a vacation-relief person three days 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 also 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 explains, "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 laughed 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 is a winner. Looking at each installment 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 'A Summer Place'" by Percy Faith, and "Hey Jude" by the Beatles. Then, along came Debby 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 13 weeks. Just a few months later, Whitney Houston smashed that record, racking up 14 weeks 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), racked up the most weeks in 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.]

SOUNSCAN 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—and continues to receive—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

Continued on page 36

The Branding Of The Hot 100

Widely imitated but never duplicated, the 40-ish 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 with "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-Tone 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-Tone through Epic, and made the Hot 100—although the year was 1996, 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. ■



WANT MORE?

FOR ADDITIONAL CHARTS
AND HOT 100 INFORMATION,
GO TO <http://www.billboard.com>.

*** 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

◀ NEW ALBUM

IN STORES NOVEMBER 17

MOST WEEKS ON HOT 100: #4 DUNCAN SHEIK

"BARELY BREATHING" (55)

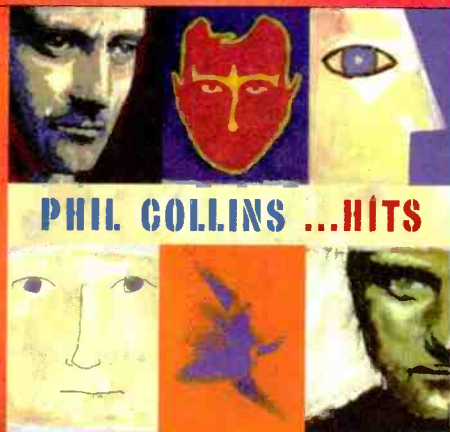
MOST WEEKS IN TOP 40: #3 DUNCAN SHEIK

"BARELY BREATHING" (42)

DUNCAN SHEIK

NEW ALBUM ► HUMMING

IN STORES OCTOBER 6



MOST TOP 10 HITS: BY MALE ARTIST -

#10 PHIL COLLINS (14)

MOST #1 HITS: BY MALE ARTIST -

#6 PHIL COLLINS (7)

PHIL COLLINS

HITS ◀ NEW ALBUM

IN STORES OCTOBER 6

www.atlantic-records.com

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A TIME WARNER COMPANY

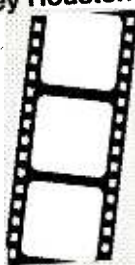


Our history has been recorded on your charts.
We're proud to celebrate 40 years of the Billboard Hot 100 & 50 Years of Atlantic Records.

40 YEARS OF THE TOP 40

THE TOP 10 SOUNDTRACK SONGS

1. "I Will Always Love You," Whitney Houston ("The Bodyguard") 1992
2. "End Of The Road," Boyz II Men ("Boomerang") 1992
3. "Endless Love," Diana Ross & Lionel Richie ("Endless Love") 1981
4. "Gangsta's Paradise," Coolio featuring L.V. ("Dangerous Minds") 1995
5. "Because You Loved Me," Celine Dion ("Up Close And Personal") 1996
6. "Can't Help Falling In Love," UB40 ("Sliver") 1993
7. "Night Fever," Bee Gees ("Saturday Night Fever") 1978
8. "Eye Of The Tiger," Survivor ("Rocky III") 1982
9. "Flashdance...What A Feeling," Irene Cara ("Flashdance") 1983
10. "Call Me," Blondie ("American Gigolo") 1980



THE TOP 10 GEOGRAPHICAL SONGS

- ① "Macarena," Los Del Rio 1996
- ② "The Battle Of New Orleans," Johnny Horton 1959
- ③ "Coming Up (Live At Glasgow)," Paul McCartney 1980
- ④ "Winchester Cathedral," New Vaudeville Band 1966
- ⑤ "El Paso," Marty Robbins 1960
- ⑥ "California Love," 2Pac featuring Dr. Dre & Roger Troutman 1996
- ⑦ "Calcutta," Lawrence Welk 1961
- ⑧ "Philadelphia Freedom," Elton John Band 1975
- ⑨ "Harper Valley P.T.A.," Jeannie C. Riley 1968
- ⑩ "Midnight Train To Georgia," Gladys Knight & the Pips 1973



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

- ① "Un-Break My Heart," Toni Braxton 1996
- ② "Bette Davis Eyes," Kim Carnes 1981
- ③ "On Bended Knee," Boyz II Men 1994
- ④ "Eye Of The Tiger," Survivor 1982
- ⑤ "I Want To Hold Your Hand," Beatles 1964
- ⑥ "Baby Got Back," Sir Mix-A-Lot 1992
- ⑦ "The First Time Ever I Saw Your Face," Roberta Flack 1972
- ⑧ "Raindrops Keep Fallin' On My Head," B.J. Thomas 1970
- ⑨ "Total Eclipse Of The Heart," Bonnie Tyler 1983
- 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
3. "American Pie," Don McLean 1972
4. "One Bad Apple," The Osmonds 1971
5. "Peppermint Twist - Part I," Joey Dee & the Starlites 1962
6. "Escape (The Piña Colada Song)," Rupert Holmes 1979
7. "I Can't Help Myself (Sugar Pie, Honey Bunch)," Four Tops 1965
8. "(Love Is) Thicker Than Water," Andy Gibb 1978
9. "Candy Rain," Soul For Real 1995
10. "Sukiyaki," Kyu Sakamoto 1963



RECORD CHARTS

LONGEST GAP BETWEEN CHARTED HITS BY ARTIST:

29 years and four months
DARLENE LOVE: "A Fine Fine Boy," 1963, to "All Alone On Christmas," 1993.



Darlene Love

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

THE BEACH BOYS: "Good Vibrations," 1966, and "Kokomo," 1988.



Beach Boys

LONGEST GAP BETWEEN NO. 1 HITS BY LABEL: 21 years, two months

ROCKET RECORDS: Elton John & Kiki Dee's "Don't Go Breaking My Heart," 1976, and Elton John's "Candle In The Wind 1997/Something About The Way You Look Tonight," 1997.

LONGEST SPAN OF CHARTED HITS BY ARTIST: 37 years, six months

THE ISLEY BROS.: "Shout—Part 1," 1959, to "Tears," 1997.



Isley Brothers

LONGEST SPAN OF NO. 1 HITS BY ARTIST: 23 years, seven months, one week

MICHAEL JACKSON: "Ben," 1972, to "You Are Not Alone," 1995.



Michael Jackson

LONGEST SPAN OF NO. 1 HITS BY PRODUCER:

33 years, eight months, one week
GEORGE MARTIN: Beatles' "I Want To Hold Your Hand," 1964, to Elton John's "Candle In The Wind 1997/Something About The Way You Look Tonight," 1997.

SONGS THAT HAVE DEBUTED AT NO. 1

MICHAEL JACKSON "You Are Not Alone" Sept. 2, 1995
MARIAH CAREY "Fantasy" Sept. 30, 1995
WHITNEY HOUSTON "Exhale (Shoop Shoop)" Nov. 25, 1995
MARIAH CAREY & BOYZ II MEN "One Sweet Day" Dec. 2, 1995
PUFF DADDY & FAITH EVANS (Featuring 112) "I'll Be Missing You" June 14, 1997
MARIAH CAREY "Honey" Sept. 13, 1997
ELTON JOHN "Candle In The Wind 1997/Something About The Way You Look Tonight" Oct. 11, 1997
CELINE DION "My Heart Will Go On" Feb. 28, 1998

HIGHEST ENTRY BY A DEBUT ARTIST:

AQUA: No. 7, "Barbie Girl," Sept. 6, 1997

MOST CONSECUTIVE YEARS WITH A TOP 40 SINGLE:

29
ELTON JOHN: "Your Song," 1970, to "Candle In The Wind 1997/Something About The Way You Look Tonight," 1998.



Elton John

UNIQUE DISTINCTIONS:

THE BEATLES occupied the top five spots on the Hot 100 (week of April 4, 1964).
CHUBBY CHECKER took "The Twist" to No. 1 on two different occasions: Sept. 19, 1960, and Jan. 13, 1962. ■

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 telephone stores and ask retail staff how 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 bar-code information. When an album is sold, a laser reads the bar code and registers the sale. BDS 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 BDS helped remove the guesswork and estimation 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 BDS 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 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 BDS 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 comings and goings of the songs that provide the soundtrack of their lives. ■

40 YEARS OF THE TOP 40

HOT 100 CHARTS

Most Weeks On Chart
Continued from page 31

- [tie] 9. Usher "You Make Me Wanna" (47) 1997-1998
[tie] 9. Tony Rich Project "Nobody Knows" (47) 1995-1996

MOST TOP 40 SONGS BY ARTIST WITHOUT REACHING NO. 1:

1. James Brown (44)
[tie] 2. Brook Benton (24)
[tie] 2. Sam Cooke (24)
4. Jackie Wilson (23)
5. Fats Domino (22)
6. Andy Williams (21)
7. Electric Light Orchestra (20)
[tie] 8. Aerosmith (19)
[tie] 8. Bobby Rydell (19)
[tie] 8. Tom Jones (19)

MOST WEEKS IN TOP 40 FOR ONE SONG:

1. Jewel "You Were Meant For Me/Foolish Games" (60) 1996-98
2. LeAnn Rimes "How Do I Live" (56) 1997-1998* current
3. Duncan Sheik "Barely Breathing" (42) 1997
4. Tag Team "Whoomp! (There It Is)" (41) 1993-1994
[tie] 5. Usher "You Make Me Wanna" (40) 1997
[tie] 5. Real McCoy "Another Night" (40) 1994-1995
7. Toni Braxton "You're Makin' Me High/Let It Flow" (39) 1996-97
[tie] 8. Tony Rich Project "Nobody Knows" (38) 1996
[tie] 8. Third Eye Blind "Semi-Charmed Life" (38) 1997-1998
[tie] 10. Los Del Rio "Macarena (Bayside Boys Mix)" (37) 1996-1997
[tie] 10. Everything But The Girl "Missing" (37) 1995-1996
[tie] 10. Toni Braxton "Un-Break My Heart" (37) 1996-1997
[tie] 10. Paula Cole "I Don't Want To Wait" (37) 1997-1998* current

SONG WITH THE MOST WEEKS AT NO.1

1. Mariah Carey/Boyz II Men "One Sweet Day" (16) 1995-96
2. Whitney Houston "I Will Always Love You" (14) 1992-1993
[tie] 3. Boyz II Men "I'll Make Love To You" (14) 1994
[tie] 3. Los Del Rio "Macarena (Bayside Boys Mix)" (14) 1996
5. Elton John "Candle In The Wind 1997/Something About The Way You Look Tonight" (14) 1997-98
6. Boyz II Men "End Of The Road" (13) 1991
[tie] 7. All-4-One "I Swear" (11) 1994
[tie] 7. Toni Braxton "Un-Break My Heart" (11) 1996-1997



THE TOP 10 NUMBER-TWO SONGS

1. "How Do I Live," LeAnn Rimes 1997
2. "Whoomp! (There It Is)," Tag Team 1993
3. "You Make Me Wanna...," Usher 1997
4. "You Were Meant For Me," Jewel 1997
5. "Nobody Knows," The Tony Rich Project 1996
6. "If I Ever Fall In Love," Shai 1992
7. "Waiting For A Girl Like You," Foreigner 1981
8. "All That She Wants," Ace Of Base 1993
9. "I Love You Always Forever," Donna Lewis 1996
10. "You're Still The One," Shania Twain 1998

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.



Guns & Roses

SONGS WITH THE SHORTEST PLAYING TIME

"Little Boxes," THE WOMENFOLK (RCA Victor) 1964. 1 minute, two secs.

YOUNGEST MALE SINGER TO REACH NO. 1

MICHAEL JACKSON w/ THE JACKSON FIVE: "I Want You Back" (Motown) 1970. (11 years, 5 months)

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)



Louis Armstrong

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

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



Foreigner

- [tie] 7. Puff Daddy & Faith Evans (Featuring 112) "I'll Be Missing You" (11) 1997
[tie] 10. Debby Boone "You Light Up My Life" (10) 1977
[tie] 10. Olivia Newton-John "Physical" (10) 1981-1982

MOST CONSECUTIVE TOP 40 SINGLES BY ARTIST**

1. Elvis Presley (51) 1958-1967
[tie] 2. Beatles (36) 1964-1976
[tie] 2. Elton John (36) 1972-1986
4. Madonna (32) 1983-1995
5. Connie Francis (31) 1958-1963
[tie] 6. Michael Jackson (29) 1979-1996
[tie] 6. Supremes (29) 1964-1971
8. Paul McCartney/Wings (28) 1971-1982
9. Temptations (27) 1964-1971
[tie] 10. Whitney Houston (24) 1985-1997
[tie] 10. Janet Jackson (24) 1986-1998* current
[tie] 10. Brenda Lee (24) 1960-1964

MOST CONSECUTIVE TOP 10 SINGLES BY ARTIST**

1. Beatles (24) 1964-1976
2. Janet Jackson (19) 1989-1998* current
[tie] 3. Michael Jackson (17) 1979-1988
[tie] 3. Madonna (17) 1984-1989
5. Elvis Presley (15) 1958-1962

- [tie] 6. Whitney Houston (13) 1985-1991
[tie] 6. Phil Collins (13) 1984-1990
[tie] 6. Lionel Richie (13) 1981-1987
9. George Michael (12) 1984-1990
10. Mariah Carey (11) 1990-1994



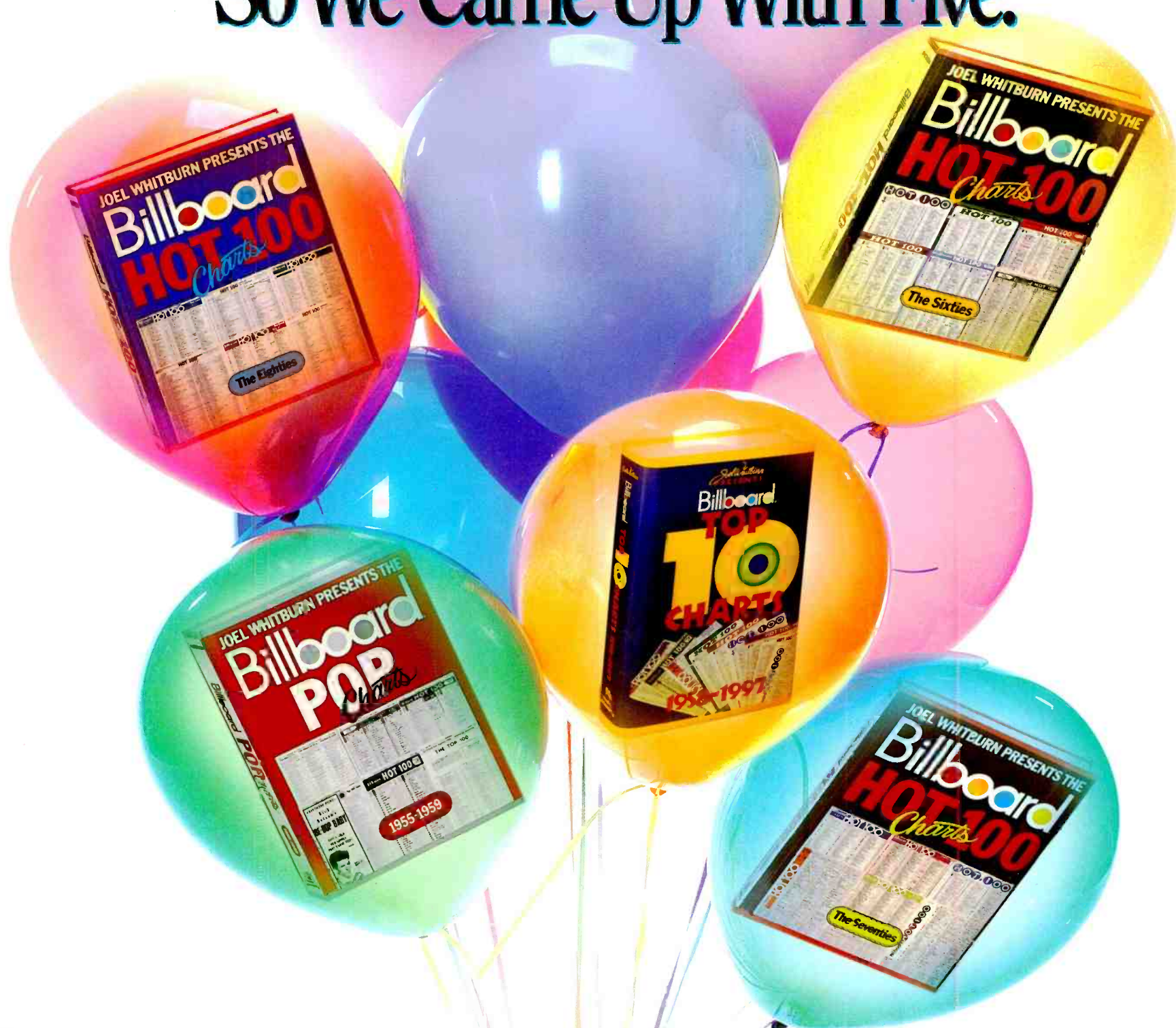
MOST CONSECUTIVE NO. 1 SINGLES BY ARTIST**

1. Whitney Houston (7) 1985-1988
[tie] 2. Beatles (6) 1964-1966
[tie] 2. Bee Gees (6) 1977-1979
[tie] 2. Paul Abdul (6) 1988-1991
[tie] 5. Mariah Carey (5) twice 1990-1991 & (5) 1995-1998* current
[tie] 5. Michael Jackson (5) 1987-1988
[tie] 5. Elvis Presley (5) 1959-1961
[tie] 5. Supremes (5) 1964-1965
[tie] 9. George Michael (4) 1987-1988
[tie] 9. Jackson 5 (4) 1970
[tie] 9. Supremes (4) 1966-1967



The Consecutive category excludes Christmas hits, reissues, B-sides, EPs and duos (unless they add to the streak).

We Couldn't Come Up With a Single Way to Celebrate the "Hot 100's" 40th Anniversary. So We Came Up With Five.



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CURB RECORDS

SALUTES THE BILLBOARD HOT 100 CHART
ON ITS 40TH ANNIVERSARY

THANK YOU FOR GIVING US 30 YEARS OF HITS



1970 - The Mike Curb Congregation
"Burning Bridges"
Our first Top 40 Hot 100 Hit



1971 - The Osmonds
"One Bad Apple"
Billboard's Hot 100 Chart -
No. 1 for 5 weeks



1971 - Donny Osmond
"Go Away Little Girl"
Billboard's Hot 100 Chart -
No. 1 for 3 weeks



1972 - Sammy Davis, Jr. with
The Mike Curb Congregation
"The Candy Man"
Billboard's Hot 100 Chart -
No. 1 for 3 weeks



1973 - Marie Osmond
"Paper Roses"
No. 1 for 2 weeks Country
Singles Chart



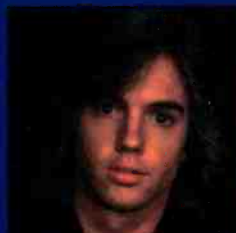
1974 - Donny & Marie
"I'm Leaving It (All) Up To You"
No. 1 A C Single



1975 - The Four Seasons
"December 1963 (Oh What A Night)"
54 weeks on the Hot 100 Chart
Billboard's Hot 100 Chart -
3 weeks at No. 1



1976 - The Bellamy Brothers
"Let Your Love Flow"
Billboard's Hot 100 Chart - No. 1



1977 - Shawn Cassidy
"Da Do Ron Ron"
Billboard's Hot 100 Chart -
No. 1



1978 - Debby Boone
"You Light Up My Life"
Most weeks at No. 1 for the
entire 70's decade.
Billboard's Hot 100 Chart - 10 weeks at No. 1



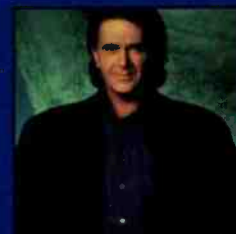
1979 - Exile
"Kiss You All Over"
Billboard's Hot 100 Chart -
No. 1 for 4 weeks



1980 - Maureen McGovern
"Different Worlds"
No. 1 for 2 weeks A C Singles



1981 - Hank Williams Jr.
"All My Rowdy Friends"
And 9 other No. 1 Country
Singles



1982 - T. G. Sheppard
"Finally"
And 13 other No. 1 Country
Singles



1983 - Real Life
"Send Me An Angel"
35 weeks on the Billboard
Hot 100 Chart



1984 - The Judds
"Grandpa"
And 13 other No. 1 Country
Singles



1985 - Sawyer Brown
"Step That Step"
And 3 other No. 1 Country
Singles



1987 - Lyle Lovett
"Cowboy Man"
Grammy Award - Best Pop
Male Vocalist



1988 - Desert Rose Band
"He's Back And I'm Blue"
No. 1 Country Singles



1989 - Delbert McClinton
Grammy Award Winner



1990 - Righteous Brothers
"Unchained Melody"
Platinum Single and Album -
No. 1 A C Single



1991 - Hal Ketchum
"Past The Point Of Rescue"
Certified Gold



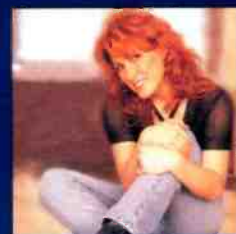
1992 - Wynonna
"Wynonna"
Triple Platinum. 3 No. 1 Country
singles - No. 1 for 8 weeks



1994 - Jeff Carson
"Not On Your Love"
No. 1 Country Singles



1995 - David Kersh
"Goodnight Sweetheart"
And 2 other Top 10 Country
Singles



1996 - Jo Dee Messina
"Heads Carolina, Tails
California"
And 2 No. 1 Country Singles



1997 - Tim McGraw
"It's Your Love" with Faith Hill
No. 1 Billboard/Country
Monitor Single of the Year.
Certified Platinum Single



1998 - LeAnn Rimes
"How Do I Live"
Longest running Top 10
single in the history of
Billboard's Hot 100 Chart -
32 weeks

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,

Mike Curb

CURB
RECORDS

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 made vocal contributions 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 Bill-

board'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, Frankie, and Secret Weapon and the rap act Vegas Cats. A Vegas Cats album is set for November release.

Sonya Askew, buyer for Camelot Music in North Canton, Ohio, says the material Kelly wrote for Sparkle "just whet the appetite for him and makes his fans more hungry for his new album."

Kelly is also working on songwriting for upcoming projects by Celine Dion and Michael Jackson.

ANITA M. SAMUELS

R. Kelly Aims To Fly With Double Set

Jive Release Builds On Grammy Winner's Past Success

BY ANITA M. SAMUELS

LOS ANGELES—With 14 hit singles in four years, including the Grammy-winning worldwide hit "I Believe I Can Fly," Jive Records artist R. Kelly is poised to accelerate his momentum with the upcoming two-disc set "R.," slated for worldwide release Oct. 27.

The 28-song set is a combination of R&B ballads, hip-hop, and pop music that the artist says isn't "that different" from his previous efforts.

"It has quite a few uptempo party songs," he says. "I had a lot more fun than with the other albums. I just wanted to do my best as always and

say what's on my mind and heart."

Sonya 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 Jam' audience that will check out his release based on ['I Believe I Can Fly']." This will be one of the biggest releases for '98 and '99."

The set's first single, "Half On A Baby," was serviced to U.S. radio Aug. 19 and gathered 267 spins on R&B radio from Sept. 1-9, according to Broadcast Data Systems. 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 early planning 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.

"Half On A Baby" is already in 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 whole career."

Jive president Barry Weiss says, "The album is really unparalleled. It's a special body of work that befits 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 '90's" with his then backup group, Public Announcement. He quickly became a household name and a Billboard chart staple, debuting at No. 3 on the Top R&B Albums chart.

In 1995, Kelly became a solo artist and released "R. Kelly," 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 only four years, those three albums garnered Kelly 14 hit singles. All 14 made the Hot 100 Singles chart, including "Down Low (No-

body Has To Know)" and "You Remind Me Of Something," both of which peaked at No. 4. On the same chart, "Your Body's Callin'" 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 those songs—"Bump N' Grind," "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.

"Gotham City" from the "Batman And Robin" soundtrack peaked at No. 9 on Hot 100 Singles and Hot R&B Singles. "I Believe I Can Fly" from the "Space Jam" soundtrack peaked at No. 2 on the Hot 100 and No. 1 on Hot R&B Singles.

According to SoundScan, the "Space Jam" soundtrack sold 4.4 million copies in the U.S., while "Born Into The '90's" has sold 1 million units, "R. Kelly" has sold 2.8 million units, and "12 Play" has sold 3.2 million units.

Kelly's commercial singles have been equally successful. "Bump N' Grind" sold 1.2 million units, according to SoundScan, while "Down Low (Nobody Has To Know)" sold 1.1 million units. "I Can't Sleep Baby (If I)" sold 932,000 units, and "She's Got That Vibe" sold 111,000 units.

This year, Kelly won Grammy Awards in two categories: best R&B song and best male R&B vocalist for "I Believe I Can Fly." That song garnered further "commercial" appeal

'I say things other people are afraid to say'

when it was licensed for advertising spots for the Mobil gas company.

"Mobil approached me about using the song," says Kelly. "I loved 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 urban 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 album is 50% ballads and 30% R&B. "The rest is hip-hop stuff," says Kelly. "R." features a variety of guest spots by rappers like Keith Murray on "Home Alone"; Cam'Ron, Noreaga, Jay-Z, and Vegas Cats on "We Ride"; Foxy Brown on "Dollar Bill"; Crucial Conflict on "Ghetto Queen"; and Nas on "Money Makes The World Go Round."

Kelly's U.S. tour begins in January
(Continued on page 43)

Destiny's Child Scores Big At Lady Of Soul Awards; MCA's Got The Blues

SOUL'S 'LADY': Columbia newcomers Destiny's Child came out the big winners at the fourth annual Soul Train Lady of Soul Awards, held Sept. 3 at the Santa Monica (Calif.) Civic Auditorium. The group brought home statuettes for best single (group, band, or duo), best album, and new artist, three of the four categories in which it was nominated.

Last year's big winner, Erykah Badu, claimed two statuettes, for best single (solo) and song of the year, proving the Grammy Award-winning vocalist's staying power. Mary J. Blige took honors for album of the year, while Lil' Kim received a statuette for best music video.

The two-hour awards show was hosted by LL Cool J, Brandy, and Brian McKnight and was broadcast live in some markets.

One of the telecast's highlights was the presentation of the Lena Horne Award for Outstanding Career Achievements to Chaka Khan, who was serenaded with a special medley of her hits by Ronnie Isley, Montell Jordan, and Kelly Price. Mariah Carey was honored with the Aretha Franklin Award for entertainer of the year.

Khan says the award was a great honor, in that the legendary Horne was one of her mentors. "The tribute was brilliant; Kelly Price can sing," Khan says. "Who would have expected Ronnie Isley [to be a part of it]? I was very impressed by it all... I thought the show was pretty good overall. I really liked Brandy and Brian McKnight's [performance]."

Khan's new album, "Come 2 My House," is due Sept. 29 on NPG Records. Her first single, "Spoon," will have a simultaneous release, she says. "It's a damn good album, the best since Rufus for me."

The evening was also marked by notable performances from Maxwell, Karen Clark-Sheard (who picked up a statuette for best gospel album), Deborah Cox, McKnight, Blige, Brandy, Monica, Big Punisher, and Fat Joe.

Black Eyed Peas, Charli Baltimore, Bill Bellamy, Chico DeBarge, Eddie Griffin, Kenny Lattimore, Sparkle, Xscape, and Dee Dee Bridgewater were among the acts who presented awards.

A complete list of winners follows.

Best R&B soul single (solo): Erykah Badu, "Tyrone."

Best R&B soul single (group, band, or duo): Des-

tiny's Child, "No, No, No."

R&B soul album of the year (solo): Mary J. Blige, "Share My World."

R&B soul album of the year (group, band, or duo): Destiny's Child, "Destiny's Child."

R&B soul or rap song of the year: Erykah Badu, "Tyrone."

Best R&B soul or rap new artist: Destiny's Child.

Best R&B soul or rap music video: Lil' Kim Featuring Da Brat, Left Eye, Missy "Misdemeanor" Elliott, And Angie Martinez, "Not Tonight" (from the film "Nothing To Lose").

Best jazz album: Diana Krall, "Love Scenes."

Best gospel album: Karen Clark-Sheard, "Finally, Karen."

N'DEA'S TOUR: V2's N'Dea Davenport begins her U.S. tour Sept. 29 in Boston. Other dates include New York; Richmond, Va.; Atlanta; New Orleans; Dallas; Boulder, Colo.; San Diego; Los Angeles; Santa Cruz, Calif.; San Francisco; Seattle; Minneapolis; Chicago; Detroit; Toronto; Montreal; Philadelphia; and Washington, D.C.

Some dates will include opening performances by Black Eyed Peas, Rebirth Brass Band, Common Sense, and Mos Def. On her Norfolk, Va., date, Davenport will open for Wyclef Jean.

MCA'S 'BLUES': MCA Records is set to release a handful of blues albums. On Sept. 22 the label issues John Mayall's "Drivin' South—The ABC Years," while "B.B. King: Blues On The Bayou" is due Oct. 20. On Jan. 26, 1999, the label is planning the release of "B.B. King: Live In Japan" and "Men Are Like Streetcars" (various artists). On Feb. 9, MCA will release the first two volumes of its "Blues Way" compilations.

Stay tuned for upcoming releases by R&B outfit Solo, whose sophomore set, "4 Bruthas & A Bass," on A&M Records/Perspective drops Sept. 22... Kenny Lattimore's "From The Soul Of Man" on Columbia has been rescheduled for an Oct. 20 release... From Arista Records, don't sleep on Andrea Martin and newly signed Brand Nubian, both of whom have releases due sometime next month... And just in case you forgot that the holidays are a mere three months away, CeCe Winans drops "His Gift," a Christmas collection on Atlantic Records due in early November.



by Anita M. Samuels



Billboard® TOP R&B ALBUMS

SEPTEMBER 19, 1998

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

SoundScan®

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|---------------------|---|---------------|
| | | | | | ★★★ No. 1 ★★★ | |
| 1 | 1 | — | 2 | LAURYN HILL | THE MISEDUCATION OF LAURYN HILL | 1 |
| | | | | | ★★★ GREATEST GAINER ★★★ | |
| (2) | 73 | — | 2 | FAT JOE | MYSTIC/ATLANTIC 92805*/AG (10.98/16.98) | 2 |
| | | | | | ★★★ HOT SHOT DEBUT ★★★ | |
| (3) | NEW | | 1 | BIG ED | NO LIMIT 50729*/PRIORITY (10.98/16.98) | 3 |
| 4 | 2 | 1 | 6 | SNOOP DOGG | DA GAME IS TO BE SOLD, NOT TO BE TOLD | 1 |
| 5 | 3 | 2 | 4 | KELLY PRICE | T-NECK 524516*/SLAND (10.98 EQ/16.98) | 2 |
| (6) | 5 | 7 | 16 | DMX | RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98) | 1 |
| | | | | | ★★★ PACESETTER ★★★ | |
| (7) | 12 | 14 | 50 | BRIAN MCKNIGHT | MOTOWN 536215 (10.98 EQ/16.98) | 1 |
| (8) | 11 | 10 | 3 | THE TEMPTATIONS | MOTOWN 530937 (10.98 EQ/16.98) | 8 |
| 9 | 6 | 5 | 8 | JERMAINE DUPRI | JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK | 1 |
| 10 | 10 | 8 | 12 | SOUNDTRACK | BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98) | 4 |
| 11 | 9 | 9 | 7 | GERALD LEVERT | EASTWEST 62261/EEG (10.98/16.98) | 2 |
| 12 | 4 | 3 | 4 | SOUNDTRACK | FLYTE TYME 11806/MCA (10.98/17.98) | 3 |
| 13 | 7 | 4 | 4 | VARIOUS ARTISTS | FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER | 2 |
| (14) | 18 | 13 | 4 | LUTHER VANDROSS | VIRGIN 46089 (11.98/17.98) | 9 |
| 15 | 13 | 6 | 4 | E-40 | SICK WID' IT 41645/JIVE (19.98/24.98) | 4 |
| 16 | 15 | 11 | 10 | NOREAGA | PENALTY 3077*/TOMMY BOY (11.98/16.98) | 1 |
| 17 | 17 | 15 | 13 | BRANDY | ATLANTIC 83039*/AG (10.98/16.98) | 2 |
| 18 | 16 | 12 | 8 | MONICA | ARISTA 19011* (10.98/16.98) | 2 |
| (19) | 22 | 22 | 17 | XSCAPE | SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98) | 6 |
| 20 | 21 | 17 | 20 | MYA | UNIVERSITY 90166*/INTERSCOPE (10.98/16.98) | 13 |
| 21 | 8 | — | 2 | JAYO FELONY | DEF JAM 558762*/MERCURY (10.98 EQ/16.98) | 8 |
| 22 | 23 | 21 | 6 | MARY J. BLIGE | MCA 11848 (10.98/17.98) | 7 |
| 23 | 24 | 18 | 10 | MAXWELL | COLUMBIA 68968* (10.98 EQ/16.98) | 2 |
| 24 | 25 | 20 | 15 | MASTER P | NO LIMIT 53538*/PRIORITY (12.98/19.98) | 1 |
| (25) | 29 | 23 | 51 | JON B. | Y&B YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98) | 5 |
| 26 | 14 | — | 2 | XZIBIT | LOUD 67578*/RCA (10.98/16.98) | 14 |
| 27 | 19 | — | 2 | NICOLE | THE GOLD MIND/EASTWEST 62209/EEG (10.98/16.98) | 19 |
| 28 | 28 | 36 | 3 | SOUNDTRACK | TVT SOUNDTRAX 8210/TVT (10.98/17.98) | 28 |
| 29 | 34 | 31 | 8 | TRIN-I-TEE 5:7 | B-RITE 90094/INTERSCOPE (10.98/15.98) | 20 |
| 30 | 26 | 35 | 21 | TAMIA | QWEST 46213/WARNER BROS. (10.98/16.98) | 18 |
| 31 | 27 | 19 | 8 | CAM'RON | UNIVERSITY 68976*/EPIC (11.98 EQ/16.98) | 2 |
| 32 | 33 | 25 | 7 | MAC | NO LIMIT 50727*/PRIORITY (10.98/16.98) | 4 |
| 33 | 35 | 33 | 30 | SILKK THE SHOCKER | NO LIMIT 50716*/PRIORITY (10.98/16.98) | 1 |
| 34 | 31 | 30 | 23 | MONTELL JORDAN | DEF JAM 536987*/MERCURY (10.98 EQ/16.98) | 8 |
| 35 | 30 | 32 | 24 | PUBLIC ANNOUNCEMENT | A&M 540882 (10.98 EQ/16.98) | 14 |
| 36 | 40 | 29 | 20 | BIG PUNISHER | LOUD 67512*/RCA (10.98/16.98) | 1 |
| 37 | 41 | 34 | 41 | WILL SMITH | COLUMBIA 68683* (10.98 EQ/17.98) | 9 |
| 38 | 36 | 28 | 10 | KANE & ABEL | NO LIMIT 50720*/PRIORITY (10.98/16.98) | 1 |
| (39) | 45 | 38 | 29 | JAGGED EDGE | SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) | 19 |
| 40 | 38 | 24 | 7 | WU-TANG KILLA BEES | WU-TANG 50013*/PRIORITY (10.98/16.98) | 3 |
| 41 | 39 | 26 | 4 | M.O.P. | RELATIVITY 1618* (10.98/15.98) | 14 |
| 42 | 20 | 16 | 7 | SUNZ OF MAN | THREAT/WU-TANG 12305*/RED ANT (10.98/16.98) | 7 |
| (43) | NEW | | 1 | CANIBUS | UNIVERSAL 53136* (10.98/16.98) | 43 |
| 44 | 42 | — | 2 | MONIFAH | UPTOWN 53155*/UNIVERSAL (10.98/16.98) | 42 |
| (45) | 49 | 40 | 48 | JANET | VIRGIN 44762 (11.98/17.98) | 2 |
| 46 | 43 | 27 | 4 | KILLARMY | WU-TANG 50014*/PRIORITY (10.98/16.98) | 13 |

| | | | | | | | |
|------|----------|----|----|---|--|---|----|
| 47 | 44 | 37 | 64 | K-CI & JOJO | MCA 11613* (10.98/16.98) | LOVE ALWAYS | 2 |
| 48 | 32 | — | 2 | INDO G | RELATIVITY 1683 (10.98/15.98) | ANGEL DUST | 32 |
| 49 | 46 | 42 | 42 | CHICO DEBARGE | KEDAR 53088*/UNIVERSAL (10.98/16.98) | LONG TIME NO SEE | 14 |
| 50 | 48 | 41 | 49 | NEXT | ARISTA 18973 (10.98/15.98) | RATED NEXT | 13 |
| 51 | 47 | — | 2 | TATYANA ALI | MJJ/WORK 68656/EPIC (10.98 EQ/16.98) | KISS THE SKY | 47 |
| (52) | 53 | — | 2 | VARIOUS ARTISTS | TOMMY BOY 1266 (12.98/17.98) | ESPN PRESENTS: JOCK JAMS VOL. 4 | 52 |
| 53 | 37 | — | 2 | A-G-2-A-KE | INTERFACE/RAP-A-LOT 46144/VIRGIN (10.98/16.98) | MIL-TICKET | 37 |
| (54) | NEW | | 1 | HERSCHELWOOD HARDHEADZ | JAM DOWN/BREAKAWAY 481003/ISLAND (10.98 EQ/16.98) | A MILLION DOLLARS LATER | 54 |
| (55) | 58 | 54 | 44 | MYSTIKAL | BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) | UNPREDICTABLE | 1 |
| (56) | 61 | 50 | 46 | MASE | BAD BOY 73017*/ARISTA (10.98/16.98) | HARLEM WORLD | 1 |
| 57 | 52 | 43 | 15 | MO THUGS FAMILY | MO THUGS 1632/RELATIVITY (10.98/17.98) | FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION | 8 |
| 58 | 50 | 44 | 17 | SPARKLE | ROCK LAND 90149*/INTERSCOPE (10.98/16.98) | SPARKLE | 2 |
| 59 | 59 | 47 | 19 | FIEND | NO LIMIT 50715*/PRIORITY (10.98/16.98) | THERE'S ONE IN EVERY FAMILY | 1 |
| (60) | 64 | 51 | 43 | LSG | EASTWEST 62125/EEG (10.98/16.98) | LEVERT.SWEAT.GILL | 2 |
| 61 | 63 | 49 | 51 | USHER | LAFACE 26043/ARISTA (10.98/16.98) | MY WAY | 1 |
| 62 | 51 | 39 | 10 | DEF SQUAD | JIVE/DEF JAM 558343*/MERCURY (10.98 EQ/16.98) | EL NINO | 1 |
| (63) | 72 | 63 | 50 | BOYZ II MEN | MOTOWN 530819* (11.98 EQ/17.98) | EVOLUTION | 1 |
| 64 | 57 | 48 | 17 | SOUNDTRACK | ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98) | STREETS IS WATCHING | 3 |
| (65) | 66 | 53 | 7 | 2PAC | MECCA 8807 (11.98/16.98) | IN HIS OWN WORDS | 43 |
| (66) | 78 | 62 | 54 | MASTER P | NO LIMIT 50559*/PRIORITY (10.98/16.98) | GHETTO D | 1 |
| (67) | 69 | 55 | 22 | GOODIE MOB | LAFACE 26047*/ARISTA (10.98/16.98) | STILL STANDING | 2 |
| 68 | 56 | — | 2 | MICHEL'LE | DEATH ROW 53530*/PRIORITY (10.98/16.98) | HUNG JURY | 56 |
| 69 | 54 | 46 | 21 | SOUNDTRACK | INTERSCOPE 90160* (11.98/17.98) | BULWORTH — THE SOUNDTRACK | 4 |
| 70 | 65 | 56 | 26 | C-MURDER | NO LIMIT 50723*/PRIORITY (10.98/16.98) | LIFE OR DEATH | 1 |
| 71 | 60 | 57 | 16 | EIGHTBALL | SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98) | LOST | 3 |
| 72 | 55 | 45 | 6 | CELLY CEL | SICK WID' IT 41622/JIVE (10.98/16.98) | G-FILEZ | 17 |
| (73) | 82 | 72 | 3 | DES'REE | 550 MUSIC 69508/EPIC (10.98 EQ/16.98) | SUPERNATURAL | 72 |
| 74 | 71 | 59 | 25 | SOUNDTRACK | HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98) | THE PLAYERS CLUB | 2 |
| (75) | RE-ENTRY | | 42 | KAREN CLARK-SHEARD | ISLAND 524397 (10.98 EQ/17.98) | FINALLY KAREN | 28 |
| (76) | 87 | 75 | 45 | JAY-Z | ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98) | IN MY LIFETIME, VOL. 1 | 2 |
| (77) | 98 | 82 | 73 | MARY J. BLIGE | MCA 11606* (10.98/16.98) | SHARE MY WORLD | 1 |
| 78 | 74 | 52 | 12 | DEVIN | RAP-A-LOT 45938/VIRGIN (10.98/16.98) | THE DUDE | 27 |
| 79 | 79 | 61 | 10 | ♀ & THE NEW POWER GENERATION | NPG 9872 (10.98/14.98) | NEWPOWER SOUL | 9 |
| (80) | 97 | — | 17 | SOUNDTRACK | UNIVERSITY 69364/EPIC (11.98 EQ/17.98) | WOO | 8 |
| 81 | 75 | 76 | 16 | VARIOUS ARTISTS | SHORT 46100/JIVE (12.98/19.98) | TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION | 7 |
| 82 | 85 | 67 | 7 | NATE DOGG | DOGG FOUNDATION 3000/BREAKAWAY (19.98/24.98) | G-FUNK CLASSICS VOL. 1 & 2 | 20 |
| 83 | 67 | 64 | 10 | BLACK EYED PEAS | INTERSCOPE 90152* (10.98/16.98) | BEHIND THE FRONT | 37 |
| 84 | 68 | 66 | 3 | SPORTY THIEVZ | ROC-A-BLOK/RUFFHOUSE 69159*/COLUMBIA (10.98 EQ/16.98) | STREET CINEMA | 66 |
| 85 | 93 | 87 | 28 | SCARFACE | RAP-A-LOT 45471/VIRGIN (19.98/22.98) | MY HOMIES | 1 |
| 86 | 90 | 97 | 68 | GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION | B-RITE 90093/INTERSCOPE (10.98/16.98) | GOD'S PROPERTY | 1 |
| 87 | 81 | 69 | 14 | LORD TARIQ & PETER GUNZ | CODEINE 69010*/COLUMBIA (10.98 EQ/16.98) | MAKE IT REIGN | 8 |
| 88 | 84 | 73 | 6 | MYRON | ISLAND 524479 (8.98 EQ/10.98) | DESTINY | 38 |
| 89 | 99 | 93 | 97 | MAKAVELI | DEATH ROW 90039*/INTERSCOPE (10.98/16.98) | THE DON KILLUMINATI: THE 7 DAY THEORY | 1 |
| 90 | 91 | 77 | 77 | THE NOTORIOUS B.I.G. | BAD BOY 73011*/ARISTA (19.98/24.98) | LIFE AFTER DEATH | 1 |
| 91 | 92 | 89 | 81 | TRU | NO LIMIT 50660*/PRIORITY (12.98/18.98) | TRU 2 DA GAME | 2 |
| (92) | RE-ENTRY | | 57 | JOE | JIVE 41603* (11.98/16.98) | ALL THAT I AM | 4 |
| 93 | 95 | 65 | 14 | ONYX | JMJ/DEF JAM 536988*/MERCURY (10.98 EQ/16.98) | SHUT 'EM DOWN | 3 |
| 94 | 88 | 74 | 26 | KEITH WASHINGTON | SILAS 11744/MCA (10.98/16.98) | KW | 27 |
| (95) | RE-ENTRY | | 18 | JOHNNIE TAYLOR | MALACO 7488 (10.98/14.98) | TAYLORED TO PLEASE | 44 |
| 96 | 83 | 79 | 13 | GEORGE BENSON | GRP 9906 (10.98/16.98) | STANDING TOGETHER | 47 |
| 97 | 76 | — | 15 | THE 2 LIVE CREW | LIL' JOE 231* (10.98/15.98) | THE REAL ONE | 59 |
| 98 | 80 | 70 | 6 | PHYLLIS HYMAN | PHILADELPHIA INTERNATIONAL 83090/EMI-CAPITOL (10.98/16.98) | FOREVER WITH YOU | 66 |
| (99) | RE-ENTRY | | 23 | CECE WINANS | PIONEER 92793/AG (10.98/16.98) | EVERLASTING LOVE | 35 |
| 100 | 89 | 85 | 18 | SOULJA SLIM | NO LIMIT 53547*/PRIORITY (10.98/16.98) | GIVE IT 2 'EM RAW | 4 |

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



GHETTO

IT W II I N Z

NO PAIN / NO GAIN

ALBUM FEATURES SCARFACE, MIA X, TELA
5TH WARD BOYS, YUKMOUTH, WILLIE D, DMG

IN STORES

SEPTEMBER 22ND



EXECUTIVE PRODUCER: "J" PRINCE





JOE'S DAY: For most rappers, the first album is the biggest one, as the flavor-of-the-month genre has usually moved on by the time they release their second. This is not the case with **Fat Joe**, whose "Don Cartagena" (Mystic/Big Beat/Atlantic) scores the Greatest Gainer, moving 73-2 on Top R&B Albums after debuting a week early due to street-date violations. His last album, 1995's "Jealous One's Envy" (Relativity), peaked at No. 7, while the previous set, "Represent," had a high of No. 46 in 1993. "Don Cartagena" opens with first-week sales of 106,000 units at the overall panel, earning a No. 7 bow on The Billboard 200. That sum is more than the total sales of either of Joe's prior albums; "Represent" never even hit The Billboard 200. However, since "Jealous," he has increased his visibility via guest slots on various albums, most notably fellow Latin rapper **Big Punisher**, whom Joe discovered and developed as a part of his **Terror Squad** unit.

THINKIN' BIG: Gerald Levert's "Thinkin' Bout It" (East-West/EEG) is forced to hold at No. 2 on Hot R&B Singles despite large gains at the R&B core panel. Levert sails to the top of Hot R&B Singles Sales, earning the No. 1 crown on that list with a 20% hike, resulting in more than 400 chart points. The increase brings the crooner only a couple of hundred chart points from the No. 1 title, **Monica's** "The First Night" (Arista). The difference lies at radio, where Monica has been dominant with 35 million listeners vs. Levert's 28 million. Both songs experienced a slight decline at our panel of 104 R&B Broadcast Data Systems-monitored stations, but they could rebound next issue, as many of the songs on Hot R&B Airplay lost audience due to specialty programming over the Labor Day weekend.

BUS THIS: The long-awaited solo effort from **Canibus**, "Can-I-Bus" (Universal), makes an early bow on Top R&B Albums at No. 43, helped by street-date violations. The album should hit the top of the Top R&B Albums page once a full week's sales are registered next issue. However, **Lauryn Hill's** "The Miseducation Of Lauryn Hill" (Ruffhouse/Columbia) was down only 37% at the R&B core and overall panels, with a week's total of 265,000 units, down from last issue's 422,500 units. Even if "Miseducation" has a comparable drop next week, Canibus would still have to sell at least 168,000 units to win the throne from Hill.

R. KELLY AIMS TO FLY WITH DOUBLE SET

(Continued from page 41)

1999, and an international tour will follow, according to Kaeding. Kelly is booked through Famous Artists Agency and managed by Barry Hankerson. 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 (14), says Kaeding.

The international setup for the album will also rely on advertising and snipes in key markets, says 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 propelling this and future singles on the charts. We believe he has created a masterpiece. The timing could not be better."

Jazzy Jordan, VP of marketing at Jive Records (U.S.), says the label is working on an extensive U.S. marketing campaign in support of Kelly's double album. According to Jordan, the consumer print advertising campaign will include a variety of magazines, including those focusing on hip-hop, black hair, and upscale fashion.

"You name it; we are covering it," he says. In addition to using snipes, T-shirts, and postcards, Jive is purchasing billboards in key cities to display the album's cover image, Jordan says.

Jordan says the label plans for Kelly to do an extensive TV campaign that will include appearances on the

talk shows of Jay Leno, Rosie O'Donnell, David Letterman, and Oprah Winfrey. The label will also produce a 30-second commercial spot. Mainstream TV advertising will include spots on BET, MTV, VH1, and the Box. Jordan says contests are being planned for BET and MTV.

A videoclip for "Half On A Baby" was serviced to BET, MTV, VH1, the Box, and other local video outlets Aug. 19. The clip was directed by Hype Williams and Kelly himself.

On Sept. 6, Kelly hosted a celebrity basketball tournament at Chicago's UIC Pavilion. The event was part of an entire weekend of activities the singer planned as a fund-raising effort to benefit the Boys and Girls Clubs of Chicago, BBF Family Services, and the Academy of Scholastic Achievement, all of which work with at-risk young people.

That weekend, Kelly also hosted a celebrity cruise and a Players' Ball at Chicago's Sheraton Riverfront Hotel. Brian McKnight, Dru Hill, the L.A. Lakers' Robert Horry, and the Washington Wizards' Juwan Howard were among the artists and athletes who participated in the event.

Internet exposure for Kelly, according to Jordan, will include coverage on Peeps Republic, BMG's R&B-oriented World Wide Web site. The site recorded footage of the celebrity basketball tournament Kelly hosted, as well as the cruise. According to Jordan, the site will use this material for a "Day In The Life" feature on Kelly.

Jordan adds that the label plans for Kelly to have his own Web site. Other

promotional plans include hiring airplane services to fly banners over special events like football games and festivals to promote the album's release date.

Jordan says the only in-store appearance Kelly will do is on the day of the album's release in his hometown of Chicago at George's Music Room, an indie retail outlet.

Jordan adds that a relationship between Kelly and Nike is being cultivated.

"The album will have a tie-in with Michael Jordan's clothing line," he says.

ADVENTUROUS LOVE BALLADS

Among the first lines in the single "Half On A Baby" is "take a leap over the broom," which is a traditional African-American marriage phrase handed down from the days of slavery.

"It's about commitment and having a baby," says Kelly. "Sex is a reality. I love what I do. I try to write love ballads in a way no one else does. You hear some [ballads], and they all sound the same. Sometimes you have to go to the edge to be different, adventurous, and open-minded. I say things other people are afraid to say. Marvin Gaye did too."

The artist says he didn't initially plan for "R." to be a double album.

"I just kept on writing," he says. "The company said we had to put the album out, and I told them that I couldn't stop writing. When we chose the songs, I felt that I couldn't let go of any of them. Besides, you already pay a lot for one album, and people like to get their money's worth."

LANG'S STYLE DIVERGES ON 'WORLD'

(Continued from page 12)

he just ended up playing on one tune and kept playing on more tunes. So he's on almost the whole record... It was great. He just gave it that old soul vibe."

Lang explores an astonishing diversity of material on the album, including the intense, gospel-flavored "Leaving To Stay" (penned by Lang's friend and frequent writing partner Kevin Bowe) and the hot funk number "I Am," written by David Z and The Artist Formerly Known As Prince, with whom the producer played for many years during the '80s.

Of the latter track, Lang says, "In '92 or something, [David Z] and Prince wrote that tune, and Prince never released it or anything... He just had this rough demo of it. It was a big dance-mix song. It turned out cool, though. We slowed it down and put a little groove on it."

About the only straight-up blues number on the album is its closer, a cover of Luther Allison's "Cherry Red."

Lang says he recorded the song as an homage to his friend and mentor, who died last year: "He was so good to me and so nice and always supporting young musicians. Every time he would see me, he always had a smile on his face and stuff. He was just the sweetest person, so I kind of

owed it to him, I felt. His wife, Rocky, was really nice in letting me play his guitar on that song. It was one of those magical one-take songs."

A&M will launch the album by taking the rocking "Still Rainin'" to all rock radio formats on Monday (14).

Wiggins says the album holds a wealth of other possibilities: "When I hear a song like 'I Am,' which Prince gave to him, [I think about] even taking a shot in some of the clubs, which would be phenomenal with this kid. But first and foremost we're going to go to rock radio. We have a lot of room to grow [there]."

Wiggins adds, "We are going to do a video for 'Still Rainin'" right out of the box... Our belief and our expectation is that he won't be ignored by the video channels early on like he was before."

"Wander This World" will be issued as an enhanced CD. "It's going to include exclusive footage of Jonny in the studio, lyrics, interview footage, some live footage," Wiggins notes. "We think that's of tremendous value. It's a thank you to his consumers and to retail for supporting him early on."

A&M is putting together a retail contest that will award a Lang concert in the winner's hometown. A national chain, to be determined, will be involved.

Wiggins adds, "There'll be guitar giveaways. His guitar endorser, Fender, is also going to help us with the marketing as well as over 100 guitar shops."

Lang—who is managed by James Klein and Miki Mulvehill of Blue Sky Artists and booked by Garry Buck at Monterey International—has already toured the U.S. extensively this year; since the spring, he has been sharing dates with Guy. Instead, when the album is released in Europe in early October, Lang will be on the road there.

"He'll be touring in Europe early," Wiggins says. "He's going over in the fall to do festivals... He's toured so extensively over here that we don't need him to tour to break this record over here."

Closer to home, "Wander This World" is being anticipated eagerly. Steve Pearson, buyer for indie retailer Electric Fetus in Minneapolis, says the young musician has had a following at the store since his indie debut, "Smokin'," was sold there on consignment.

"'Lie To Me' was the biggest record we had last year out of the box, and I'm sure this one'll be even bigger," Pearson says. "He's kind of a phenomenon—all of a sudden, he's a star."

BUBBLING UNDER HOT R&B SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|----------|----------------------------------|--|
| 1 | 5 | 5 | CRAWL BEFORE YOU BALL | SAAFIR (QWEST/WARNER BROS.) |
| 2 | 1 | 2 | 8-TRACKS AND CADILLACS | A-TOWN PLAYERS FEAT. AMITA (WRAP/ICEBERG/CHIBAN) |
| 3 | 4 | 3 | LET ME GO...RELEASE ME | VERONICA (H.O.L.A.) |
| 4 | — | 3 | GET READY, READY! | DJ JUBILEE (TAKE FO') |
| 5 | 9 | 2 | ALL NIGHT | N2DEEP (SWERVE/LIGHTYEAR) |
| 6 | 8 | 2 | DOUBLE DUTCH DANCE | KINSU (PLATINUM/INTERSOUND) |
| 7 | — | 1 | GIVE A LITTLE | LAVONRA (ENTERTAINMENT/COPPER SUN/PP1) |
| 8 | 12 | 9 | WHAT THE WORLD NEEDS NOW IS LOVE | BOONIE HARRISON AND THE HIP-HOP NATION (UNITED RIVER NORTH) |
| 9 | 10 | 10 | TURN THIS PARTY OUT | WHIP (OUTHOUSE) |
| 10 | 25 | 7 | MONEY MAKIN' ANTHEM | GUGU PRESENTS REGGIMAN'S KILLA KLUKE (STREET PRO/PRIORATE/INTEGRITY) |
| 11 | 18 | 4 | BED TIME STORY | JOHNNY P (C-TOWN/RAP-A-LOT/VIRGIN) |
| 12 | 16 | 15 | DAY & NIGHT | POETIC JUSTICE FEAT. LARZIE BONE & KRAYZIE BONE (NO THUS/RELATIVITY) |
| 13 | — | 27 | MY STEEZ | RAW ELEMENTS FEAT. MEN-A-LARGE (BIG PLAY/SOLID DISCS) |

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

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|----------|------------------------------------|--|-----------|-----------|----------|---|--|
| | | | ★ ★ NO. 1 ★ ★ | | | | | | |
| 1 | 1 | 16 | ARE YOU THAT SOMEBODY? | AALIYAH (BLACKGROUND/ATLANTIC) 8 wks at No. 1 | 38 | 54 | 2 | LEAN ON ME | KIRK FRANKLIN (GOSPO CENTRIC/INTERSCOPE) |
| 2 | 5 | 4 | DOO WOP (THAT THING) | LAURYN HILL (RUFFHOUSE/COLUMBIA) | 39 | 35 | 10 | I CAN DO THAT | MONTELL JORDAN (DEF JAM/MERCURY) |
| 3 | 2 | 17 | FRIEND OF MINE | KELLY PRICE (T-NECK/ISLAND) | 40 | 57 | 3 | LATELY | DIVINE (PENDULUM/RED ANT) |
| 4 | 4 | 11 | THE FIRST NIGHT | MONICA (ARISTA) | 41 | 56 | 7 | SPLACKAVELLIE | PRESSHA (TONY MERCEDES/LAFACE/ARISTA) |
| 5 | 3 | 9 | MOVIN' ON | MVA FEAT. SILKK THE SHOCKER (UNIVERSITY/INTERSCOPE) | 42 | 42 | 14 | GO DEEP | JANET (VIRGIN) |
| 6 | 6 | 9 | MY LITTLE SECRET | XSCAPE (SO SO DEF/COLUMBIA) | 43 | 63 | 2 | FIND A WAY | A TRIBE CALLED QUEST (JIVE) |
| 7 | 8 | 13 | TOP OF THE WORLD | BRANDY (FEATURING MASE) (ATLANTIC) | 44 | 32 | 24 | MISSING YOU | MARY J. BLIGE (MCA) |
| 8 | 13 | 3 | HALF ON A BABY | R. KELLY (JIVE) | 45 | 39 | 21 | MY WAY | USHER (LAFACE/ARISTA) |
| 9 | 7 | 11 | THINKIN' BOUT IT | GERALD LEVERT (EASTWEST/EEG) | 46 | 52 | 7 | NOBODY ELSE | TYRESE (RCA) |
| 10 | 11 | 18 | MONEY AIN'T A THANG | JD FEATU. JAY-Z (SO SO DEF/COLUMBIA) | 47 | 43 | 43 | ANYTIME | BRIAN MCKNIGHT (MOTOWN) |
| 11 | 9 | 19 | MAKE IT HOT | NICKIE FEAT. MISS "MISCOMANCY" ELLIOTT & MOCHA THE GOLD (EASTWEST/EEG) | 48 | 50 | 5 | SUPERHUG | NOREAGA (PENALTY/TOMMY BOY) |
| 12 | 12 | 16 | CAN'T TAKE MY EYES OFF OF YOU | LAURYN HILL (RUFFHOUSE/COLUMBIA) | 49 | 62 | 3 | TIME TO MOVE ON | SPARKLE (ROCK LAND/INTERSCOPE) |
| 13 | 10 | 28 | THEY DON'T KNOW | JON B. (Y&B YUM/550 MUSIC/EPIC) | 50 | 45 | 16 | ALL GOOD | MO THUGS FAMILY FEAT. FELECHA & KWAZO BONE (MO THUGS/RELATIVITY) |
| 14 | 15 | 9 | SAME OL' G | GINUWINE (BLACKGROUND/ATLANTIC) | 51 | 60 | 6 | THE WAY IT'S GOIN' DOWN (T.W.I.S.M. FOR LIFE) | SHAQUILLE O'NEAL FEAT. PETER GUNZ (T.W.I.S.M./A&M) |
| 15 | 17 | 16 | HORSE & CARRIAGE | CAMRON FEAT. MASE (UNTERENTAINMENT/EPIC) | 52 | 55 | 17 | LOST ONES | LAURYN HILL (RUFFHOUSE/COLUMBIA) |
| 16 | 14 | 22 | THE ONLY ONE FOR ME | BRIAN MCKNIGHT (MOTOWN) | 53 | 44 | 4 | LUV ME, LUV ME | SHAGGY FEAT. JANET (FLYTE TYME/MCA) |
| 17 | 20 | 11 | I STILL LOVE YOU | NEXT (ARISTA) | 54 | 51 | 40 | ALL MY LIFE | K-CI & JOJO (MCA) |
| 18 | 16 | 20 | THE BOY IS MINE | BRANDY & MONICA (ATLANTIC) | 55 | 38 | 11 | NIGHTS IN HARLEM | LUTHER VANOROSS (FEAT. PRECISE) (VIRGIN) |
| 19 | 18 | 25 | STILL NOT A PLAYER | BIG PUNISHER FEATURING JOE (LOUD) | 56 | 48 | 13 | DON'T RUSH (TAKE LOVE SLOWLY) | K-CI & JOJO (MCA) |
| 20 | 22 | 10 | SO INTO YOU | TAMIA (QWEST/WARNER BROS.) | 57 | 71 | 2 | NOBODY'S SUPPOSED TO BE HERE | DEBORAH COX (ARISTA) |
| 21 | 19 | 35 | TOO CLOSE | NEXT (ARISTA) | 58 | 41 | 5 | BEAUTIFUL | MARY J. BLIGE (FLYTE TYME/MCA) |
| 22 | 24 | 5 | HOW DEEP IS YOUR LOVE | DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY) | 59 | 65 | 16 | I LOVE YOU | KEITH WASHINGTON (SILAS/MCA) |
| 23 | 27 | 12 | IT'S ABOUT TIME | PUBLIC ANNOUNCEMENT (A&M) | 60 | 47 | 8 | RUFF RYDERS' ANTHEM | DMX (RUFF RYDERS/DEF JAM/MERCURY) |
| 24 | 21 | 13 | DAYDREAMIN' | TATYANA ALI (MJJ/WORK/EPIC) | 61 | 69 | 5 | HERE WE GO | FUNKMSTER FLEX PRESENTS KHADJA FEA. PRODUCT (LOUD) |
| 25 | 26 | 12 | LOOKIN' AT ME | MASE FEAT. PUFF DADDY (BAD BOY/ARISTA) | 62 | 59 | 4 | THUGS CRY | BIZZY BONE (MO THUGS/RUTHLESS/RELATIVITY) |
| 26 | 23 | 28 | GOTTA BE | JAGGED EDGE (SO SO DEF/COLUMBIA) | 63 | 53 | 15 | JUST THE TWO OF US | WILL SMITH (COLUMBIA) |
| 27 | 30 | 4 | COME GET WIT ME | KEITH SWEAT FEAT. SNOOP DOGG (ELEKTRA/EEG) | 64 | 40 | 8 | HOPE I DON'T GO BACK | E 40 (SICK WID' IT)/JIVE) |
| 28 | 31 | 7 | STAY | THE TEMPTATIONS (MOTOWN) | 65 | 64 | 62 | YOU MAKE ME WANNA... | USHER (LAFACE/ARISTA) |
| 29 | 25 | 6 | STILL A G THANG | SNOOP DOGG (NO LIMIT/PRIORITY) | 66 | 58 | 21 | GHETTO SUPASTAR (THAT IS WHAT YOU ARE) | PRAS MICHEL FEAT. OL' DIRTY BASTARD & MVA (INTERSCOPE) |
| 30 | 37 | 8 | HOW'S IT GOIN' DOWN | DMX (FEAT. FAITH EVANS) (RUFF RIDERS/DEF JAM/MERCURY) | 67 | 61 | 46 | I GET LONELY | JANET (FEAT. BLACKSTREET) (VIRGIN) |
| 31 | 36 | 5 | TOUCH IT | MONIFAH (UPTOWN/UNIVERSAL) | 68 | 72 | 5 | I WASN'T WITH IT | JESSE POWELL (SILAS/MCA) |
| 32 | 29 | 13 | AIN'T MY FAULT | SILKK THE SHOCKER (NO LIMIT/PRIORITY) | 69 | 73 | 2 | CAN I GET A... | JAY-Z FEAT. AMI, (OF MAJOR COMBS) AND JA (DEF JAM/MERCURY) |
| 33 | 46 | 3 | I DO [WHATCHA SAY BOO] | JON B. (Y&B YUM/550 MUSIC/EPIC) | 70 | — | 1 | SWEETHEART | JD & MARIAH CAREY (SO SO DEF/COLUMBIA) |
| 34 | 28 | 25 | NO GUARANTEE | CHICO DEBARGE (KEDAR/UNIVERSAL) | 71 | — | 2 | WE CAN FREAK IT | KURUPT (INTRA/A&M) |
| 35 | 33 | 9 | DOIN' JUST FINE | BOYZ II MEN (MOTOWN) | 72 | — | 1 | LOVE LIKE THIS | FAITH (BAD BOY/ARISTA) |
| 36 | 49 | 8 | GRIN-N-TEE 5-7 (B-RITE/INTERSCOPE) | | 73 | 66 | 3 | DAYS LIKE THIS | KENNY LATTIMORE (COLUMBIA) |
| 37 | 34 | 16 | LUXURY: COCOCURE | MAXWELL (COLUMBIA) | 74 | 70 | 13 | WHATCHA GONNA DO | JAYO FELONY (FEAT. METHOD MAN & DMX) (Y&B YUM/550 MUSIC/EPIC) |

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

HOT R&B RECURRENT AIRPLAY

| | | | | | | | | | |
|----|----|----|--|---|----|----|----|-------------------------------|---|
| 1 | 2 | 3 | A ROSE IS STILL A ROSE | ARETHA FRANKLIN (ARISTA) | 14 | 4 | 5 | WHAT YOU WANT | MASE (FEAT. TOTAL) (BAD BOY/ARISTA) |
| 2 | 1 | 2 | BE CAREFUL | SPARKLE (ROCK LAND/INTERSCOPE) | 15 | 23 | 13 | A SONG FOR MAMA | BOYZ II MEN (MOTOWN) |
| 3 | — | 1 | IT'S ALL ABOUT ME | MYA & SISQO (UNIVERSITY/INTERSCOPE) | 16 | 13 | 17 | WE'RE NOT MAKING LOVE NO MORE | DRU HILL (LAFACE/ARISTA) |
| 4 | 5 | 2 | NICE & SLOW | USHER (LAFACE/ARISTA) | 17 | 20 | 5 | GET AT ME DOG | DMX (FEAT. SHEX OF THE LOX) (RUFF RIDERS/DEF JAM/MERCURY) |
| 5 | 6 | 24 | PUT YOUR HANDS WHERE MY EYES COULD SEE | BUSTA RHYMES (ELEKTRA/EEG) | 18 | 17 | 54 | HYPNOTIZE | THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) |
| 6 | 12 | 4 | BEEN AROUND THE WORLD | PUFF DADDY & THE FAMILY (BAD BOY/ARISTA) | 19 | 16 | 31 | STOMP | GOD'S PROPERTY (B-RITE/INTERSCOPE) |
| 7 | 3 | 4 | NO, NO, NO | DESTINY'S CHILD (COLUMBIA) | 20 | 19 | 5 | MONEY, POWER & RESPECT | THE LOX (FEAT. DMX & UL' KIM) (BAD BOY/ARISTA) |
| 8 | — | 23 | HOLD ON (CHANGE IS COMIN') | SOUNDS OF BLACKNESS (PERSPECTIVE/A&M) | 21 | 18 | 6 | DO FOR LOVE | 2 PAC FEAT. ERIC WILLIAMS (AMARU/JIVE) |
| 9 | 8 | 10 | SEVEN DAYS | MARY J. BLIGE (MCA) | 22 | 14 | 31 | MO MONEY MO PROBLEMS | THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA) |
| 10 | 10 | 2 | LET'S RIDE | MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (DEF JAM/MERCURY) | 23 | — | 2 | IT'S ALL ABOUT THE BENJAMINS | PUFF DADDY & THE FAMILY (BAD BOY/ARISTA) |
| 11 | 11 | 20 | WHAT ABOUT US | TOTAL (LAFACE/ARISTA) | 24 | 15 | 14 | MY BODY | LSG (EASTWEST/EEG) |
| 12 | 7 | 7 | WE BE CLUBBIN' | ICE CUBE (HEAVYWEIGHT/A&M) | 25 | 21 | 17 | LUV 2 LUV U | TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC) |
| 13 | 9 | 21 | EVERYTHING | MARY J. BLIGE (MCA) | | | | | |

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

R&B SINGLES A-Z

| | | | |
|-----|---|-----|---|
| 51 | TITLE (Publisher — Licensing Org.) Sheet Music Dist. | 51 | 2 WAY STREET (Hicklo, ASCAP/Missiones, BMI/Ali Silver, BMI/Beane Tribe, BMI) |
| 46 | '98 THUG PARADISE (Michael Moody's Universe, BMI/Jumping Bean, BMI/Longitude, BMI) | 46 | '98 THUG PARADISE (Michael Moody's Universe, BMI/Jumping Bean, BMI/Longitude, BMI) |
| 79 | THE ACTUAL (EMI April, ASCAP/Gifted Pearl, ASCAP) HL | 79 | THE ACTUAL (EMI April, ASCAP/Gifted Pearl, ASCAP) HL |
| 49 | THE ARMS OF THE ONE WHO LOVES YOU (Realsongs, ASCAP) WBM | 49 | THE ARMS OF THE ONE WHO LOVES YOU (Realsongs, ASCAP) WBM |
| 69 | BLACK ICE (SKY HIGH) (Dungeon Ratz, ASCAP/Goodie Mob, BMI/Chrysalis, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM | 69 | BLACK ICE (SKY HIGH) (Dungeon Ratz, ASCAP/Goodie Mob, BMI/Chrysalis, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM |
| 14 | THE BOY IS MINE (EMI Blackwood, BMI/Bran-Bran, BMI/EMI Blackwood, SESAC/Famous, BMI/Hench, BMI/EMI, BMI) HL | 14 | THE BOY IS MINE (EMI Blackwood, BMI/Bran-Bran, BMI/EMI Blackwood, SESAC/Famous, BMI/Hench, BMI/EMI, BMI) HL |
| 71 | CALLIN' (WILL YOU PLAYERS EVER LEARN?) (J-Rome, ASCAP/MCA, ASCAP/T-Boy, ASCAP/Emara, ASCAP) | 71 | CALLIN' (WILL YOU PLAYERS EVER LEARN?) (J-Rome, ASCAP/MCA, ASCAP/T-Boy, ASCAP/Emara, ASCAP) |
| 63 | CHEAPSQUATE (YOU AIN'T GETTIN' NADA) (Chrysalis, ASCAP/Uniquely, ASCAP) | 63 | CHEAPSQUATE (YOU AIN'T GETTIN' NADA) (Chrysalis, ASCAP/Uniquely, ASCAP) |
| 64 | CHEATED TO ALL THE GIRLS (Tete San Ko, ASCAP/Sony/ATV Tunes, ASCAP/Salaam Remi, ASCAP/EMI, ASCAP/Benz-Speculous, ASCAP/EMI April, ASCAP/Casa David, ASCAP/Kid Bird, ASCAP) HL | 64 | CHEATED TO ALL THE GIRLS (Tete San Ko, ASCAP/Sony/ATV Tunes, ASCAP/Salaam Remi, ASCAP/EMI, ASCAP/Benz-Speculous, ASCAP/EMI April, ASCAP/Casa David, ASCAP/Kid Bird, ASCAP) HL |
| 77 | CLEOPATRA'S THEME (EMI/EMI Blackwood, BMI) HL | 77 | CLEOPATRA'S THEME (EMI/EMI Blackwood, BMI) HL |
| 66 | COME WITH ME (Flames Of Albion, ASCAP/Warner Chappell, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Remarkable, ASCAP) WBM | 66 | COME WITH ME (Flames Of Albion, ASCAP/Warner Chappell, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Remarkable, ASCAP) WBM |
| 6 | DAYDREAMIN' (Rodney Jenkins, BMI/EMI Blackwood, BMI/Ensign, BMI/Bow Down, BMI/Gunz, BMI/LeShawn Daniels, ASCAP/EMI April, ASCAP/MCA, ASCAP) HL | 6 | DAYDREAMIN' (Rodney Jenkins, BMI/EMI Blackwood, BMI/Ensign, BMI/Bow Down, BMI/Gunz, BMI/LeShawn Daniels, ASCAP/EMI April, ASCAP/MCA, ASCAP) HL |
| 33 | DEFINITION (Medina Sound, BMI/Pen Skills, BMI/DJ Hi-Tek, ASCAP) WBM | 33 | DEFINITION (Medina Sound, BMI/Pen Skills, BMI/DJ Hi-Tek, ASCAP) WBM |
| 35 | DESTINY (M Double, BMI/N Key, BMI/Recoupable, BMI/Hancock, BMI/Irving, BMI) WBM | 35 | DESTINY (M Double, BMI/N Key, BMI/Recoupable, BMI/Hancock, BMI/Irving, BMI) WBM |
| 50 | DON CARTAGENA (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/R Friserson, BMI/Janice Combs, BMI/EMI Blackwood, BMI) | 50 | DON CARTAGENA (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/R Friserson, BMI/Janice Combs, BMI/EMI Blackwood, BMI) |
| 96 | DON'T GIVE UP (Alva, BMI/Jones & Williams, BMI/Soul Food, BMI) | 96 | DON'T GIVE UP (Alva, BMI/Jones & Williams, BMI/Soul Food, BMI) |
| 38 | DON'T RUSH (TAKE LOVE SLOWLY) /ALL MY LIFE (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Donit, ASCAP/Z Big Prod, ASCAP/WB, ASCAP) HL/WBM | 38 | DON'T RUSH (TAKE LOVE SLOWLY) /ALL MY LIFE (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Donit, ASCAP/Z Big Prod, ASCAP/WB, ASCAP) HL/WBM |
| 70 | DO YOU (Kenny Parker, ASCAP/XL, ASCAP) | 70 | DO YOU (Kenny Parker, ASCAP/XL, ASCAP) |
| 57 | DR. GREENTHUMB (Soul Assassins, ASCAP/Hits From Da Bong, ASCAP/BMG, ASCAP) | 57 | DR. GREENTHUMB (Soul Assassins, ASCAP/Hits From Da Bong, ASCAP/BMG, ASCAP) |
| 29 | FIND A WAY (Zomba, ASCAP/Jazz Merchant, ASCAP/Ehucy, ASCAP/PolyGram International, ASCAP/MCA, ASCAP/Universal, ASCAP/Towa Tei, ASCAP/Bebel Gilberto, ASCAP) HL/WBM | 29 | FIND A WAY (Zomba, ASCAP/Jazz Merchant, ASCAP/Ehucy, ASCAP/PolyGram International, ASCAP/MCA, ASCAP/Universal, ASCAP/Towa Tei, ASCAP/Bebel Gilberto, ASCAP) HL/WBM |
| 1 | THE FIRST NIGHT (So So Def, ASCAP/EMI April, ASCAP/Marshall, ASCAP/Jobete, ASCAP) HL | 1 | THE FIRST NIGHT (So So Def, ASCAP/EMI April, ASCAP/Marshall, ASCAP/Jobete, ASCAP) HL |
| 93 | FREAK OUT (September Six, ASCAP/Donril, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP/EMI, ASCAP/Tade, ASCAP/Pearl Butter, BMI/Daddy's Lil' Boyz, BMI) HL/WBM | 93 | FREAK OUT (September Six, ASCAP/Donril, ASCAP/Zomba, ASCAP/Abdur Rahman, ASCAP/EMI, ASCAP/Tade, ASCAP/Pearl Butter, BMI/Daddy's Lil' Boyz, BMI) HL/WBM |
| 3 | FRIEND OF MINE (The Price Is Right, BMI/Music Corp. Of America, BMI/Steven A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Dub's World, ASCAP/HGL, ASCAP/For Chase, ASCAP/Hit Co. South, ASCAP) HL | 3 | FRIEND OF MINE (The Price Is Right, BMI/Music Corp. Of America, BMI/Steven A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Dub's World, ASCAP/HGL, ASCAP/For Chase, ASCAP/Hit Co. South, ASCAP) HL |
| 75 | FUNNY HOW LOVE GOES (Gamble-Huff, BMI/Henry Sue Mae, BMI) | 75 | FUNNY HOW LOVE GOES (Gamble-Huff, BMI/Henry Sue Mae, BMI) |
| 43 | GHETTO SUPASTAR (THAT IS WHAT YOU ARE) (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP/TCF, ASCAP/Wu-Tang, BMI/Warner-Tamerlane, BMI/Gibb Brothers, BMI/Careers-BMG, BMI/Unichappell, BMI) WBM | 43 | GHETTO SUPASTAR (THAT IS WHAT YOU ARE) (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP/TCF, ASCAP/Wu-Tang, BMI/Warner-Tamerlane, BMI/Gibb Brothers, BMI/Careers-BMG, BMI/Unichappell, BMI) WBM |
| 88 | GIRL GOT BODY (Maximum Strength, BMI/Mac-man, ASCAP/Copyright Control) | 88 | GIRL GOT BODY (Maximum Strength, BMI/Mac-man, ASCAP/Copyright Control) |
| 58 | GIRLS (Cali Park, BMI/Santron, BMI/MCA, BMI/Cameo Appearance By Ramses, BMI/Gasoline Alley, BMI) | 58 | GIRLS (Cali Park, BMI/Santron, BMI/MCA, BMI/Cameo Appearance By Ramses, BMI/Gasoline Alley, BMI) |
| 4 | GOODBYE TO MY HOMIES (Big P, BMI/Burrin Ave., BMI/Jobete, ASCAP/EMI April, ASCAP) HL | 4 | GOODBYE TO MY HOMIES (Big P, BMI/Burrin Ave., BMI/Jobete, ASCAP/EMI April, ASCAP) HL |
| 20 | GOTTA BE (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL | 20 | GOTTA BE (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL |
| 68 | HERE WE GO AGAIN (So So Def, ASCAP/EMI April, ASCAP/Croon Tunes, BMI/Smitty Son, BMI/Sony/ATV Songs, BMI/Arapesh Communications, ASCAP/Little Macho, ASCAP/WB, ASCAP) HL/WBM | 68 | HERE WE GO AGAIN (So So Def, ASCAP/EMI April, ASCAP/Croon Tunes, BMI/Smitty Son, BMI/Sony/ATV Songs, BMI/Arapesh Communications, ASCAP/Little Macho, ASCAP/WB, ASCAP) HL/WBM |
| 39 | HERE WE GO (Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP) HL | 39 | HERE WE GO (Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP) HL |
| 17 | HORSE & CARRIAGE (Killer Cam, ASCAP/Uniteam, ASCAP/Warner Chappell, ASCAP/12 And Under, BMI/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI) WBM | 17 | HORSE & CARRIAGE (Killer Cam, ASCAP/Uniteam, ASCAP/Warner Chappell, ASCAP/12 And Under, BMI/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI) WBM |
| 30 | HOW DO I SAY I'M SORRY (EMI April, ASCAP/Keande, ASCAP/EMI Blackwood, BMI/Deborah Cox, BMI/Warner-Tamerlane, BMI/Slug Sound, BMI) HL/WBM | 30 | HOW DO I SAY I'M SORRY (EMI April, ASCAP/Keande, ASCAP/EMI Blackwood, BMI/Deborah Cox, BMI/Warner-Tamerlane, BMI/Slug Sound, BMI) HL/WBM |
| 27 | HOW'S IT GOIN' DOWN (Boomer X, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP) | 27 | HOW'S IT GOIN' DOWN (Boomer X, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP) |
| 61 | I AIN'T HAVIN' THAT (Ron Real Muzack, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP/Famous, ASCAP) | 61 | I AIN'T HAVIN' THAT (Ron Real Muzack, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP/Famous, ASCAP) |
| 4 | I CAN DO THAT (Hudson Jordan, ASCAP/Moen, ASCAP/Mo'N Swing, BMI) HL | 4 | I CAN DO THAT (Hudson Jordan, ASCAP/Moen, ASCAP/Mo'N Swing, BMI) HL |
| 34 | I GET LONELY (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM | 34 | I GET LONELY (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM |
| 73 | INSANE (H Spirit, ASCAP) | 73 | INSANE (H Spirit, ASCAP) |
| 99 | IN YOUR WORLD (Stay High, ASCAP/It's All Good!, ASCAP/Creator's Way, ASCAP) | 99 | IN YOUR WORLD (Stay High, ASCAP/It's All Good!, ASCAP/Creator's Way, ASCAP) |
| 48 | I SHOULD CHEAT ON YOU (EMI Blackwood, BMI/Rodney Jenkins, BMI/Ensign, BMI) HL | 48 | I SHOULD CHEAT ON YOU (EMI Blackwood, BMI/Rodney Jenkins, BMI/Ensign, BMI) HL |
| 5 | I STILL LOVE YOU (Uh, Oh, ASCAP/Lil' Tweet, ASCAP/Honey Jars And Diapers, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/Warner-Tamerlane, BMI/Keat, BMI/Sony/ATV Songs, BMI) HL/WBM | 5 | I STILL LOVE YOU (Uh, Oh, ASCAP/Lil' Tweet, ASCAP/Honey Jars And Diapers, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/Warner-Tamerlane, BMI/Keat, BMI/Sony/ATV Songs, BMI) HL/WBM |
| 67 | I TRIED (Troy Oliver, ASCAP/Milk Chocolate Factory, ASCAP/Hollow Thigh, ASCAP) | 67 | I TRIED (Troy Oliver, ASCAP/Milk Chocolate Factory, ASCAP/Hollow Thigh, ASCAP) |
| 41 | IT'S ALRIGHT (Lil' Lu Lu, BMI/Boogie Dash, ASCAP/GRE, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Index, ASCAP/BMG, ASCAP/EMI Blackwood, BMI) HL/WBM | 41 | IT'S ALRIGHT (Lil' Lu Lu, BMI/Boogie Dash, ASCAP/GRE, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Index, ASCAP/BMG, ASCAP/EMI Blackwood, BMI) HL/WBM |
| 25 | I WASN'T WITH IT (Browntown Sound, BMI/Yah Yum, BMI/Sony/ATV Songs, BMI/Chie, BMI/Mandelieve, BMI/Rondor, BMI/Just Wanna Play Music, BMI/PolyGram, BMI) HL/WBM | 25 | I WASN'T WITH IT (Browntown Sound, BMI/Yah Yum, BMI/Sony/ATV Songs, BMI/Chie, BMI/Mandelieve, BMI/Rondor, BMI/Just Wanna Play Music, BMI/PolyGram, BMI) HL/WBM |
| 11 | LATELY (Tony Roy, BMI/Slav TuTu Five, BMI/Howcott, BMI/Irving, BMI) HL | 11 | LATELY (Tony Roy, BMI/Slav TuTu Five, BMI/Howcott, BMI/Irving, BMI) HL |
| 98 | LATE NITE TIP (Teflonie, BMI) | 98 | LATE NITE TIP (Teflonie, BMI) |
| 10 | LIKE WE DO (Ghetto Street Funk, ASCAP/Hit Co. South, ASCAP/Full Keel, ASCAP) | 10 | LIKE WE DO (Ghetto Street Funk, ASCAP/Hit Co. South, ASCAP/Full Keel, ASCAP) |
| 60 | LOOKIN' AT ME (M. Betha, ASCAP/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL | 60 | LOOKIN' AT ME (M. Betha, ASCAP/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL |
| 54 | LOVE FOR FREE (Dinky B, ASCAP/Reil South, ASCAP/BMD, ASCAP/Lil' Lu Lu, BMI/Music & Media International, BMI/EMI Blackwood, BMI) HL | 54 | LOVE FOR FREE (Dinky B, ASCAP/Reil South, ASCAP/BMD, ASCAP/Lil' Lu Lu, BMI/Music & Media International, BMI/EMI Blackwood, BMI) HL |
| 84 | LOVE HURTS (Mitarin, ASCAP/Jajapo, ASCAP) | 84 | LOVE HURTS (Mitarin, ASCAP/Jajapo, ASCAP) |
| 53 | LOVERS AGAIN (One World) | 53 | LOVERS AGAIN (One World) |
| 85 | LOVE THE WAY (Ninth Street Tunnel, BMI/Sony/ATV Songs, BMI/K. Wales, BMI/Justin Combs, BMI/EMI April, BMI/Lotus Petals, BMI) HL | 85 | LOVE THE WAY (Ninth Street Tunnel, BMI/Sony/ATV Songs, BMI/K. Wales, BMI/Justin Combs, BMI/EMI April, BMI/Lotus Petals, BMI) HL |
| 9 | MAKE IT HOT (Mass Confusion, ASCAP) | 9 | MAKE IT HOT (Mass Confusion, ASCAP) |
| 82 | THE MILITIA (EMI April, ASCAP/It Kid, ASCAP/Gifted Pearl, ASCAP/Who's Hard, BMI/Freddie Foxox, BMI) | 82 | THE MILITIA (EMI April, ASCAP/It Kid, ASCAP/Gifted Pearl, ASCAP/Who's Hard, BMI/Freddie Foxox, BMI) |
| 12 | MONEY AIN'T A THANG (So So Def, ASCAP/EMI April, ASCAP/Lil' Lu Lu, BMI/EMI Blackwood, BMI/Globe Art, BMI/Amazing Love, BMI/Deeply Sliced, BMI/Boyz Club, BMI) HL | 12 | MONEY AIN'T A THANG (So So Def, ASCAP/EMI April, ASCAP/Lil' Lu Lu, BMI/EMI Blackwood, BMI/Globe Art, BMI/Amazing Love, BMI/Deeply Sliced, BMI/Boyz Club, BMI) HL |
| 7 | MOVIN' ON (WB, ASCAP/D, Extraordinary, ASCAP/Da Ish, ASCAP/North Star, ASCAP/Urban Warfare, ASCAP/WYZ, FIA, ASCAP) WBM | 7 | MOVIN' ON (WB, ASCAP/D, Extraordinary, ASCAP/Da Ish, ASCAP/North Star, ASCAP/Urban Warfare, ASCAP/WYZ, FIA, ASCAP) WBM |
| 42 | MY ALL/BREAKDOWN (Sony/ATV, BMI/Rye, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP/EMI April, ASCAP/Set, ASCAP/Wish Bone, ASCAP/Steven A. Jordan, ASCAP) | 42 | MY ALL/BREAKDOWN (Sony/ATV, BMI/Rye, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP/EMI April, ASCAP/Set, ASCAP/Wish Bone, ASCAP/Steven A. Jordan, ASCAP) |
| 24 | MY WAY (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP) HL | 24 | MY WAY (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP) HL |
| 80 | NEED TO KNOW (E.D. Duz-It, BMI/Rhythm & Praise, BMI/Ensign, BMI/Celebrity Status, BMI) | 80 | NEED TO KNOW (E.D. Duz-It, BMI/Rhythm & Praise, BMI/Ensign, BMI/Celebrity Status, BMI) |
| 100 | NEVER ENOUGH (Joe Bae And Dale, BMI/RLP, BMI) | 100 | NEVER ENOUGH (Joe Bae And Dale, BMI/RLP, BMI) |
| 78 | NINETY NINE (FLASH THE MESSAGE) (EMI, ASCAP/Additions Hate, ASCAP/EMI April, ASCAP) HL | 78 | NINETY NINE (FLASH THE MESSAGE) (EMI, ASCAP/Additions Hate, ASCAP/EMI April, ASCAP) HL |
| 44 | NOBODY DOES IT BETTER (Nate Dogg, BMI/Warren G, ASCAP/Almo, ASCAP) WBM | 44 | NOBODY DOES IT BETTER (Nate Dogg, BMI/Warren G, ASCAP/Almo, ASCAP) WBM |
| 16 | NOBODY ELSE (Harrindur, BMI/Joe Public, BMI/Zvektion, ASCAP) | 16 | NOBODY ELSE (Harrindur, BMI/Joe Public, BMI/Zvektion, ASCAP) |
| 84 | N.O.R.E. (Suite 1202, BMI/Jose Luis Gotcha, BMI/Siam U Well, ASCAP/Jelly's Jams, ASCAP/12 & Under, BMI/Jumping Bean, BMI) | 84 | N.O.R.E. (Suite 1202, BMI/Jose Luis Gotcha, BMI/Siam U Well, ASCAP/Jelly's Jams, ASCAP/12 & Under, BMI/Jumping Bean, BMI) |
| 55 | NO WOMAN Jobete, BMI/Rubsons, BMI/HyckRyck, BMI/MCA, BMI/EMI Blackwood, BMI) | 55 | NO WOMAN Jobete, BMI/Rubsons, BMI/HyckRyck, BMI/MCA, BMI/EMI Blackwood, BMI) |
| 81 | THE OLE B#TCH-U-WORRYZ (Little Stephen, Biv/Taqiyari, BMI/Chrysalis, BMI) | 81 | THE OLE B#TCH-U-WORRYZ (Little Stephen, Biv/Taqiyari, BMI/Chrysalis, BMI) |
| 36 | PAPER (Queen Latifah, ASCAP/Tete San Ko, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL | 36 | PAPER (Queen Latifah, ASCAP/Tete San Ko, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL |
| 92 | PARDON ME (A.T.T., ASCAP) | 92 | PARDON ME (A.T.T., ASCAP) |
| 53 | PARTY AIN'T A PARTY (Queen Pen, ASCAP/Funky Mama, | 53 | PARTY AIN'T A PARTY (Queen Pen, ASCAP/Funky Mama, |

Wigstock's Glittering Performances Prove Far From A Drag

NOT EVERY grass-roots venture loses its core intention or essence after it evolves into a mega-mainstream entity. After earning praise from such high-minded media outlets as The New York Times and corporate sponsorship from **Richard Branson's** much-ballyhooed Virgin Cola, Wigstock remains a deliciously irreverent festival of drag queens of every shape and size—not to mention a bevy of high-profile dance music performers.



LADY BUNNY

In fact, it's arguable that the 13-year-old event, held Sept. 6 on New York's Pier 54, crackled with more political electricity than ever before. Masterfully helmed by New York club legend **the Lady Bunny**, Wigstock gleefully flirted with controversy in its use of timely and often prickly comedy, as well as its continual, if occasionally subtle, pulp-pounding.

But while you might expect every barb to be shot at hetero-America, Bunny and pals frequently appeared to be more intent on pushing the buttons of their own gay community—which has long (and unfairly) viewed its drag sector as a thorny source of media embarrassment. But by the end of this nearly nine-hour extravaganza, which hit the mark on every possible level, it was clear that the more "serious" factions of queerdom could learn a lesson or two from its lip-lacquered citizens.

Wigstock kept punters on their toes by smoothly swerving from such sharp performance artists as **Jerri Girl** and **Candis Cayne** to club mainstays like **Deborah Harry** and **CeCe Peniston**. It was interesting to see a number of the dance artists on the bill use the show to test new material—a brave move, considering its dauntingly large audience of an estimated 10,000.

"If there's ever a crowd you want to serve something new, this is the one," says the ever-fierce **Joi Cardwell**, who completely eschewed her



by Larry Flick

familiar material in favor of introducing the vibrant house stomper "Last Chance To Love" and the dreamy R&B ballad "Be My Baby." "These are the hardcore fans who come to your shows all year long. You have to give them something special on a day like today."

By the by, the self-produced "Last Chance To Love" is due for 12-inch release later this year on Cardwell's own Free Music label (she's *thisclose* to signing with a distributor). "Be My Baby" will be included on the diva's next album, "Deliverance," which will likely turn up on a major label in early '99.

Kristine W, who hasn't done a New York gig in well over a year, also premiered three incredible new tunes to a frothing, wildly positive audience response. First, she transformed **James Taylor's** "Shower The People" into a roof-raising gospel-house anthem; then she glided into the original "Love Still Reigns," a gorgeous disco epic replete with appropriately reverent **Donna Summer** musical references and lyrics both touching and intelligent.

Before launching into a medley of hits from her now-classic 1996 epic, "Land Of The Living," Kristine made the wait for her next album (due on Champion/RCA early next year) all the more difficult by introducing yet another flawless gem, "Window Of Your Soul." Miss Thing has clearly found her spiritual groove, given how well she sews wonderfully uplifting words into lively

music that thumps like the theme to a revival meeting. The element that sets this song miles apart from the countless of hands-in-da-air club jams out there right now is that it also sports a concise, oh-so-sticky hook that holds everything together. Kristine, please, please, please finish that album... and fast!

Capping the event was **Ultra Naté**, who playfully twirled through a raucous rendition of her recent hit, "Found A Cure," and tickled ears with a new version of "Release The Pressure," a key cut on her lovely Strictly Rhythm collection "Situation: Critical." Revved up to a house pace, the jeep-funk jam sparkled like another smash waiting to happen. A Wigstock staple, Naté—looking svelte and every inch the star she's become—was treated like a conquering hero by the rabid crowd.

But, of course, there was no star at Wigstock bigger or more fab than the **Lady Bunny**, who knew when to take control of the stage (with several fierce costume changes that would render **Diana Ross** green with envy) and when to shine the spotlight on her colleagues. By creating such a high-profile performance forum, she's truly the best friend the drag community has ever had—and she's done pretty well by us kids in clubland, too.

IN THE MIX: Drum'n'bass guru **Jamie Myerson** (mixer of **Sneaker Pimps**, **Bugs**, and **Dubstar**, among others) has been mighty busy lately. He's currently burning the midnight oil remixing "Rated X" by **Miles Davis** for Columbia, "Et Ideo" by **Jocelyn Montgomery** for Mammoth, and "Rubber Doll" by **Lords Of Acid** for Antler Subway. Somewhere in the middle of that, he's working on material for his next project on Ovum/Ruffhouse/Columbia.



Catching Martha's Light. Dance music legend Martha Wash, right, chills after appearing at Isaac Hayes' recent "Salute To Soul" event in New York. The show was sponsored by WRKS (Kiss-FM) New York. Among the jams Wash performed was her recent worldwide club smash "Catch The Light," which is one of several new songs on her Logic Records retrospective, "The Collection." The set was recently certified gold in South Africa (for sales of 25,000 units). Wash is pictured with famed Washington, D.C., DJ Brian Bristol, who contributed a remix to the 12-inch of "Catch The Light."

Yeesh... when does the lad sleep?

While we salivate in anticipation of **Roger Sanchez's** first Sony U.K. album project, which is slated for release early next year, the enduring producer/DJ is keeping contact with his core underground following by issuing the single "I Want Your Love" on his own indie label, Narcotic Records.

A cover of the **Chic** chestnut, the track shows Sanchez at his best, merging a heightened pop sensibility with down-home house vibes. The 12-inch package includes a couple of cute remixes by Canada's **Paul Jacobs** (aka **Soul Grabber**) and German *Wunderkind* **Ian Pooley**. Not to be missed.

If you haven't taken the time to dig into **Cirrus's** new Moonshine album, "Back On A Mission," you're missing out on a winner. By adding singer **Rene Padilla** to the mix, **Cirrus** partners **Aaron Carter** and

Stephen James have contributed tremendously to making the oftentimes intangible electronica movement appetizing to the pop masses.

Though this effort is every bit as quirky as the group's 1997's breakthrough, "Drop The Break," the new disc is far more tuneful and hook-happy. Padilla is the perfect vocal counterpart to **Carter** and **James's** slick instrumentation, vamping and wailing with an attitude and interesting sense of melody. The centerpiece of the set is the title track, a thick and chewy big-beat jam that melds caustic guitars with razor-sharp rave synths, making for an almost **Nine Inch Nails**-esque aggressive sound. It's an aural shift that will initially startle some of **Cirrus's** diehards, although it's ultimately indicative of an act wise enough to evolve and look to developing a fan base beyond clubland's woefully insulated underground.

Billboard **Dance** HOT Breakouts

SEPTEMBER 19, 1998
CLUB PLAY

1. **THE FREAKS COME OUT**
CEVIN FISHER'S BIG FREAK TOMMY BOY SILVER
2. **PORNSTAR BIG MUFF MAXI**
3. **THE DOOR CIRCUIT BOY SFP**
4. **FEEL IT THE GROOVE FEAT.**
DAWN TALLMAN NERVOUS
5. **BANG BANG AFRO-CUBAN BAND**
M.I.L. IMPORT

MAXI-SINGLES SALES

1. **HOLLYWOOD ANA VOOG RADIOACTIVE**
2. **WALKATRON BOMB TRONCO TRAXX**
HENRY STREET
3. **TORO MATA ANGEL CLIVILLES H.O.L.A.**
4. **THE FREAKS COME OUT**
CEVIN FISHER'S BIG FREAK TOMMY BOY SILVER
5. **OHYEEAAH FUMI KONDOH GROOVILICIOUS**

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

Dedicated's Deep Dish Drops 'Junk Science'

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" Shirazinia** and **Sharam Tayebi** began 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 moods and emotions that takes listeners on a journey into the minds of **Deep Dish**.



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, "Persepolis" looks to the Middle East for soundscape inspiration, and "Monsoon" could very well be the next electronica anthem. For sheer old-school beauty, look no further than "Chocolate City (Love Songs)" and its gorgeous horn-fueled jazzy rhythms. The 13-song set also includes "Stranded," the duo's global dancefloor hit from 1997.

The album's first single, "The Future Of The Future (Stay Gold)," 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)"

Billboard®

SEPTEMBER 19, 1998

HOT DANCE MUSIC™

| CLUB PLAY | | | | | TITLE | | ARTIST |
|-----------|-----------|-----------|---------------|--|----------------------|--|--------|
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | IMPRINT & NUMBER/PROMOTION LABEL | | | |
| | | | | | ★★★★No. 1★★★★ | | |
| 1 | 2 | 3 | 8 | OYE EPIC PROMO | 1 week at No. 1 | ◆ GLORIA ESTEFAN | |
| 2 | 5 | 11 | 5 | GOD IS A DJ ARISTA PROMO | | ◆ FAITHLESS | |
| 3 | 3 | 6 | 8 | IF YOU COULD READ MY MIND TOMMY BOY 497 | | ◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ | |
| 4 | 6 | 13 | 6 | MUSIC SOUNDS BETTER WITH YOU VIRGIN PROMO | | STARDUST | |
| 5 | 4 | 5 | 10 | FEEL IT BATTERY 46506/JIVE | | ◆ THE TAMPERER FEATURING MAYA | |
| 6 | 1 | 2 | 8 | EVERYBODY DANCE STRICTLY RHYTHM 12552 | | BARBARA TUCKER | |
| 7 | 17 | 22 | 5 | LET ME GO...RELEASE ME H.O.L.A. 341070 | | VERONICA | |
| 8 | 12 | 18 | 6 | WHATEVER YOU WANT NEPTUNE 163025/RIVER NORTH | | TAYLOR DAYNE | |
| 9 | 7 | 4 | 9 | HERE WE GO AGAIN ARISTA 13503 | | ◆ ARETHA FRANKLIN | |
| 10 | 11 | 16 | 6 | CRUEL SUMMER ARISTA 13506 | | ◆ ACE OF BASE | |
| 11 | 19 | 25 | 4 | WHAT THE CHILD NEEDS ARIOLA DANCE 60431/BMG LATIN | | HANNAH JONES | |
| 12 | 8 | 9 | 9 | WHAT A FEELING MAXI 2070 | | THE NEW HIPPIE MOVEMENT | |
| 13 | 10 | 1 | 11 | NEEDIN' U DEFINITY 002 | | ◆ DAVID MORALES PRESENTS THE FACE | |
| 14 | 9 | 7 | 10 | MIND PLAYIN' (ENERGY BUZZ) JELLYBEAN 2537 | | CALLE & RIZZO | |
| 15 | 15 | 15 | 8 | GIVE ME LOVE PLAYLAND 53319/PRIORITY | | DJ DADO FEATURING MICHELLE WEEKS | |
| 16 | 21 | 24 | 6 | DEJA VU NERVOUS 20325 | | E-SMOOVE FEATURING LATANZA WATERS | |
| 17 | 24 | 31 | 5 | BACK ON A MISSION MOONSHINE 88454 | | ◆ CIRRUS | |
| 18 | 25 | 32 | 4 | DON'T WANT YOU VINYL SOUL 100/MUSIC PLANT | | GEORGIE PORGIE | |
| 19 | 28 | 34 | 4 | THE AGE OF LOVE GROOVILICIOUS 050/STRICTLY RHYTHM | | THE AGE OF LOVE | |
| 20 | 16 | 8 | 11 | PUSH IT ALMO SOUNDS PROMO/INTERSCOPE | | ◆ GARBAGE | |
| 21 | 20 | 20 | 7 | DREAM WEAVER TRAX 10012 | | ERIN HAMILTON | |
| 22 | 23 | 30 | 5 | WATER WAVE EDEL AMERICA 4695 | | MARK VAN DALE WITH ENRICO | |
| 23 | 22 | 28 | 5 | DEEPER UNDERGROUND EPIC PROMO | | ◆ JAMIROQUAI | |
| 24 | 35 | 41 | 3 | LET'S GO ALL THE WAY COLUMBIA 78958 | | REACT | |
| | | | | | ★★★HOT SHOT DEBUT★★★ | | |
| 25 | NEW▶ | | 1 | NOBODY'S SUPPOSED TO BE HERE ARISTA PROMO | | DEBORAH COX | |
| | | | | | ★★★Power Pick★★★ | | |
| 26 | 41 | — | 2 | CAN'T GET HIGH WITHOUT U SUBLIMINAL 007/STRICTLY RHYTHM | | JOEY NEGRO FEAT. TAKA BOOM | |
| 27 | 33 | 37 | 3 | I FEEL LOVE VIRGIN PROMO | | VANESSA-MAE | |
| 28 | 13 | 10 | 11 | COMIN' BACK OUTPOST/TWISTED 55447/MCA | | ◆ THE CRYSTAL METHOD | |
| 29 | 14 | 12 | 12 | CATCH THE LIGHT LOGIC 58044 | | ◆ MARTHA WASH | |
| 30 | 39 | 42 | 3 | GREATER RADIO UNIVERSE PROMO/UNIVERSAL | | DUKE | |
| 31 | 36 | 35 | 4 | IF I FALL OM 012 | | NAKED MUSIC NYC | |
| 32 | 40 | — | 2 | MOVIN' ON UNIVERSITY PROMO/INTERSCOPE | | ◆ MYA | |
| 33 | 26 | 26 | 7 | PURE ENERGY GROOVILICIOUS 047/STRICTLY RHYTHM | | NU AGENDA | |
| 34 | 27 | 19 | 10 | COME TOGETHER PAGODA 45304/DRIVE | | JUNIOR VASQUEZ | |
| 35 | 18 | 14 | 14 | FOUND LOVE EIGHTBALL 123 | | JOI CARDWELL | |
| 36 | 37 | 36 | 4 | SHED YOUR SKIN EPIC PROMO | | INDIGO GIRLS | |
| 37 | 32 | 33 | 7 | DEBBIE REPRISE 44520 | | ◆ THE B-52'S | |
| 38 | 44 | — | 2 | NEW KIND OF MEDICINE STRICTLY RHYTHM PROMO | | ◆ ULTRA NATE | |
| 39 | 46 | — | 2 | SHOW YOU LOVE I.C.U. 004 | | A.K. SOUL FEATURING JOCELYN BROWN | |
| 40 | 38 | 40 | 4 | JUMP TO THIS CUTTING 2031 | | NEW YORK TRIBE | |
| 41 | 42 | 44 | 3 | LOVIN' YOU LOGIC 57169 | | UBM | |
| 42 | NEW▶ | | 1 | MUSIC IS THE ANSWER (DANCIN' & PRANCIN') TWISTED 55443/MCA | | DANNY TENAGLIA + CELEDA | |
| 43 | 34 | 29 | 13 | DO YOU LIKE THE WAY THAT IT FEELS UNDERGROUND CONSTRUCTION 305 | | RALPHI ROSARIO FEAT. DONNA BLAKELY | |
| 44 | NEW▶ | | 1 | RAIN GROOVILICIOUS 052/STRICTLY RHYTHM | | BRAINBUG | |
| 45 | NEW▶ | | 1 | I WANNA SEE YOU GROOVIN' CUTTING 428 | | ROBBIE R. PRESENTS DEE-LUCIOUS | |
| 46 | 45 | 47 | 3 | X-FILES THEME ELEKTRA PROMO/EEG | | MARK SNOW | |
| 47 | NEW▶ | | 1 | TONIGHT...I'M DREAMING 4 PLAY 1014 | | FIFTY FIFTY | |
| 48 | 29 | 17 | 13 | IF I'M NOT IN LOVE ATLANTIC PROMO | | JODY WATLEY | |
| 49 | 47 | 46 | 4 | FREEDOM YELLOWRANGE 1002/STRICTLY RHYTHM | | MIDNIGHT EXPRESS FEAT. SABRINA JOHNSTON | |
| 50 | 30 | 23 | 13 | DELICIOUS GEFEN 22408 | | ◆ PURE SUGAR | |

○ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications.

| | | | | MAXI-SINGLES SALES | | | |
|-----------|-----------|-----------|---------------|--|--|--|--|
| | | | | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY | | | |
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE | | ARTIST | |
| | | | | IMPRINT & NUMBER/DISTRIBUTING LABEL | | | |
| | | | | ★★★★No. 1★★★★ | | | |
| 1 | 1 | 1 | 17 | THE BOY IS MINE (T) (X) ATLANTIC 84118/AG | | 11 weeks at No. 1 ◆ BRANDY & MONICA | |
| 2 | 2 | 2 | 20 | MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822 | | ◆ MARIAH CAREY | |
| 3 | 3 | 5 | 8 | IF YOU COULD READ MY MIND (T) (X) TOMMY BOY 497 | | ◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ | |
| 4 | 6 | 4 | 23 | EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515 | | ◆ BACKSTREET BOYS | |
| 5 | 5 | 3 | 12 | RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. | | ◆ MADONNA | |
| 6 | 7 | 6 | 14 | YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015 | | ◆ SHANIA TWAIN | |
| 7 | 8 | 7 | 8 | CRUEL SUMMER (T) (X) ARISTA 13506 | | ◆ ACE OF BASE | |
| | | | | ★★★★HOT SHOT DEBUT★★★★ | | | |
| 8 | NEW ► | | 1 | THINKIN' BOUT IT (T) (X) EASTWEST 63809/EEG | | ◆ GERALD LEVERT | |
| 9 | 10 | 10 | 15 | PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER | | LORDS OF ACID | |
| 10 | NEW ► | | 1 | WHATEVER YOU WANT (T) (X) NEPTUNE 163025/RIVER NORTH | | TAYLOR DAYNE | |
| 11 | 9 | 8 | 14 | STOP (X) VIRGIN 38641 | | ◆ SPICE GIRLS | |
| 12 | 4 | 9 | 16 | THE CUP OF LIFE (T) (X) COLUMBIA 78932 | | ◆ RICKY MARTIN | |
| 13 | 16 | 11 | 6 | CLOSING TIME (X) UNDER THE COVER 9803 | | SOKAOTIC | |
| 14 | 12 | 13 | 11 | CAN'T WE TRY (T) ROBBINS 72025 | | ROCKELL [DUET WITH COLLAGE] | |
| 15 | 13 | 12 | 8 | INTERGALACTIC (T) GRAND ROYAL 58705/CAPITOL | | ◆ BEASTIE BOYS | |
| 16 | 15 | — | 2 | SUMMER OF LOVE '98/ROAM (X) REPRISE 44519/WARNER BROS. | | THE B-52'S | |
| 17 | 18 | 14 | 19 | I GET LONELY (T) (X) VIRGIN 38632 | | ◆ JANET | |
| | | | | ★★★★GREATEST GAINER★★★★ | | | |
| 18 | 21 | 17 | 26 | MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY | | DEJA VU | |
| 19 | 11 | — | 2 | MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (T) (X) TWISTED 55443/MCA | | DANNY TENAGLIA + CELEDA | |
| 20 | 14 | 15 | 26 | FROZEN (T) (X) MAVERICK 43993/WARNER BROS. | | ◆ MADONNA | |
| 21 | 17 | — | 2 | HALLUCINATING PLUTO/LOVE SHACK (X) REPRISE 44520/WARNER BROS. | | THE B-52'S | |
| 22 | RE-ENTRY | | 2 | SEXY BOY (T) (X) SOURCE 6645/CAROLINE | | ◆ AIR | |
| 23 | 20 | 19 | 14 | KEEP HOPE ALIVE (T) (X) CITY OF ANGELS 77105 | | THE CRYSTAL METHOD | |
| 24 | 19 | 16 | 32 | HOW DO I LIVE (T) (X) CURB 73047 | | ◆ LEANN RIMES | |
| 25 | 23 | — | 2 | SUAVEMENTE (T) (X) SONY DISCOS 82795 | | ◆ ELVIS CRESPO | |
| 26 | 22 | 20 | 9 | DELICIOUS (T) (X) GEFEN 22408 | | ◆ PURE SUGAR | |
| 27 | RE-ENTRY | | 8 | ALL MY LIFE (X) UNDER THE COVER 9708 | | KRAZI & JUDO | |
| 28 | 30 | 24 | 6 | TAKE ME AWAY (T) (X) PHAT CAT 90001 | | MIX FACTORY | |
| 29 | RE-ENTRY | | 2 | ZOOT SUIT RIOT (X) UNDER THE COVER 9802 | | CHILL PILL DANCERS | |
| 30 | 28 | — | 2 | OBJECT UNKNOWN (T) (X) ASPHODEL/OUTPOST 0115/GEFFEN | | DJ SPOOKY | |
| 31 | 39 | 26 | 22 | SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS. | | ◆ PRODIGY | |
| 32 | 32 | 23 | 16 | YOU WON'T FORGET ME (T) (X) RCA 65427 | | ◆ LA BOUCHE | |
| 33 | 27 | 27 | 58 | THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381 | | ◆ DEBORAH COX | |
| 34 | 24 | 21 | 10 | HERE WE GO AGAIN (T) (X) ARISTA 13503 | | ◆ ARETHA FRANKLIN | |
| 35 | NEW ► | | 1 | RAIN (T) GROOVILICIOUS 052/STRICTLY RHYTHM | | BRAINBUG | |
| 36 | 25 | 18 | 8 | THE ROCKAFELLER SKANK (T) (X) SKINT 6242/ASTRALWERKS | | ◆ FATBOY SLIM | |
| 37 | NEW ► | | 1 | THE FUTURES OVERRATED (T) (X) KINETIC/REPRISE 43888/WARNER BROS. | | ◆ ARKANA | |
| 38 | 49 | 34 | 22 | TORN (T) (X) INTERHIT 54022/PRIORITY | | NATALIE BROWNE | |
| 39 | 29 | — | 35 | PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC | | ◆ JAYDEE | |
| 40 | RE-ENTRY | | 21 | FRIGHT TRAIN (T) (X) FORBIDDEN 1234 | | ROBBIE TRONCO | |
| 41 | 35 | — | 7 | DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM | | RAZOR N' GUIDO | |
| 42 | 42 | 31 | 5 | BACK ON A MISSION (T) (X) MOONSHINE 88454 | | ◆ CIRRUS | |
| 43 | RE-ENTRY | | 9 | I'LL HOUSE YOU '98 (T) (X) WARLOCK 233 | | ◆ JUNGLE BROTHERS | |
| 44 | 34 | 39 | 13 | GODZILLA (T) (X) INTERHIT 54025/PRIORITY | | THUNDERPUSS 2000 | |
| 45 | 26 | 38 | 19 | LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA | | ◆ INOJ | |
| 46 | 43 | 35 | 14 | BUSY CHILD (T) (X) CITY OF ANGELS/OUTPOST 77120/GEFFEN | | ◆ THE CRYSTAL METHOD | |
| 47 | 31 | 30 | 18 | HEAVEN'S WHAT I FEEL (T) (X) EPIC 78926 | | ◆ GLORIA ESTEFAN | |
| 48 | 37 | 37 | 34 | HONEY (M) (T) (X) COLUMBIA 78665 | | ◆ MARIAH CAREY | |
| 49 | 47 | 36 | 3 | LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070 | | VERONICA | |
| 50 | 46 | 42 | 11 | CATCH THE LIGHT (T) (X) LOGIC 58044 | | ◆ MARTHA WASH | |

DEDICATED'S DEEP DISH DROPS 'JUNK SCIENCE'

(Continued from preceding page)

hearing Tracey's vocal on one of our productions," says Tayebi, beaming. "Both she and her partner [Ben Watt] are on the same wavelength as Ali and I: abstract and beautiful. It was a match made in heaven. Without question, this collaboration stands out as one of the best things we've ever done."

Both Iranian immigrants, Shirazinia and Tayebi came to America in 1978 and 1985, respectively. They met in 1991 while DJing at the same

party in the D.C. area, where they both reside. One year later, they formed Deep Dish Records.

"We wanted a vehicle for releasing our own material," explains Tayebi. "The concept was to establish an identity for ourselves—and the Deep Dish name—that people could associate with and recognize."

During Deep Dish's salad days, Shirazinia and Tayebi were collaborating with the likes of Brian "B.T." Transeau and Carl Craig. In the

process, they crafted a distinct and instantly recognizable sound. Later, an association with the then burgeoning Tribal America Records—and the label's subsequent "Penetrate Deeper" compilation—only enhanced their profile. In 1994, they founded a second label, Yoshitoshi Records, geared toward establishing the careers of such like-minded DJ-based producers as Alcatraz, Hani,



All-Stars. Garth Brooks, Steve Wariner, and Wariner's son Ross recently visited the Seattle Mariners during batting practice. Shown, from left, are the Kansas City Royals' Chris Haney, the Mariners' Ken Griffey Jr., Wariner, and Brooks. Ross is in front.

WB Touts 'Mystery Man' Chad Brock

BY CHET FLIPPO

NASHVILLE—Given the tight country music market and the increasing difficulty of breaking new acts, Warner Bros. here has focused 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 quick-

ly 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."



BROCK

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

"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, "her last words to me were, 'All you need to do in life is to sing.'" He took Reese at her word.

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

David Mullen, a childhood friend who was signed to Warner as a Christian artist, 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/Reprise Nashville president] Jim Ed Norman, and we got the go-ahead," Kee says.

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

"He's a legend," says Brock. "Then Norro asked me if he could bring in Buddy Cannon, who often

(Continued on page 51)

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

CHECKING IN WITH: It's now been 10 years since Billy Dean won the male vocalist award on "Star Search" and began a very promising country music career.



DEAN

He had a very strong debut with powerful ballads such as "Somewhere In My Broken Heart" and with albums like 1991's "Young Man" and 1992's "Billy Dean." Gradually, though, the luster dimmed, and his music lost its way. He seemed in danger of slowly disappearing, as so many promising

young artists do.

Now, though, Dean has returned to top form with his new Capitol Nashville album, "Real Man." It's partly due, Dean says, to his new musical partnership with co-producer and co-writer David Gates, formerly with Bread, and it's also due to his realization that he had to turn his career around.

"Mostly, I had personal problems," Dean tells Nashville Scene. "When I first came out, I was so hot—but when I was most successful, I was also most unhappy."

He also has gone through three different regimes at Capitol Nashville (formerly Liberty and just plain Capitol) and listened to too many conflicting career directives. "I want to be cooperative," he says, "and do what people advise. I sort of went by the formula, and it just did not work for me. Failure slapped me pretty hard in the face. The first thing to go was my voice—from overwork. Then my life went pretty much downhill."

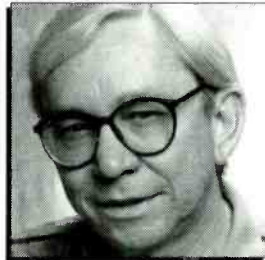
Finally, he says, he realized he had to turn things around himself. "It's not about the career anymore. It's about doing good work. I wanted to prove myself. I still believe people want to hear melodies and want to hear true lyrics that come from a real-life experience."

Dean went to Capitol and offered to give up his spot on the roster rather than do another album by rote. "They said, 'Well, what do you want to do?' I said, 'I want to write the music first and do it right and then find the right producer.' Things had gotten to where I wasn't even allowed to play my guitar in the studio."

So, he says, he met Gates and the two began co-writing—ending up, by the way, with some of the album's

strongest songs. "I was at David's house one day, writing, and he asked who I wanted to produce. I said, 'You.' It made sense, but I had been hesitant to ask him, because he's busy ranching now. It was a big vote of confidence by David, because he's very cautious. David really reeled me in and made it work. I used to try to show off when singing. David kept it simple. 'Just present the song' is what he told me."

ABROAD: Ilse DeLange's debut album, "World Of Hurt," a joint venture between Warner/Reprise Nashville and Warner Music Benelux (Billboard, July 4), has become a solid hit for the Dutch artist in the Netherlands, where it was the first country album to top the albums chart in August and this issue is at No. 4. DeLange will visit Nashville during Country Music Assn. Awards week and continues recording for her projected 1999 U.S. debut album.



by Chet Flippo

Nashville Scene

Country Music Hall of Fame songwriter's songs have been recorded by Western swing pioneer Leon Rausch on "Close To You: A 20-Song Salute To The Music Of Cindy Walker/Volume #1." Rausch, who will turn 71 Oct. 2, is still in as fine a voice as when he sang lead for Bob Wills & His Texas Playboys decades ago. The album is on Southland Records, located in Arlington, Texas. Walker, Willie Nelson, Jim Reeves, Tex Ritter, Gene Autry, and Joe Allison were inducted into the Texas Hall of Fame Aug. 22.

Kenny Chesney was surprised at his Aug. 29 performance at the Appalachian Fair in Johnson City, Tenn., when he was presented with the Distinguished Alumnus in the Arts Award from his alma mater. Chesney graduated from East Tennessee State University in 1990 and has been a very strong supporter of the school's communications and arts programs. The university's president, Dr. Paul E. Stanton Jr., made the presentation.

Clint Daniels and the Wilkinsons will be opening acts for Alan Jackson's fall tour, beginning next month.

Kathy Armistead is named the Nashville Entertainment Assn.'s new executive director. She replaces Sherry Bond, who returns to music publishing.

Carpenter Guitarist John Jennings Steps Out With Vanguard's 'Belong'

BY JIM BESSMAN

NEW YORK—He's still 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.

"That'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 tooting your own horn too much."

But trumpeting Jennings comes easy for Dan Sell, sales/marketing 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 an 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 CDX-Compact Disc Xpress service to get the track out to non-reporting stations.

The single will also be available on the Internet for consumers to download for free via the MP3 digital format; Vanguard will use this as an "exposure tool" to promote the album, says Sell.

Jennings, who will perform at an upcoming roots radio trade event, doesn't think his new album "falls in with what is considered to be the strict boundaries of country music."

"I feel very much like Chapin in this regard," he adds. "I just want people to hear it—and they can sort it out after that."

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)

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST IMPRINT & NUMBER/PROMOTION LABEL | PEAK POSITION |
|-----------|-----------|-----------|--------------|--|---|---------------|
| | | | | ★★★ No. 1 ★★★ | | |
| 1 | 1 | 3 | 12 | HOW LONG GONE D. COOK, K. BROOKS, R. DUNN (S. CAMP, J. S. SHERRILL) | ◆ BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT | 1 |
| 2 | 2 | 2 | 17 | TRUE T. BROWN, G. STRAIT (M. GREEN, J. STEVENS) | GEORGE STRAIT MCA NASHVILLE ALBUM CUT | 2 |
| 3 | 5 | 7 | 15 | 26 CENTS T. HASEL DEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, W. WALLACE) | ◆ THE WILKINSONS (C) (D) (V) GIANT 17197/REPRISE | 3 |
| 4 | 3 | 4 | 17 | COVER YOU IN KISSES C. PETOCZ, J. M. MONTGOMERY (J. KILGORE, B. JONES, J. BROWN) | JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84157 | 3 |
| 5 | 7 | 9 | 11 | WHERE THE GREEN GRASS GROWS B. GALLIMORE, J. STROUD, T. MCGRAW (J. LEARY, C. WISEMAN) | TIM MCGRAW CURB ALBUM CUT | 5 |
| 6 | 8 | 8 | 8 | I'LL GO ON LOVING YOU K. STEGALL (K. KANE) | ◆ ALAN JACKSON ARISTA NASHVILLE ALBUM CUT | 6 |
| 7 | 4 | 1 | 18 | I'M ALRIGHT B. GALLIMORE, T. MCGRAW (P. VASSAR) | ◆ JO DEE MESSINA (C) (D) (V) CURB 73034 | 1 |
| 8 | 11 | 12 | 17 | YOU'RE GONE M. D. CLUTE, DIAMOND RIO (J. VEZNER, P. WILLIAMS) | ◆ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT | 8 |
| 9 | 12 | 14 | 10 | DON'T LAUGH AT ME C. CHAMBERLAIN (A. SHAMBLIN, S. SESKIN) | ◆ MARK WILLS (V) MERCURY 566054 | 9 |
| 10 | 6 | 5 | 17 | IF YOU EVER HAVE FOREVER IN MIND T. BROWN (V. GILL, T. SEALS) | ◆ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055 | 5 |
| 11 | 13 | 19 | 9 | HONEY, I'M HOME R. J. LANGE (S. TWAIN, R. J. LANGE) | ◆ SHANIA TWAIN (V) MERCURY 566220 | 11 |
| 12 | 9 | 10 | 15 | THE HOLE J. STROUD, B. GALLIMORE, R. TRAVIS (S. EWING, J. D. HICKS) | ◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59010 | 9 |
| 13 | 14 | 17 | 9 | FOREVER LOVE D. MALLOY, R. MCENTIRE (L. HENGBER, D. BRYANT, S. RUSS) | ◆ REBA (V) MCA NASHVILLE 72062 | 13 |
| 14 | 15 | 21 | 12 | EVERYTHING'S CHANGED D. COOK, W. WILSON (R. MCDONALD, P. NELSON, L. BOONE) | ◆ LONESTAR BNA ALBUM CUT | 14 |
| 15 | 10 | 6 | 17 | JUST TO HEAR YOU SAY THAT YOU LOVE ME D. HUFF, F. HILL (D. WARREN) | ◆ FAITH HILL (WITH TIM MCGRAW) WARNER BROS. ALBUM CUT | 3 |
| | | | | ★★★ AIRPOWER ★★★ | | |
| 16 | 20 | 25 | 6 | LOOSEN UP MY STRINGS C. BLACK, J. STROUD (C. BLACK, H. NICHOLAS) | CLINT BLACK (V) RCA 65585 | 16 |
| | | | | ★★★ AIRPOWER ★★★ | | |
| 17 | 18 | 22 | 8 | NOTHIN' NEW UNDER THE MOON W. C. RIMES (R. BOWLES, T. SHAPIRO, J. LEO) | LEANN RIMES CURB ALBUM CUT/MCG | 17 |
| 18 | 25 | 34 | 7 | A LITTLE PAST LITTLE ROCK M. WRIGHT (J. BROWN, T. LANE, B. JONES) | ◆ LEE ANN WOMACK (C) (D) (V) DECCA 72068 | 18 |
| 19 | 17 | 13 | 24 | THERE'S YOUR TROUBLE P. WORLEY, B. CHANCEY (T. SILLERS, M. SELBY) | ◆ DIXIE CHICKS (C) (D) MONUMENT 78899 | 1 |
| 20 | 33 | 44 | 5 | YOU MOVE ME A. REYNOLDS (G. KENNEDY, P. PETTIS) | GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE | 20 |
| 21 | 27 | 30 | 19 | I WANNA REMEMBER THIS W. WILSON (J. KIMBALL, A. ROBOFF) | ◆ LINDA DAVIS DREAMWORKS ALBUM CUT | 21 |
| 22 | 16 | 11 | 20 | THERE GOES MY BABY T. BROWN, T. YEARWOOD (A. ROBOFF, A. ROMAN) | ◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048 | 2 |
| 23 | 28 | 33 | 14 | I WANNA FEEL THAT WAY AGAIN T. BROWN (J. STEVENS, S. BOGARD, D. LEIGH) | ◆ TRACY BYRD (V) MCA NASHVILLE 72058 | 23 |
| 24 | 30 | 32 | 8 | HOW DO YOU FALL IN LOVE D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER) | ◆ ALABAMA (V) RCA 65561 | 24 |
| 25 | 24 | 23 | 22 | I CAN STILL FEEL YOU C. RAYE, P. WORLEY, B. J. WALKER, JR. (K. TRIBBLE, T. HYLER) | ◆ COLLIN RAYE EPIC ALBUM CUT | 1 |
| 26 | 35 | 41 | 5 | WIDE OPEN SPACES P. WORLEY, B. CHANCEY (S. GIBSON) | ◆ DIXIE CHICKS (C) (D) MONUMENT 79003 | 26 |
| 27 | 22 | 15 | 25 | TEXAS SIZE HEARTACHE D. COOK (Z. TURNER, L. WILSON) | ◆ JOE DIFFIE EPIC ALBUM CUT | 4 |
| 28 | 26 | 28 | 11 | BURNIN' THE ROADHOUSE DOWN S. WARINER (R. CARNES, S. WARINER) | STEVE WARINER (DUET WITH GARTH BROOKS) (V) CAPITOL NASHVILLE 58716 | 26 |
| 29 | 23 | 16 | 22 | HAPPY GIRL M. MCBRIDE, P. WORLEY (A. ROBOFF, B. N. CHAPMAN) | MARTINA MCBRIDE (C) (D) (V) RCA 65456 | 2 |
| 30 | 29 | 26 | 25 | NOW THAT I FOUND YOU K. STEGALL (J. D. MARTIN, P. BEGAUD, V. CORISH) | ◆ TERRI CLARK (C) (D) (V) MERCURY 568746 | 2 |
| 31 | 31 | 31 | 13 | HONKY TONK AMERICA K. STEGALL (B. MCDILL) | SAMMY KERSHAW (C) (D) (V) MERCURY 566052 | 31 |
| 32 | 32 | 24 | 19 | TO MAKE YOU FEEL MY LOVE A. REYNOLDS (B. DYLAN) | ◆ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE | 1 |
| 33 | 38 | 38 | 6 | IT MUST BE LOVE D. JOHNSON (C. BICKHARDT, J. SUNDRUD) | TY HERNDON EPIC ALBUM CUT | 33 |
| 34 | 34 | 35 | 13 | LOVE HAPPENS LIKE THAT K. LEHNING (A. SMITH, A. BARKER, R. HARBIN) | NEAL MCCOY (C) (D) (V) ATLANTIC 84158 | 34 |
| 35 | 37 | 37 | 12 | HOW DO YOU SLEEP AT NIGHT D. COOK (J. MCBRIDE, J. SALLEY) | WADE HAYES COLUMBIA ALBUM CUT | 35 |
| 36 | 39 | 39 | 5 | SOMEONE YOU USED TO KNOW C. RAYE, P. WORLEY, B. J. WALKER, JR. (R. LEE, T. JOHNSON) | COLLIN RAYE (C) (D) EPIC 79011 | 36 |
| 37 | 21 | 20 | 16 | HIGH ON LOVE E. GORDY, JR. (KOSTAS, J. HANNA) | PATTY LOVELESS EPIC ALBUM CUT | 20 |
| 38 | 44 | 48 | 4 | YOU'RE EASY ON THE EYES K. STEGALL (T. SHAPIRO, C. WATERS, T. CLARK) | ◆ TERRI CLARK (V) MERCURY 566218 | 38 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST IMPRINT & NUMBER/PROMOTION LABEL | PEAK POSITION |
|-----------|-----------|-----------|--------------|---|---|---------------|
| 39 | 19 | 18 | 19 | STEPPING STONE D. HUFF (L. WHITE, C. WISEMAN, D. KENT) | LARI WHITE (C) (D) (V) LYRIC STREET 164019 | 16 |
| 40 | 41 | 40 | 12 | REAL MAN D. GATES, B. DEAN (B. DEAN) | ◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT | 40 |
| 41 | 43 | 42 | 6 | I WILL STAND B. CANNON, N. WILSON (M. GERMINO, C. BEATHARD) | KENNY CHESNEY (C) (D) (V) BNA 65570 | 41 |
| 42 | 36 | 27 | 19 | I SAID A PRAYER B. J. WALKER, JR., P. TILLIS (L. SATCHER) | ◆ PAM TILLIS (C) (D) (V) ARISTA NASHVILLE 13125 | 12 |
| 43 | 42 | 43 | 8 | COMING BACK FOR YOU W. WILSON (J. D. RICH, C. WATERS, T. SHAPIRO) | ◆ KEITH HARLING (V) MCA NASHVILLE 72064 | 40 |
| 44 | 46 | 47 | 7 | FOR YOU I WILL P. MCMAKIN, A. TIPPIN (T. MARTIN, M. NESLER) | ◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023 | 44 |
| 45 | 45 | 49 | 8 | NO MAN IN HIS WRONG HEART M. WRIGHT, B. HILL (R. ROGERS, T. BRUCE) | GARY ALLAN (V) DECCA 72059 | 43 |
| 46 | 50 | 56 | 4 | THERE YOU HAVE IT M. BRIGHT, T. DUBOIS (S. BOGARD, R. GILES) | ◆ BLACKHAWK ARISTA NASHVILLE ALBUM CUT | 46 |
| 47 | 55 | 57 | 4 | IF I LOST YOU B. J. WALKER, JR., T. TRITT (T. TRITT, S. HARRIS) | ◆ TRAVIS TRITT WARNER BROS. ALBUM CUT | 47 |
| 48 | 54 | 53 | 5 | YOU'RE BEGINNING TO GET TO ME J. STROUD, C. WALKER (T. SHAPIRO, A. BARKER) | CLAY WALKER (C) (D) (V) GIANT 17158/REPRISE | 48 |
| 49 | 48 | 50 | 11 | YOU MAKE IT SEEM SO EASY R. ZAVITSON, T. HASEL DEN, P. GREENE (H. KINLEY, J. MCELROY, J. KINLEY) | THE KINLEYS EPIC ALBUM CUT | 48 |
| 50 | 51 | 54 | 8 | TREE OF HEARTS B. J. WALKER, JR., K. LEHNING (S. EWING, D. SAMPSON) | ◆ BRYAN WHITE ASYLUM ALBUM CUT | 50 |
| 51 | 57 | 60 | 4 | GUILTY C. FARREN (B. WARREN, B. WARREN, D. BERG) | ◆ THE WARREN BROTHERS (C) (D) (V) BNA 65552 | 51 |
| 52 | 52 | 52 | 8 | EVANGELINE N. WILSON, B. CANNON (B. MCDILL, C. CHAMBERLAIN) | CHAD BROCK (C) (D) (V) WARNER BROS. 17169 | 51 |
| 53 | 49 | 51 | 10 | SHINE ON M. T. BARNES (J. DADDARIO, T. MARTY) | ◆ JEFF CARSON (C) (D) (V) CURB 73064/MCG | 49 |
| 54 | 64 | — | 2 | EVERY TIME B. J. WALKER, JR., P. TILLIS (T. L. JAMES, J. KIMBALL) | PAM TILLIS ARISTA NASHVILLE ALBUM CUT | 54 |
| 55 | 63 | — | 2 | GETCHA SOME J. STROUD, T. KEITH (T. KEITH, C. CANNON) | ◆ TOBY KEITH MERCURY ALBUM CUT | 55 |
| 56 | 56 | 58 | 5 | ONLY LONELY ME D. COOK (L. BOONE, R. BOWLES) | RICK TREVINO (C) (D) COLUMBIA 78895 | 56 |
| 57 | 47 | 45 | 10 | MY BABY'S LOVIN' D. JOHNSON, J. HOBBS (M. LUNN, D. MCLINTON) | DARYLE SINGLETARY (C) (D) (V) GIANT 17172/REPRISE | 44 |
| | | | | ★★★ Hot Shot Debut ★★★ | | |
| 58 | NEW ► | 1 | | WHERE YOUR ROAD LEADS A. REYNOLDS (V. SHAW, D. CHILD) | TRISHA YEARWOOD (DUET WITH GARTH BROOKS) MCA NASHVILLE ALBUM CUT | 58 |
| 59 | 75 | — | 2 | LET ME LET GO D. HUFF, F. HILL (S. DIAMOND, D. MORGAN) | FAITH HILL WARNER BROS. ALBUM CUT | 59 |
| 60 | 59 | — | 2 | IF THE JUKEBOX TOOK TEARDROPS M. KNOX, M. WRIGHT (M. HENDERSON, M. IRWIN) | ◆ DANNI LEIGH (C) (D) (V) DECCA 72067 | 59 |
| 61 | 58 | 64 | 3 | STRAIGHT TEQUILA C. HOWARD, A. SMITH (D. STAFFORD, J. HARGROVE) | ◆ TRINI TRIGGS (C) (D) (V) CURB 73066/MCG | 58 |
| 62 | 68 | — | 2 | POOR ME D. COOK, L. WILSON (B. DAPIERO, A. ANDERSON) | JOE DIFFIE EPIC ALBUM CUT | 62 |
| 63 | 65 | 66 | 4 | ALONE P. DAVIS, E. SEAY (B. GIBB, R. GIBB, M. GIBB) | ◆ MONTY HOLMES BANG II ALBUM CUT | 63 |
| 64 | 67 | — | 2 | FOR LACK OF BETTER WORDS S. HENDRICKS, T. DUBOIS (K. TRIBBLE, J. SCOTT, D. DIXON) | RESTLESS HEART (V) RCA 65562 | 64 |
| 65 | 70 | 67 | 6 | WE REALLY SHOULDN'T BE DOING THIS T. BROWN, G. STRAIT (J. LAUDERDALE) | GEORGE STRAIT MCA NASHVILLE ALBUM CUT | 65 |
| 66 | 60 | 59 | 6 | POUR ME A VACATION L. MAINES (MCCURE, TAYLOR) | ◆ THE GREAT DIVIDE (C) (D) (V) ATLANTIC 84159 | 59 |
| 67 | NEW ► | 1 | | THESE ARMS P. ANDERSON (D. YOAKAM) | ◆ DWIGHT YOAKAM REPRISE ALBUM CUT | 67 |
| 68 | NEW ► | 1 | | SAME OLD TRAIN M. STUART (M. STUART) | VARIOUS ARTISTS COLUMBIA ALBUM CUT/MONUMENT | 68 |
| 69 | 62 | — | 2 | WOMAN TO WOMAN WYNONNA G. RICHEY (B. SHERRILL) | WYNONNA CURB/UNIVERSAL ALBUM CUT/ASYLUM | 62 |
| 70 | NEW ► | 1 | | WRONG AGAIN M. MCBRIDE, P. WORLEY (T. L. JAMES, C. WEIL) | MARTINA MCBRIDE (C) (D) (V) RCA 65456 | 70 |
| 71 | NEW ► | 1 | | WINE INTO WATER G. NICHOLSON (T. G. BROWN, B. BURCH, T. HEWITT) | ◆ T. GRAHAM BROWN INTERSOND ALBUM CUT | 71 |
| 72 | 71 | 65 | 20 | BIG TIME S. HENDRICKS (P. NELSON, L. BOONE, K. BEARD) | TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT | 27 |
| 73 | NEW ► | 1 | | NOBODY LOVE, NOBODY GETS HURT D. CRIDER, S. BOGGUSS (B. CRYNER) | ◆ SUZY BOGGUSS CAPITOL NASHVILLE ALBUM CUT | 73 |
| 74 | 69 | — | 2 | A BITTER END B. CHANCEY, C. YOUNG (D. DODD, K. BEARD) | DERYL DODD COLUMBIA ALBUM CUT | 69 |
| 75 | RE-ENTRY | 6 | | THE MAN SONG T. GRISWOLD, S. ALLEE, A. JOHNSON (S. MOREY) | SEAN MOREY BANJO ALBUM CUT | 70 |

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|-----------|--------------|--|-------------------------|
| | | | | ★★★ No. 1 ★★★ | |
| 1 | 1 | 1 | 27 | THIS KISS ● WARNER BROS. 17247 | FAITH HILL |
| 2 | 2 | 2 | 28 | I'M ALRIGHT/BYE BYE ● CURB 73034 | JO DEE MESSINA |
| 3 | 4 | 4 | 11 | 26 CENTS ● WARNER BROS. | THE WILKINSONS |
| 4 | 3 | 3 | 23 | COMMITMENT ● CURB 73055 | LEANN RIMES |
| 5 | 6 | 6 | 66 | HOW DO I LIVE ▲ CURB 73022 | LEANN RIMES |
| 6 | 8 | 10 | 5 | WIDE OPEN SPACES MONUMENT 79003/SONY | DIXIE CHICKS |
| 7 | 9 | 9 | 17 | ONE HEART AT A TIME ATLANTIC 84117/AG | VARIOUS ARTISTS |
| 8 | 7 | 8 | 13 | STEPPING STONE LYRIC STREET 164019/HOLLYWOOD | LARI WHITE |
| 9 | 5 | 5 | 33 | YOU'RE STILL THE ONE ▲ MERCURY 568452 | SHANIA TWAIN |
| 10 | 10 | 7 | 14 | IF YOU EVER HAVE FOREVER IN MIND MCA NASHVILLE 72055 | VINCE GILL |
| 11 | 11 | 11 | 8 | COVER YOU IN KISSES ATLANTIC 84157/AG | JOHN MICHAEL MONTGOMERY |
| 12 | 12 | 12 | 11 | I SAID A PRAYER ARISTA NASHVILLE 13125 | PAM TILLIS |
| 13 | 13 | 13 | 22 | I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046 | GEORGE STRAIT |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|-----------|--------------|--|--------------------|
| 14 | 16 | 17 | 8 | THE HOLE DREAMWORKS 59010/GEFFEN | RANDY TRAVIS |
| 15 | 14 | 14 | 20 | A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) EPIC 78904/SONY | TY HERNDON |
| 16 | 15 | 16 | 19 | THERE GOES MY BABY MCA NASHVILLE 72048 | TRISHA YEARWOOD |
| 17 | NEW ► | 1 | | A LITTLE PAST LITTLE ROCK DECCA 72068/MCA NASHVILLE | LEE ANN WOMACK |
| 18 | 18 | 18 | 30 | I'M FROM THE COUNTRY MCA NASHVILLE 72040 | TRACY BYRD |
| 19 | 17 | 15 | 21 | THERE'S YOUR TROUBLE MONUMENT 78899/SONY | DIXIE CHICKS |
| 20 | 19 | 22 | 17 | I HONESTLY LOVE YOU MCA NASHVILLE 72053 | OLIVIA NEWTON-JOHN |
| 21 | 21 | 23 | 21 | ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056 | TIM MCGRAW |
| 22 | 20 | 19 | 20 | NOW THAT I FOUND YOU MERCURY 568746 | TERRI CLARK |
| 23 | 24 | 25 | 9 | THE OTHER SIDE OF THIS KISS BNA 65512/RLG | MINDY MCCREADY |
| 24 | 22 | 20 | 24 | I DO (I CHERISH YOU) MERCURY 568602 | MARK WILLS |
| 25 | RE-ENTRY | 13 | | ORDINARY PEOPLE GIANT 17210/WARNER BROS. | CLAY WALKER |

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

COUNTRY CORNER



by Wade Jessen

LET THERE BE COUNTRY: With Hot Shot Debut honors, Alan Jackson plows his way through three album-chart benchmarks. "High Mileage" is his third consecutive title to open atop the country list and his highest debut on The Billboard 200, where it camps at No. 4. With more than 112,000 scans, "High Mileage" gives Jackson his biggest opening week for a package of new material.

"The Greatest Hits Collection" bowed with more than 114,000 units in the Nov. 11, 1995, issue, landing at No. 1 on the country scorecard and at No. 5 on The Billboard 200. Of the five previous Jackson albums that contained new material, "Who I Am" held the record for Jackson's opening week when it entered Top Country Albums at No. 2 with 84,000 pieces in the July 16, 1994, Billboard. That set also posted Jackson's highest debut for a new-songs package on The Billboard 200, where it popped on at No. 7.

"We were shooting for anything in the six-figure range," says Fletcher Foster, Arista/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 one single." Two months ago, "I'll 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 8-6 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 "The Tonight Show With Jay Leno." Without divulging details, Foster tells Country Corner that Jackson will provide "a high-impact performance" of "I'll 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."

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" opened 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 heavily promoted for weeks by morning man Don Imus on his syndicated radio show.

TROPHY CASE: Mark Wills reaches Heatseeker Impact status and encores to collect Greatest Gainer honors with "Wish You Were Here" (Mercury). That title rises 15-10 on Top Country Albums, up more than 3,000 units, and vaults 114-86 on The Billboard 200. Our percentage-based Pacesetter trophy is handed to "The Apostle" soundtrack (Decca), which gains 15% and rises 63-59 on Top Country Albums and holds at No. 29 on this week's unpublished Top Contemporary Christian albums chart.

WB TOUTS 'MYSTERY MAN' CHAD BROCK

(Continued from page 49)

works with him. I said, 'Wonderful.' " Wilson and Cannon produced Brock's self-titled album, due Oct. 20.

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 50 stations on a CD with nothing [printed] on it but an 800 number. We had hired 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."

No pictures of Brock were mailed either. "Just the record was sent," Saporiti says, "in an effort to get back to the music. Then, bam, the people that have the ability to actually program their own stations—of

which, unfortunately, there aren't enough—immediately got on the record and played it and got great reaction. These are stations that lead rather than follow."

Then, he says, the label sent out a three-month summer calendar with a picture of the Evangeline character posed on a boat. Brock's name appeared at the bottom.

The most recent mailing, Saporiti says, was a "Meet Chad Brock" biography with a picture of the artist.

"Now we're starting to let people know who he is and know that he has a great album," says Saporiti.

"Ordinary Life" will be the follow-up single, likely in mid-October.

"We're going to break Chad this year," Saporiti says. "The music is doing the talking."

A retail campaign, he says, will follow radio play and will concentrate on major markets.

"We've got the airplay in places where it really counts," Saporiti says. "We'll buy the space and put him where people are aware of who he is."

KKBQ Houston PD Dene Hallam was one of the first major programmers to play "Evangeline."

"It's been a great summer record for us," says Hallam, noting that the song's Cajun flavor perfectly suits the market. "It's fun, upbeat. Houston shares a lot with the Cajun culture in Louisiana, so the song was great for us. I hope his other stuff is as good."

Brock, now on a radio tour of dozens of country stations, says he's enormously enjoying the experience.

"I want to visit every station," he says, "including those in Alaska."

Brock is managed by James Dowell and booked by Buddy Lee Attractions. His publishing is by McSpadden Music (BMI).

Noting his previous experience as a nightclub DJ, Brock says several radio stations have offered him on-air jobs during the tour.

"I myself would give him a job as a promo man tomorrow," says Saporiti. "He's different. He's funny; he's what country music needs. He's not manufactured. He's no clone."

CARPENTER GUITARIST JOHN JENNINGS STEPS OUT WITH 'BELONG'

(Continued from page 49)

Jennings, a BMI writer whose publishing is administered by Bug Music, is especially proud of "The Next In Line," because "it's really emotionally naked and not pissed off, which I think a lot of writers get when it's noticed that they've revealed something," he says. "There's a line in it that goes, 'This is my most 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 writing songs is to find 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 microphone. Sonically, there are probably some things that could be construed as wrong. But emotionally it's all there—and that was the point."

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.

"We're targeting his key markets of Washington, D.C., Baltimore, and Nashville and supporting print advertising and press wherever we can," says Sell. "There will also be sale pricing and positioning and listening stations at retail and in-store dates focusing on the Independent Retail Coalition stores."

A Borders in-store tour is also in

the works, says Sell. Jennings adds that he expects "to make a lot of hay" in personally promoting his album at retail during the upcoming acoustic Carpenter dates.

The six-store D.C.-area retail chain Olsson's Books & Records was strongly 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 quantities and putting it 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 on two songs, it will only help."

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

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

- 3 26 CENTS (Golden Phoenix, SOCAN/Kiayasongs, SOCAN)
- 63 ALONE (Gibb Brothers, BMI/Careers-BMG, BMI) HL
- 72 BIG TIME (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP/Lac Grand Musique, ASCAP) HL/WBM
- 74 A BITTER END (BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Laggy Bayou, ASCAP)
- 28 BURNIN' THE ROADHOUSE DOWN (Songs Of Peer, ASCAP/Steve Warner, BMI) HL/WBM
- 43 COMING BACK FOR YOU (Sony/ATV Tree, BMI/Chris Waters, BMI/Hamstein Cumberland, BMI) HL/WBM
- 4 COVER YOU IN KISSES (Ensign, BMI/Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Almo, ASCAP) HL/WBM
- 9 DON'T LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 52 EVANGELINE (PolyGram International, ASCAP/Ranger Bob, ASCAP/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL
- 14 EVERYTHING'S CHANGED (Five Cowboys, BMI/Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 54 EVERY TIME (Still Working For The Man, BMI/EMI Blackwood, BMI/Garden Angel, BMI)
- 13 FOREVER LOVE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Starstruck Angel, BMI/Missoula, BMI) HL
- 64 FOR LACK OF BETTER WORDS (Willdown, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Pug-

- wash, BMI/Balmur, BMI/EMI Blackwood, BMI)
- 44 FOR YOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
- 55 GETCHA SOME (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Waccusa River, BMI/MRBI, BMI)
- 51 GUILTY (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL
- 29 HAPPY GIRL (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
- 37 HIGH ON LOVE (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Jeff Diggs, BMI/Bug, BMI) HL
- 12 THE HOLE (Acuff-Rose, BMI/On The Mantel, BMI) WBM
- 11 HONEY, I'M HOME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 31 HONKY TONK AMERICA (PolyGram International, ASCAP/Ranger Bob, ASCAP) HL
- 24 HOW DO YOU FALL IN LOVE (Maypop, BMI/Wild-country, BMI) WBM
- 35 HOW DO YOU SLEEP AT NIGHT (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings, SESAC) HL/WBM
- 1 HOW LONG GONE (Shawn Camp, BMI/Foreshadow, BMI/EMI, BMI/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL
- 25 I CAN STILL FEEL YOU (Willdown, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 47 IF I LOST YOU (Post Oak, BMI/Edisto, ASCAP) HL
- 60 IF THE JUKEBOX TOOK TEARDROPS (Colgems-EMI, ASCAP/Michael Henderson, ASCAP/EMI April,

- ASCAP)
- 10 IF YOU EVER HAVE FOREVER IN MIND (Benefit, BMI/Irving, BMI/Baby Dimplin', BMI) WBM
- 6 I'LL GO ON LOVING YOU (Spur 66, SESAC/Moraine, SESAC/Little Duck, SESAC) WBM
- 7 I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL/WBM
- 42 I SAID A PRAYER (EMI Blackwood, BMI/Song Island, BMI) HL
- 33 IT MUST BE LOVE (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM
- 21 I WANNA FEEL THAT WAY AGAIN (Jeff Stevens, BMI/Warner-Tamerlane, BMI/Rancho Belita, BMI/WB, ASCAP) WBM
- 21 I WANNA REMEMBER THIS (EMI Blackwood, BMI/Garden Angel, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM
- 41 I WILL STAND (Scarlett Sister, ASCAP/Still Working For The Woman, ASCAP/Sweet Two O Five, BMI/Frankly Scarlett, BMI/First And Goal, BMI)
- 15 JUST TO HEAR YOU SAY THAT YOU LOVE ME (Real-songs, ASCAP) WBM
- 59 LET ME LET GO (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI)
- 18 A LITTLE PAST LITTLE ROCK (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM
- 16 LOOSEN UP MY STRINGS (Blackened, BMI) WBM
- 34 LOVE HAPPENS LIKE THAT (Notes To Music, ASCAP/Maverick, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Blind Sparrow, BMI) HL/WBM
- 75 THE MAN SONG (TTF, BMI)
- 57 MY BABY'S LOVIN' (WB, ASCAP/Delbert McClinton, BMI/MRBI, BMI) WBM
- 73 NOBODY LOVE, NOBODY GETS HURT (King Lizard, BMI)

- 45 NO MAN IN HIS WRONG HEART (Maypop, BMI/Route Six, BMI/WB, ASCAP/Big Tractor, ASCAP) WBM
- 17 NOTHIN' NEW UNDER THE MOON (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Wildcountry, BMI/Mike Curb, BMI/Warner-Tamerlane, BMI/Hell-maymen, BMI) HL/WBM
- 30 NOW THAT I FOUND YOU (WB, ASCAP/Lillywilly, ASCAP/MCA, ASCAP/Vanessa Corish, ASCAP) HL/WBM
- 56 ONLY LONELY ME (Sony/ATV Songs, BMI/Sony/ATV Cross Keys, ASCAP/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL
- 62 POOR ME (Sony/ATV Tree, BMI/AI Andersongs, BMI/Night/Voice, BMI)
- 66 POUR ME A VACATION (Cowboys & Sailors, BMI)
- 48 REAL MAN (Hanel, BMI)
- 68 SAME OLD TRAIN (Warner-Tamerlane, BMI/Marty Party, BMI)
- 53 SHINE ON (Congregation, SESAC/Monkies, SESAC/Sony/ATV Tree, BMI) HL
- 36 SOMEONE YOU USED TO KNOW (Melanie Howard, ASCAP/Big Giant, ASCAP)
- 39 STEPPING STONE (LaSongs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Irving, BMI) WBM
- 61 STRAIGHT TEQUILA (Penny Annie, BMI/House Of Penny, BMI/Copperfield, BMI)
- 27 TAZES SIZE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 22 THERE GOES MY BABY (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM
- 19 THERE'S YOUR TROUBLE (Tom Collins, BMI/Magnasong, BMI) WBM
- 46 THERE YOU HAVE IT (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM

- 67 THESE ARMS (Coal Dust West, BMI/Warner-Tamerlane, BMI)
- 32 TO MAKE YOU FEEL MY LOVE (Special Rider, SESAC)
- 50 TREE OF HEARTS (Acuff-Rose, BMI/Milene, ASCAP) WBM
- 2 TRUE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM
- 65 WE REALLY SHOULDN'T BE DOING THIS (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
- 5 WHERE THE GREEN GRASS GROWS (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 58 WHERE YOUR ROAD LEADS (EMI April, ASCAP/Desmobile, ASCAP/Manor House, ASCAP/BMG, ASCAP)
- 26 WIDE OPEN SPACES (Pie-Eyed Groobee, BMI/Groobee, BMI)
- 71 WINE INTO WATER (EMI Blackwood, BMI/River Of Time, BMI/Burch Brothers, BMI/Ted Hewitt, ASCAP)
- 69 WOMAN TO WOMAN (EMI Algee, BMI)
- 70 WRONG AGAIN (Still Working For The Man, BMI/Dyad, BMI)
- 49 YOU MAKE IT SEEM SO EASY (We've Got The Music, BMI/Songs Of PolyGram Int'l, BMI/For The Music, ASCAP/PolyGram International, ASCAP/EMI April, ASCAP/Hearstian, BMI/Hearstic, ASCAP) HL
- 20 YOU MOVE ME (PolyGram International, ASCAP/Pier-cettisongs, ASCAP) HL
- 48 YOU'RE BEGINNING TO GET TO ME (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM
- 38 YOU'RE EASY ON THE EYES (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/Polygram International, BMI/Terri-000, ASCAP) HL/WBM
- 8 YOU'RE GONE (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hillbeans, ASCAP) WBM

TOP COUNTRY ALBUMS™

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

SoundScan®

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|--|---------------|
| | | | | ★ ★ ★ No. 1/Hot Shot Debut ★ ★ ★ | | |
| 1 | NEW ► | 1 | | ALAN JACKSON ARISTA NASHVILLE 18864 (10.98/16.98) 1 week at No. 1 | HIGH MILEAGE | 1 |
| 2 | 1 | 1 | 44 | SHANIA TWAIN ▲ ⁵ MERCURY 536003 (10.98 EQ/16.98) | COME ON OVER | 1 |
| 3 | 2 | — | 2 | ALABAMA RCA 67633/RLG (19.98/28.98) | FOR THE RECORD: 41 NUMBER ONE HITS | 2 |
| 4 | 4 | 2 | 4 | VINCE GILL MCA NASHVILLE 70017 (10.98/16.98) | THE KEY | 1 |
| 5 | 3 | 3 | 16 | SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98) | HOPE FLOATS | 1 |
| 6 | 5 | 4 | 32 | DIXIE CHICKS ▲ MONUMENT 68195/SONY (10.98 EQ/16.98) HS | WIDE OPEN SPACES | 4 |
| 7 | 6 | 5 | 20 | FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98) | FAITH | 2 |
| 8 | 7 | 7 | 18 | LEANN RIMES ▲ CURB 77901 (10.98/17.98) | SITTIN' ON TOP OF THE WORLD | 2 |
| 9 | 8 | 8 | 14 | BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98) | IF YOU SEE HER | 4 |
| | | | | ★ ★ ★ Greatest Gainer/Heatseekers Impact ★ ★ ★ | | |
| 10 | 15 | 17 | 18 | MARK WILLS MERCURY 536317 (10.98 EQ/16.98) HS | WISH YOU WERE HERE | 10 |
| 11 | 9 | 6 | 18 | GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD) | THE LIMITED SERIES | 1 |
| 12 | 11 | 10 | 8 | TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98) | WHERE YOUR ROAD LEADS | 3 |
| 13 | 10 | 9 | 14 | REBA MCENTIRE ● MCA NASHVILLE 70019 (10.98/16.98) | IF YOU SEE HIM | 2 |
| 14 | 12 | 12 | 66 | TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98) | EVERYWHERE | 1 |
| 15 | 13 | 11 | 25 | JO DEE MESSINA ● CURB 77904 (10.98/16.98) | I'M ALRIGHT | 6 |
| 16 | 16 | 15 | 41 | GARTH BROOKS ▲ ³ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98) | SEVENS | 1 |
| 17 | NEW ► | 1 | | TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98) | THE BEST OF TRACY LAWRENCE | 17 |
| 18 | 14 | 13 | 6 | DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98) | UNBELIEVABLE | 9 |
| 19 | NEW ► | 1 | | WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98) | TEATRO | 19 |
| 20 | 18 | 16 | 20 | GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98) | ONE STEP AT A TIME | 1 |
| 21 | 17 | 14 | 8 | VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98) | ULTIMATE COUNTRY PARTY | 12 |
| 22 | 19 | 18 | 13 | CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98) | GREATEST HITS | 9 |
| 23 | 21 | 21 | 51 | BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98) | THE GREATEST HITS COLLECTION | 2 |
| 24 | 22 | 20 | 4 | THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS | NOTHING BUT LOVE | 20 |
| 25 | 20 | 19 | 8 | COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98) | THE WALLS CAME DOWN | 8 |
| 26 | 23 | — | 2 | DOLLY PARTON DECCA 70041/MCA NASHVILLE (10.98/16.98) | HUNGRY AGAIN | 23 |
| 27 | 24 | 24 | 52 | LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98) | YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS | 1 |
| 28 | 26 | 22 | 16 | TERRI CLARK MERCURY 558211 (10.98/16.98) | HOW I FEEL | 10 |
| 29 | 25 | 23 | 60 | KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98) | I WILL STAND | 10 |
| 30 | 29 | 26 | 54 | TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98) | (SONGBOOK) A COLLECTION OF HITS | 1 |
| 31 | 28 | 25 | 13 | DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10.98/16.98) | A LONG WAY HOME | 11 |
| 32 | 27 | — | 2 | EMMYLOU HARRIS EMINENT 25001 (10.98/15.98) | SPYBOY | 27 |
| 33 | 31 | 27 | 16 | JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98) | TOTALLY COMMITTED | 8 |
| 34 | NEW ► | 1 | | JUNIOR BROWN CURB 77897 (10.98/16.98) HS | LONG WALK BACK | 34 |
| 35 | 30 | 28 | 54 | MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98) | EVOLUTION | 4 |
| 36 | 35 | 33 | 18 | JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98) | LEAVE A MARK | 15 |
| 37 | 32 | 30 | 20 | STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98) | BURNIN' THE ROADHOUSE DOWN | 6 |
| 38 | 34 | 32 | 17 | TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98) | I'M FROM THE COUNTRY | 8 |

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

Billboard® Top Country Catalog Albums™

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

SoundScan®

SEPTEMBER 19, 1998

| THIS WEEK | LAST WEEK | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | TOTAL CHART WEEKS |
|-----------|-----------|--|-----------------------------------|-------------------|
| 1 | 1 | GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689/EMI-CAPITOL (10.98/15.98) 18 weeks at No. 1 | THE HITS | 159 |
| 2 | 2 | SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS | THE WOMAN IN ME | 187 |
| 3 | 3 | ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98) | THE GREATEST HITS COLLECTION | 150 |
| 4 | 4 | HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98) | GREATEST HITS, VOL. 1 | 223 |
| 5 | 6 | LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98) | BLUE | 113 |
| 6 | 5 | WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98) | SUPER HITS | 213 |
| 7 | 7 | PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98) | 12 GREATEST HITS | 598 |
| 8 | — | DEANA CARTER ▲ ⁴ CAPITOL NASHVILLE 37514 (10.98/15.98) HS | DID I SHAVE MY LEGS FOR THIS? | 105 |
| 9 | 8 | CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98) | SUPER HITS | 194 |
| 10 | 9 | TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98) | NOT A MOMENT TOO SOON | 233 |
| 11 | 10 | HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98) | 20 OF HANK WILLIAMS GREATEST HITS | 47 |
| 12 | 11 | KENNY ROGERS ▲ ⁴ CAPITOL NASHVILLE 46106 (9.98/15.98) | TWENTY GREATEST HITS | 188 |
| 13 | 16 | VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98) | WHEN LOVE FINDS YOU | 218 |

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1998, Billboard/BPI Communications and SoundScan, Inc.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|---------------------------------------|---------------|
| 39 | 33 | 29 | 13 | JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98) | GREATEST HITS | 21 |
| 40 | 37 | 34 | 54 | COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98) | THE BEST OF COLLIN RAYE — DIRECT HITS | 4 |
| 41 | NEW ► | 1 | | BILLY DEAN CAPITOL NASHVILLE 55406 (10.98/16.98) | REAL MAN | 41 |
| 42 | 42 | 39 | 20 | RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98) | YOU AND YOU ALONE | 7 |
| 43 | 41 | 36 | 58 | CLINT BLACK ● RCA 67515/RLG (10.98/16.98) | NOTHIN' BUT THE TAILLIGHTS | 4 |
| 44 | 39 | 37 | 47 | JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98) | GREATEST HITS | 5 |
| 45 | 36 | 31 | 29 | DAVID KERSH CURB 77905 (10.98/16.98) HS | IF I NEVER STOP LOVING YOU | 13 |
| 46 | 40 | 38 | 20 | ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS | HOW BIG'A BOY ARE YA? VOLUME 4 | 19 |
| 47 | 47 | 44 | 15 | TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98) | BIG HOPES | 22 |
| 48 | 43 | 43 | 44 | SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98) | LABOR OF LOVE | 5 |
| 49 | 45 | 41 | 97 | ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98) | EVERYTHING I LOVE | 1 |
| 50 | 46 | 40 | 8 | CHRIS LEDOUX CAPITOL NASHVILLE 21942 (10.98/16.98) | ONE ROAD MAN | 24 |
| 51 | 50 | 46 | 72 | GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98) | CARRYING YOUR LOVE WITH ME | 1 |
| 52 | 51 | 45 | 102 | CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98) | THE GREATEST HITS | 2 |
| 53 | 48 | 50 | 70 | ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) HS | HOW BIG'A BOY ARE YA? VOLUME 1 | 39 |
| 54 | 49 | 47 | 16 | GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98) HS | IT WOULD BE YOU | 21 |
| 55 | 55 | 49 | 24 | CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS | DID I SHAVE MY BACK FOR THIS? | 16 |
| 56 | 44 | 42 | 13 | JOHNNY CASH/WILLIE NELSON AMERICAN 69416/COLUMBIA (10.98 EQ/16.98) | VH1 STORYTELLERS | 25 |
| 57 | 53 | 48 | 46 | ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) HS | HOW BIG'A BOY ARE YA? VOLUME 3 | 31 |
| 58 | 52 | 54 | 11 | JOHN DENVER MADACY 4750 (5.98/7.98) | THE BEST OF JOHN DENVER | 52 |
| | | | | ★ ★ ★ Pacesetter ★ ★ ★ | | |
| 59 | 63 | — | 17 | SOUNDTRACK DECCA 53058/MCA NASHVILLE (10.98/16.98) | THE APOSTLE | 21 |
| 60 | 57 | 53 | 66 | ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) HS | HOW BIG'A BOY ARE YA? VOLUME 2 | 43 |
| 61 | 56 | 51 | 10 | PAM TILLIS ARISTA NASHVILLE 18861 (10.98/16.98) | EVERY TIME | 26 |
| 62 | 59 | 52 | 64 | LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS | LILA | 8 |
| 63 | 60 | 62 | 82 | LEANN RIMES ▲ ² CURB 77856 (10.98/15.98) | UNCHAINED MELODY/THE EARLY YEARS | 1 |
| 64 | 64 | 56 | 65 | NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98) | GREATEST HITS | 5 |
| 65 | 62 | 59 | 60 | DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98) | GREATEST HITS | 8 |
| 66 | 61 | 64 | 6 | WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98) | 16 BIGGEST HITS | 61 |
| 67 | 54 | 63 | 17 | OLIVIA NEWTON-JOHN MCA NASHVILLE 70030 (10.98/16.98) | BACK WITH A HEART | 9 |
| 68 | 67 | 60 | 26 | THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98) | TRAMPOLINE | 9 |
| 69 | 58 | 55 | 8 | BR5-49 ARISTA 18862*/ARISTA NASHVILLE (10.98/16.98) HS | BIG BACKYARD BEAT SHOW | 38 |
| 70 | 66 | 58 | 60 | MICHAEL PETERSON ● REPRISE 46618/WARNER BROS. (10.98/16.98) HS | MICHAEL PETERSON | 17 |
| 71 | 75 | 72 | 69 | LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS | LEE ANN WOMACK | 9 |
| 72 | 70 | 57 | 4 | ELVIS PRESLEY RCA 67672 (11.98/17.98) | RHYTHM AND COUNTRY | 57 |
| 73 | 69 | 69 | 8 | THE GREAT DIVIDE ATLANTIC 83086/AG (10.98/16.98) | BREAK IN THE STORM | 69 |
| 74 | 68 | 65 | 63 | TOBY KEITH ● MERCURY 534836 (10.98 EQ/16.98) | DREAM WALKIN' | 8 |
| 75 | 65 | 61 | 6 | LARI WHITE LYRIC STREET 165001/HOLLYWOOD (10.98 EQ/16.98) HS | STEPPING STONE | 50 |

COUNTRY MUSIC

Inside:

• The Bottom Line

• Around The World

• CMA's 40th Anniversary

• Year-To-Date Charts

• Veteran Artists

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

ART VERSUS COMMERCE

Labels Looking At The Bottom Line May Overlook Top Talent

BY CHET FLIPPO



George Jones

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” on 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 may 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. 1?—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 as 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 executives 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, forlornly, across the street from ASCAP's glittering stone-and-glass headquarters. Williams' house was cut up, and the main part was moved here



Johnny Cash

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 Phyllis 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 junk 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.

Continued on page 64

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 Artist
- #1 Top Billboard Country Female Artist



Tim McGraw

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

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"

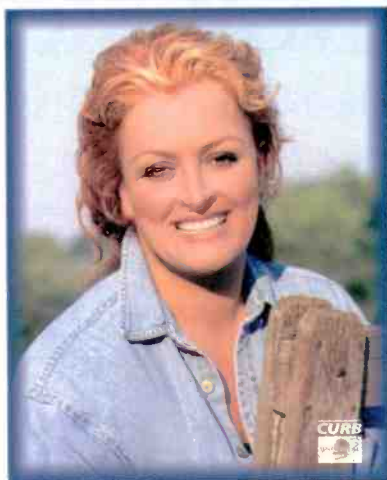
1998 CMA Nominations:

- 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"

COUNTRY MUSIC



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 the 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 Jessen with assistance from Keith Caulfield, Anthony Colombo, Michael Cusson, Mary DeCroce and Alex Vitoulis.



LeAnn Rimes

TOP COUNTRY ARTISTS

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 LEANN RIMES (4) Curb
(4) Curb/MCG
- 2 GARTH BROOKS (16) Capitol/Capitol Nashville
(3) Capitol Nashville
(1) MCA Nashville
- 3 GEORGE STRAIT (11) MCA Nashville
- 4 SHANIA TWAIN (6) Mercury
- 5 TIM MCGRAW (6) Curb
(1) Warner Bros.
- 6 BROOKS & DUNN (6) Arista Nashville
(1) MCA Nashville/Arista Nashville
- 7 CLINT BLACK (5) RCA
(2) RCA/RLG
- 8 TRISHA YEARWOOD (5) MCA Nashville
- 9 MARTINA McBRIDE (3) RCA
(1) BNA
(1) I.R.S./RCA
(1) RCA/RLG
- 10 COLLIN RAYE (4) Epic
(2) Epic/Sony

TOP COUNTRY IMPRINTS

Pos. IMPRINT (No. Of Charted Singles & Albums)

- 1 CURB (40)
- 2 MCA NASHVILLE (48)
- 3 MERCURY (27)

- 4 ARISTA NASHVILLE (35)
- 5 RCA (35)
- 6 EPIC (31)
- 7 CAPITOL NASHVILLE (32)
- 8 CAPITOL (17)
- 9 BNA (26)
- 10 ATLANTIC (22)

CURB
RECORDS

TOP COUNTRY LABELS

Pos. LABEL (No. Of Charted Singles & Albums)

- 1 MCA NASHVILLE (56)
- 2 CAPITOL NASHVILLE (48)
- 3 CURB (21)
- 4 MERCURY (27)
- 5 ARISTA NASHVILLE (36)

MCA
NASHVILLE

TOP COUNTRY ALBUMS

Pos. TITLE—Artist—Imprint/Label

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



Garth Brooks

- 9 SITTING ON TOP OF THE WORLD—LeAnn Rimes—Curb
- 10 ONE STEP AT A TIME—George Strait—MCA Nashville

TOP COUNTRY ALBUM ARTISTS

Pos. TITLE (No. Of Charted Albums) Imprint/Label

- 1 GARTH BROOKS (2) Capitol/Capitol Nashville
- 2 LEANN RIMES (4) Curb
- 3 SHANIA TWAIN (1) Mercury
- 4 BROOKS & DUNN (3) Arista Nashville
- 5 GEORGE STRAIT (3) MCA Nashville
- 6 TRISHA YEARWOOD (2) MCA Nashville
- 7 TIM MCGRAW (1) Curb
- 8 FAITH HILL (1) Warner Bros.
- 9 MARTINA McBRIDE (1) RCA/RLG
- 10 JOHN MICHAEL MONTGOMERY (3) Atlantic/AG

TOP COUNTRY ALBUM IMPRINTS

Pos. IMPRINT (No. Of Charted Albums)

- 1 CAPITOL (3)
- 2 CURB (13)
- 3 MERCURY (8)
- 4 MCA NASHVILLE (18)
- 5 ARISTA NASHVILLE (11)



TOP COUNTRY ALBUM LABELS

Pos. LABEL (No. Of Charted Albums)

- 1 CAPITOL NASHVILLE (13)
- 2 CURB (10)
- 3 MERCURY (8)
- 4 MCA NASHVILLE (26)
- 5 ARISTA NASHVILLE (12)



Tim McGraw

TOP COUNTRY SINGLES & TRACKS

Pos. TITLE—Artist—Imprint/Label

- 1 JUST TO SEE YOU SMILE—Tim McGraw—Curb
- 2 BYE BYE—Jo Dee Messina—Curb
- 3 THIS KISS—Faith Hill—Warner Bros.
- 4 I'M FROM THE COUNTRY—Tracy Byrd—MCA Nashville
- 5 I JUST WANT TO DANCE WITH YOU—George Strait—MCA Nashville
- 6 LOVE OF MY LIFE—Sammy Kershaw—Mercury
- 7 THEN WHAT?—Clay Walker—Giant/Reprise
- 8 NOTHIN' BUT THE TAILLIGHTS—Clint Black—RCA
- 9 I DO [CHERISH YOU]—Mark Wills—Mercury
- 10 IF I NEVER STOP LOVING YOU—David Kersh—Curb

TOP COUNTRY SINGLES & TRACKS ARTISTS

Pos. ARTIST (No. Of Charted Singles)

- 1 GARTH BROOKS (14) Capitol/Capitol Nashville
(3) Capitol Nashville
(1) MCA Nashville
- 2 TIM MCGRAW (5) Curb
(1) Warner Bros.
- 3 GEORGE STRAIT (8) MCA Nashville
- 4 SHANIA TWAIN (5) Mercury
- 5 CLINT BLACK (5) RCA
- 6 JO DEE MESSINA (2) Curb
- 7 TRISHA YEARWOOD (3) MCA Nashville
- 8 COLLIN RAYE (4) Epic
- 9 MARTINA McBRIDE (3) RCA
(1) BNA
(1) I.R.S./RCA
- 10 BROOKS & DUNN (3) Arista Nashville
(1) MCA Nashville/Arista Nashville

Continued on page 60

COUNTRY MUSIC



COUNTRY MUSIC IS THE WORLD'S MUSIC

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 the enormous sales and airplay success of the "Dance The Night Away" single, was platinum by early August, with U.K. sales at 315,000. The single, 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 too maverick 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.

Kate 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-promotion 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 Capital Radio's Party 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.

—PAUL SEXTON

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"

Continued on page 60



The Mavericks

CMA CELEBRATES 40 YEARS AS AN INDUSTRY TRAILBLAZER

BY DEBORAH EVANS PRICE

As the Country Music Association celebrates its 40th anniversary this year, those involved in the venerable trade organization can proudly look back on a history of "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 standard for how effective a trade organization can be in furthering a style of music.

"CMA has been involved throughout its history in a number of very important firsts for country music and, in a lot of ways, important firsts for organizations in the music business," says executive director Ed Benson. "In 1958 nothing like CMA had ever existed before. From the word go, CMA was in a groundbreaking and pioneering mode."

FIRST-TIMERS

Benson says that, throughout the organization's development, there have been many other firsts. "The CMA awards was the first music-awards show to be telecast on network television," Benson says. "It preceded the Grammys, American Music Awards and all the others that have come along subsequently. And, of course, that became an important vehicle in helping to accomplish the goals of the organization 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 American borders continues 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-development office in London in 1982," says 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 Miami at a closing meeting of the old country-music disc jockey convention," says former executive director Jo Walker-Meador, who worked for CMA from 1958 until she retired in 1991. "Country music really began to fade in the mid '50s with the rise of rock 'n' roll and top 40 formats."

"Wesley Rose, the founding chairman of the board, Hubert Long and W.D. Kilpatrick, who was then manager of the Grand Ole Opry, were the primary ones in that meeting in Miami, and they were discussing the demise—or the apparent demise—of the disc jockey association. They felt that, because country music was being programmed less and less on the radio, there needed to be an organization to support and promote country music. They came back to Nashville and enlisted a number of other influential people."

The leadership originally consisted of five officers and nine directors. They were president Connie B. Gay, VPs Harold Moon and Eddy Arnold, secretary Mac Wiseman and treasurer Hubert Long. The board of directors was comprised of

Ken Nelson, record company; Charlie Lamb, publications; Bob Burton, at-large director; Wesley Rose, publisher; Oscar Davis, talent promoter/booker; W.D. Kilpatrick, radio; "Cracker" Jim Brooker, disc jockey; Vick McAlpin, songwriter; and Ernest Tubbs, artist.

Walker-Meador was the first CMA employee, hired in December 1958 to set up the organization's office. In February, the board brought in Harry Stone, whose background in radio and television included time at WSM, to serve as executive director. However, he was gone by the following December. Walker-Meador recalls that the fledgling organization could only afford to pay one salary. Since her salary was less, and she could type, she was kept. Within a couple of years, Walker-Meador was promoted to executive director, and, by 1963, the organization was able to hire another full-time employee to help her.

The CMA originally had only 233 members. Today, there are 62 board members and more than 6,800 organizational and individual members in 43 countries. There are four lifetime board members—Frances Preston, Ralph Peer II, Joe Talbot and Bill Denny. The membership has obviously grown, and so has the leadership hierarchy. The original board included nine directors representing that many membership categories. There are currently 15 categories, each represented by two directors on the board. There are six directors at large and four lifetime directors. The CMA board meets four times annually. Board members don't receive a salary and, in fact, pay their own expenses incurred in attending board meetings.

The spirit of cooperation that marks CMA was cultivated early by Walker-Meador. The CMA's first office was in the Exchange Building on Nashville's Church Street, next to Hubert Long's office. Walker-Meador recalls everyone helping get the CMA's work done. "Hubert's artists would help me with things," she says. "Roy Drusky would print our newsletter. We had quite a bit of volunteer help from the board members' wives. Tex Ritter's band members used to help me with mailings. They'd help me with folding and stuffing."

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CMA's Ed Benson

SELLING A GENRE

Walker-Meador says the most challenging aspect of keeping the CMA going in the early years was finding financial support. Convincing radio stations to program country music was also one of the organization's early goals. "One of the most rewarding things was when our efforts began to pay off and major stations began switching formats to program country music," Walker-Meador recalls. "I can remember, in one short period of time—maybe three or four months—stations in five major markets switched to a country format. Things like that would cause others to sit up and notice."

Another key way the CMA helped country music grow was by taking the music into advertising agencies, making Madison Avenue aware of country music and its potential in the marketplace. "The first meeting was in 1963, with the sales-executive club in New York," says Walker-Meador. In subsequent years, the CMA went on to hold similar meetings in Chicago and Los Angeles. Today, the CMA's "Sold On Country" campaign has become one of the organization's most successful ventures.

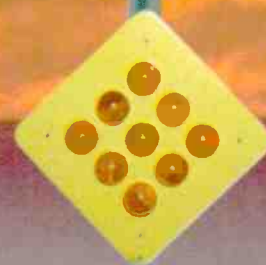
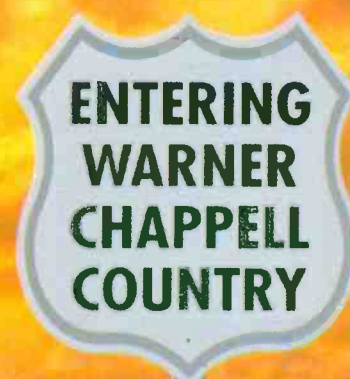
Two of the organization's key areas of growth in the future look to be the international market and new technology. "We have 35 employees in the Nashville office and six others working for us around the world," Benson says, "three in our London office and a guy in Germany. A lady who lives outside of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

"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

Continued on page 65

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COUNTRY MUSIC



THE YEAR'S BEST

Continued from page 56

TOP COUNTRY SINGLES & TRACKS IMPRINTS

Pos. IMPRINT (No. Of Charted Singles)

- 1 MCA NASHVILLE (30)
- 2 CURB (27)
- 3 MERCURY (19)
- 4 EPIC (23)
- 5 ARISTA NASHVILLE (24)

MCA.
NASHVILLE

TOP COUNTRY SINGLES & TRACKS LABELS

Pos. LABEL (No. Of Charted Singles)

- 1 MCA NASHVILLE (30)
- 2 MERCURY (19)
- 3 CAPITOL NASHVILLE (35)
- 4 EPIC (23)
- 5 ARISTA NASHVILLE (24)

TOP COUNTRY SINGLES & TRACKS PUBLISHERS

Pos. PUBLISHER (No. Of Charted Singles)

- 1 WARNER-TAMERLANE, BMI (29)
- 2 SONGS OF POLYGRAM INT'L, BMI (19)
- 3 EMI BLACKWOOD, BMI (20)

- 4 ACUFF-ROSE, BMI (11)
- 5 SONY/ATV TREE, BMI (33)
- 6 EMI APRIL, ASCAP (16)
- 7 SONY/ATV CROSS KEYS, ASCAP (23)
- 8 BLACKENED, BMI (4)
- 9 ALMO, ASCAP (20)
- 10 STEVE WARINER, BMI (6)



WARNER/CHAPPELL
MUSIC, INC.

TOP COUNTRY SINGLES & TRACKS PUBLISHING CORPORATIONS

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 WARNER/CHAPPELL MUSIC (60)
- 2 EMI MUSIC (53)
- 3 SONY/ATV MUSIC (56)
- 4 POLYGRAM MUSIC (31)
- 5 ALMO/IRVING MUSIC (26)

TOP COUNTRY SINGLES & TRACKS SONGWRITERS

Pos. SONGWRITER (No. Of Charted Singles)

- 1 ROBERT JOHN "MUTT" LANGE (6)
- 2 STEVE WARINER (6)
- 3 ANNIE ROBBOFF (6)
- 4 PHIL VASSAR (4)
- 5 SHANIA TWAIN (5)
- 6 SKIP EWING (8)
- 7 CLINT BLACK (5)
- 8 KEITH STEGALL (3)
- 9 DAN HILL (2)
- 10 BILLY KIRSCH (3)

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].



Trisha Yearwood

"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 revives, 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 had 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 over 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 is featured as a key track on Universal's upcoming "Love Diary Book III" compilation.

"Given the success we had with 'Songbook,' MCA Nashville was 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 remixes 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.

—ANN 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."



Shania Twain

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

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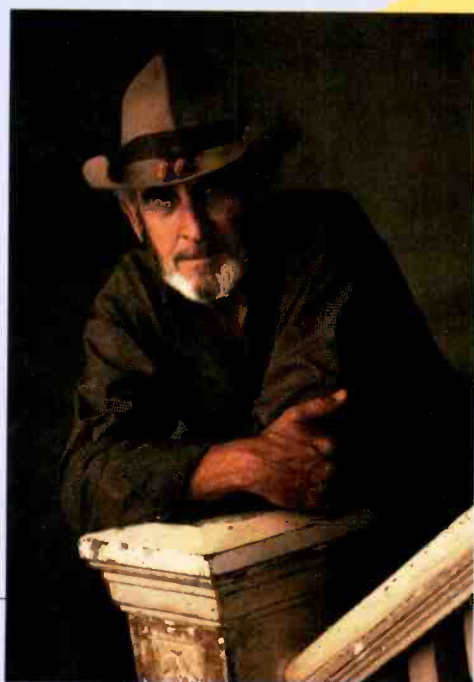
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COUNTRY MUSIC



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-label deal was almost unheard of. Well, these days on Music Row, there are several people whistling 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 been absent 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," produced by Steve Wariner, was released Aug. 25 on Reprise. Warner 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

Giant 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 hugely 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," "Tulsa 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 Harvest.

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 didn'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.



Don Williams

"Fine Wine" is Anderson's first album of new material since a 1991 inspirational country album for Curb, and his first new country product since a 1984 double-album for Swanee that featured previous hits and new material. Hits such as "Tips Of My Fingers," "Po 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 as host of 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 has 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 nontraditional 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."



Connie Smith

ATTRACTING 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 in Williams' potential and 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 acts 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 that we're always gonna sell X amount of units on him, and after that, it's going to depend on what radio does," Tower Nashville general manager Jon Kerlikowske says of Don Williams. "We've had some buzz on the Connie Smith already. I had some people asking about the new Connie Smith at Fan Fair [in June] this year." ■

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Female Vocalist of the Year:

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Trisha Yearwood

Vocal Event of the Year:

"If You See Him/ If You See Her,"
by Reba McEntire
"In Another's Eyes,"
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Vocal Duo of the Year:

Bellamy Brothers
The Kinleys
The Lynns

Vocal Group of the Year:

Diamond Rio
Dixie Chicks
Sawyer Brown

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

Music Video of the Year:

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

"How Do I Live,"
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"I Just Want To Dance With You,"
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ART VERSUS COMMERCE

Continued from page 53

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

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talk about the soulfulness of what we're doing, it's still there. The roots are still there."

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." ■

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 next 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 early 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 Walker-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." ■

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6:30PM



LENORA GRAY

FREDA

BUDDY MAX

MICHAEL SENKIW

WALLY JONES

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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 Senkiw, then read over Radio WLBE. Congratulated by Stephen J. Schurdell, President of WGUL-WINV, Inverness, FL on Friday Feb. 7, 1997, announced over radio station WKFL Bushnell, FL. and read by Henry Furhmann, President and General Manager of WKFL. Wednesday July 23-30, 1997 award shown over Cable TV, Channel 7 QPI Adepia, Inverness, Fla. Notice Buddy Max holding award and gold medallion while Professor Michael Senkiw 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 Puckett, Maxine Griffis, Woody Faltinowski, Leo Vargason, Bill Gray, Troy Holliday, Doc Michael, Jay Bennet, Bruce Burrows, Evelyn Wydeck, Martha Dewesee, Barbara Holroyd, Annie Jane De-aga and hundreds of people who attended.

In memory of *JOHN PASTUCH* 3/2/60 - 8/18/96

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Lisa, Curve In Lecanto, Gypsy Girl, When Jesus Came To Our Home,
Cheese Eating Flea Market Cowboy, Feel The Power, Take Me Back To The West Virginia Hills,
Jessie's Prayer, etc.



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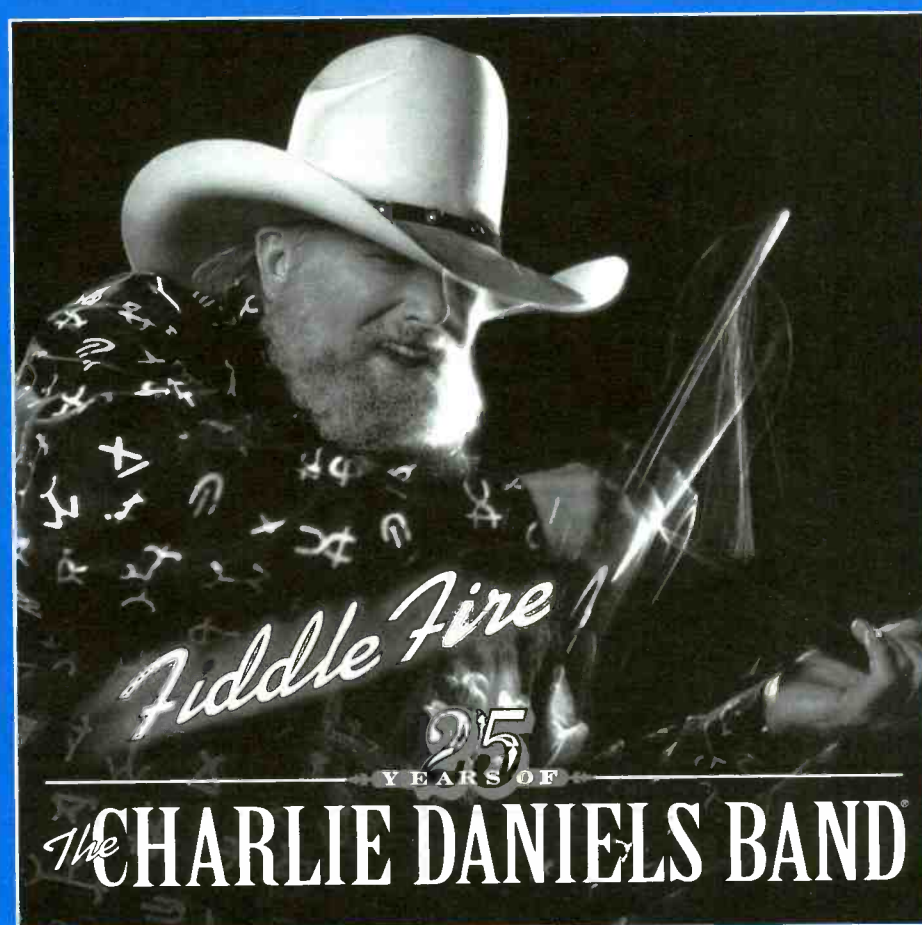
Charlie Daniels

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KFYN • KFYZ • KGFY • KGGL • KGIM • KGKL • KGLL • KGLS • KGLX • KGNT • KGRI • KHAD • KHAZ • KHBR • KHKR • KHLS • KHOK-AM • KIAI • KIAQ • KIBS • KICD • KICK • KICM • KIDA • KIHR • KIJK • KIKC • KIKM • KIKN • KIKT • KILJ • KIMB • KINL • KIQK • KIQK • KIQS • KISZ • KITO • KITR • KIVY • KIWA • KIXB • KJAM • KJCS • KJDX • KJDY • KJEL • KJLO • KJOE • KJPW • KJPW-AM • KKAJ • KKBI • KKDY • KKIN • KKJQ • KKNN • KKOT • KKOT • KKOW • KKQY • KKWQ • KKXK • KKYC • KKYT • KLBA • KLBA-AM • KLGR • KLGT • KLMR • KLMX • KLOA • KLOH-AM • KLPZ • KLQL • KLQP • KLSR • KLSR-AM • KLXK • KMAG • KMCO • KMEM • KMGO • KMHL • KMIT • KMJY • KMJY-AM • KMKS • KMMY • KMNT • KMOG • KMON • KMTB • KMTS • KMZU • KNAB • KNAF • KNBT • KNDY • KNDY-AM • KNEB • KNED • KNEI • KNEI-AM • KNEL • KNEM • KNID • KNMO • KNND • KNOZ • KOAK • KOEL • KOFI • KOHI • KOKR • KOLK • KOLV • KOMX • KONY • KOOS • KOOV • KOPY • KORA • KORI • KORT • KORT-AM • KOXE • KOYN • KPAN • KPAN-AM • KPBQ • KPCR • KPER • KPFM • KPLV • KPOD • KPOD-AM • KPOS • KPQX • KPRM-AM • KPRV • KPXI • KQLB • KQLT • KQLX • KQMC • KQSW • KQUS • KRBA • KREP • KRES • KRGI • KRJC • KRJT • KRJT-AM • KRKC • KRMO • KRNH • KRNR • KRNY • KRPT • KRTZ • KRVL • KRVZ • KRXT • KSAM • KSAM-AM • KSBH • KSDR • KSDZ • KSGT • KSHR • KSID • KSJB • KSJJ • KSKE • KSKG • KSLS • KSNY • KSRV • KSRV-AM • KSRW • KSUX • KTAK • KTDB • KTER • KTEX • KTEX-AM • KTHQ • KTJJ • KTLO • KTLQ • KTMO • KTNN-AM • KTPI • KTTG • KTUI • KUBB • KUKI • KULF • KULM • KULP • KUNQ • KURA • KUTT • KUUZ • KVLG • KVLL • KVLV • KVOO-AM • KVRC • KVRD • KVRP • KVSI • KVSL • KVST • KWAL • KWCD • KWCK • KWES • KWFS • KWKZ • KWLK • KWMW • KWOX • KWOZ • KWRD • KWST • KWUA • KWWR • KWYN • KWYN-AM • KWX • KXAR • KXBZ • KXGJ • KXNP • KXOR • KXPC • KXPO • KXPO-AM • KXRB • KXYL • KYKC • KYKN • KYKR • KYKX • KYNU • KYQQ • KYRO •

KYSS • KYYK • KZBQ • KZKS • KZLO • KZMM • KZMQ • KZPR • KZUA • KZZJ • KZZN • KZZR • KZZY • WAAO • WAAZ • WABO • WABO-AM • WACB • WACF • WADI • WAEE • WAGI • WAGL • WAGR • WAIS • WAKH • WAMI • WAMI-AM • WANB • WANB-AM • WANG • WANT • WAOL • WAPP / WBAP • WARF • WATZ • WAVJ • WAXM • WBBK • WBBK-AM • WBCU • WBGA • WBHN • WBKN • WBRB • WBRF • WBRV • WBRV-AM • WBRY • WBSY • WBUG • WBUG-AM • WBVR • BWBI • WBYZ • WCAB • WCAZ • WCBL • WCCQ • WCEN • WCKA • WCKR • WCLT • WCMH • WCMR • WCOK • WCON • WCOR • WCOW • WCRC • WCST • WCUP • WDJY • WDKM • WDKN • WDLY • WDMS • WDNS • WDOG • WDOG-AM • WDSL • WDTL • WDXL • WDXX • WDZQ • WECO • WEGZ • WEIS • WELD • WERH • WERH-AM • WEZJ • WEZJ-AM • WEZZ • WFFF • WFFN • WFFE • WFIS •

WFLE • WFLE-AM • WFLK • WFLQ • WFLM-AM • WFMH • WGAA • WGLR • WGOC • WGRV • WGRY • WHAY • WHBN • WHBN-AM • WHDG • WHEE • WHGL • WHIR • WHIY • WHKW • WHLQ • WHMA • WHOW • WHPO • WIAI • WIAM • WICO / WXJN • WIGL • WIHC • WIKQ • WINL • WIRC • WISK • WIZS • WJBB • WJCC • WJDR • WJDM • WJMA-FM • WJMC • WJMQ • WJPD • WJQR • WJSB • WJVO • WKAC • WKBC • WKCG • WKCT • WKDJ • WKDP • WKGX • WKJZ • WKKJ • WKKR • WKLD • WKLY • WKMO • WKMT • WKRX • WKSK • WKUB • WKUL • WKVI • WKVI-AM • WKWS • WKXR-AM • WKYQ • WLBQ • WLEN • WLFE • WLFH • WLGN-AM • WLIJ • WLIL • WLLG • WLQH • WLQH-AM • WLSM • WLSV • WLUY • WMBC • WMCG • WMEV • WMFC • WMIX • WMMG • WMMG-AM • WMNA • WMNA-AM • WMOV • WMOV-AM •

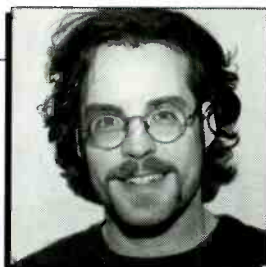


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Classical KEEPING SCORE



by Bradley Bamberger

THE MAN WE LOVE: With the commemorations surrounding the centenary of **George Gershwin's** birth Sept. 26, we have the chance to celebrate a composer who reveled in the melting pot of American music like no other. Pop, jazz, musical theater, and classical were all part of his sound—and, of course, it is a sound that endures: "Summertime" is evergreen among singers of every stripe, "I Got Rhythm" inspires jazzers to this day, and "Rhapsody In Blue" has long served as a better American envoy in the concert hall than most any politician on the rostrum. Gershwin was the ultimate "cross-over" composer, in the best sense of the word.

So, fittingly, the Gershwin celebrations this year have yielded some winning tributes in various forms. On the new "Standards & Gems," Nonesuch presents some key numbers from its acclaimed series of Gershwin musicals along with a couple of newly recorded tracks. And with the deluxe Verve boxed set of **Ella Fitzgerald's** peerless Gershwin "songbooks" among the reissues, the centenary has been particularly inspirational jazz-wise. On Oct. 20, Verve is also set to release an inventive album from pianist **Herbie Hancock** titled "Gershwin's World" (see Jazz/Blue Notes, page 68). In addition to all-star Afro-Cuban fantasias and **Joni Mitchell's** charmed reading of "Summertime," Hancock's disc features his own pellucid improvisations over the slow movement of **Ravel's** Gershwin-influenced Piano Concerto in G Major.

Not only **Ravel** but **Berg** and **Schoenberg** were among the "serious" composers taken with Gershwin's talents, which they considered the epitome of Jazz Age invention. Yet, anxious that his ambition would outstrip his technique (and that the critics wouldn't be so forgiving), Gershwin constantly sought tuition from European masters so that he might develop the means to produce more substantial symphonic works. He died far short of his goals, at age 38 in 1937. But Schoenberg was moved to comment about his late tennis partner, "I am not forced to say whether history will consider Gershwin a kind of **Johann Strauss** or **Debussy**, **Offenbach** or **Brahms**, **Lehár** or **Puccini**. But I know he is an artist and a composer; he expressed musical ideas, and they were new—as is the way in which he expressed them."

Sharp observations past and present abound in the recent Gershwin biography by **Rodney Greenberg**, published in Phaidon's "20th-Century Composers" series; the veteran BBC broadcaster also wrote the notes to a new Decca U.K. compilation that pairs readings of Gershwin's songs on one disc and of his orchestral works on another, drawn from the PolyGram Classics & Jazz catalog. Other recent Gershwin reissues of note include two from Sony Classical: the original 1951 operatic "Porgy And Bess" in the Masterworks Heritage series and **Leonard Bernstein's** ultra-vivid "Rhapsody In Blue" and "American In Paris" in the "Bernstein Century" edition. Of more recent vintage is Telarc's excellent two-disc "Complete Orchestral Collection" from **Erich Kunzel** and the Cincinnati Pops, which boasts stylish piano soloist **William Tritt** and great sound, as well as premiere recordings of two early items, "Mexican Dance" and the choral work "O Land Of Mine, America."

AN ARTIST WHO HAS CONTRIBUTED much to the renewal of substance and style in **Gershwin's** concert works is conductor/pianist **Michael Tilson Thomas**, who grew up not only with the music but with family anecdotes about the composer—among other ties, his father received his first piano lessons from Gershwin.

Tilson Thomas' several Gershwin recordings include a 1985 Columbia Masterworks set with the **Los Angeles Philharmonic** that premiered the restored version of the "Second Rhapsody," plus his 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' side of it, that obsessional rhythm of construction sites and achievement and sexual energy," he says. "And there's the endless diversion, always-another-thrill 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 this frenzied prosperity to 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 longing 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 according 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 roots with several high-profile concerts with his **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 108th season (broadcast on PBS Sept. 30 and on BBC2 Oct. 3) and a Sept. 26 concert at the Kennedy Center in Washington, D.C. The programs will feature "An American In Paris" and the overture to "Of Thee I Sing," 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 Gershwin songs, and Tilson Thomas will lead the "Second Rhapsody" from the piano.



GERSHWIN

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 is another RCA issue, the exuberant "New World Jazz," 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 have the ideal accent to put on **Johann Strauss**. Thirty-year-old violinist **Joshua Bell** grew up in Indiana listening to the vibrant **Ella Fitzgerald** and **Miles Davis** treatments of Gershwin. And with his classy "Gershwin Fantasy" on Sony and the high-watt concerts on its behalf, he has followed through with a bit more proof of the Tilson Thomas theorem.

Gershwin didn't write anything for the violin, so beyond **Jascha Heifetz's** virtuoso transcription of the "Three Preludes," fiddlers have tended to go wanting. But with the batch of specially commissioned arrangements on "Gershwin Fantasy," Bell and conductor **John Williams** have changed all that. In addition to Heifetz's "Preludes," the disc features **Alexander Courage's** "Fantasy For Violin And Orchestra On 'Porgy And Bess'" (with a cadenza by Bell) and seven Gershwin songs transcribed for violin and orchestra by **William David Brohn** and **Jonathan Tunick**.

"The violin is such a vocal instrument that it really is suited to playing Gershwin," Bell says. "Of course, you miss Ira'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."

TOP CLASSICAL ALBUMS™

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|--|-----------|---------------|---|---|--|
| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT) | | |
| 1 | 1 | 3 | ★★ NO. 1 ★★ CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ATLANTIC 83110 (14.98/19.98) 3 weeks at No. 1 | THE 3 TENORS: PARIS 1998 | |
| 2 | 2 | 22 | ANDREA BOCELLI PHILIPS 46203 (10.98 EQ/17.98) | ARIA — THE OPERA ALBUM | |
| 3 | 3 | 42 | ANDREA BOCELLI PHILIPS 533123 (10.98 EQ/17.98) | VIAGGIO ITALIANO | |
| 4 | 4 | 11 | DON CAMPBELL SPRING HILL 6501 (17.98 CD) | THE MOZART EFFECT: STRENGTHEN THE MIND | |
| 5 | 5 | 34 | DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98) | THE MOZART EFFECT-VOLUME 1 | |
| 6 | 6 | 33 | MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98) | MY SECRET PASSION — THE ARIAS | |
| 7 | 7 | 4 | YO-YO MA SONY CLASSICAL 62821 (10.98 EQ/16.98) | TAVENER: THE PROTECTING VEIL | |
| 8 | 9 | 43 | YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98) | PIAZZOLLA: THE SOUL OF THE TANGO | |
| 9 | 8 | 25 | ANDRE RIEU PHILIPS 534266 (10.98 EQ/16.98) | IN CONCERT | |
| 10 | 10 | 29 | YO-YO MA SONY CLASSICAL 63203 (31.98 EQ CD) | BACH: THE CELLO SUITES | |
| 11 | 12 | 12 | DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98) | THE MOZART EFFECT-VOLUME 2 | |
| 12 | 13 | 17 | LUCIANO PAVAROTTI LONDON 460325 (17.98 EQ CD) | NOTTE D'AMORE | |
| 13 | 11 | 86 | ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98) | THE VIENNA I LOVE | |
| 14 | RE-ENTRY | | LUCIANO PAVAROTTI LONDON 4588000 (21.98 EQ/34.98) | PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION | |
| 15 | NEW | | DON CAMPBELL SPRING HILL 6502 (17.98 CD) | THE MOZART EFFECT: HEAL THE BODY | |

TOP CLASSICAL CROSSOVER™

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | |
|-----------|-----------|---------------|---|--------------------------------------|--|
| 1 | 1 | 2 | ★★ NO. 1 ★★ LONDON SYMPHONY ORCHESTRA (HORNER) SONY CLASSICAL 60691 (10.98 EQ/16.98) 2 weeks at No. 1 | BACK TO TITANIC | |
| 2 | 2 | 50 | SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO/ANGEL 56511 (9.98/16.98) RS | TIME TO SAY GOODBYE | |
| 3 | 3 | 4 | HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98) (HS) | GOES CLASSIC | |
| 4 | 4 | 8 | VANESSA-MAE VIRGIN 45443 (9.98/16.98) | STORM | |
| 5 | 5 | 2 | PLACIDO DOMINGO ATLANTIC 23794 (16.98 CD) | FOR LOVE | |
| 6 | 7 | 6 | JOSHUA BELL/LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 60659 (10.98 EQ/16.98) | GERSHWIN FANTASY | |
| 7 | 6 | 46 | LONDON PHILHARMONIC (SCHOLLES) POINT MUSIC 454145 (10.98 EQ/17.98) | KASHMIR: SYMPHONIC LED ZEPPELIN | |
| 8 | 9 | 20 | VARIOUS ARTISTS VARESE SARABANDE 59262 (16.98 CD) | TITANIC: THE ULTIMATE COLLECTION | |
| 9 | 8 | 30 | BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901 (10.98/16.98) | THE CELTIC ALBUM | |
| 10 | 10 | 45 | ARIA ASTOR PLACE 14009 (16.98 CD) | ARIA | |
| 11 | 11 | 29 | SOUNDTRACK NONESUCH 79460 (17.98 CD) | KUNDUN (PHILIP GLASS) | |
| 12 | NEW | | UTE LEMPER LONDON 460594 (17.98 EQ CD) | ALL THAT JAZZ-THE BEST OF UTE LEMPER | |
| 13 | 15 | 58 | JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98) | CINEMA SERENADE | |
| 14 | 12 | 14 | SOUNDTRACK MILAN 35850 (16.98 CD) | THE TRUMAN SHOW | |
| 15 | RE-ENTRY | | OTTMAR LIEBERT SONY CLASSICAL 63105 (16.98 EQ CD) | LEANING INTO THE NIGHT | |

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| 2 | VARIOUS | MOZART FOR YOUR MIND PHILIPS |
| 3 | VARIOUS | BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL |
| 4 | VARIOUS | MOZART-GREATEST HITS SONY CLASSICAL |
| 5 | VARIOUS | PACHELBEL CANON RCA VICTOR |
| 6 | VARIOUS | MOZART FOR MORNING MEDITATION PHILIPS |
| 7 | VARIOUS | BEETHOVEN FOR BABIES PHILIPS |
| 8 | VARIOUS | MOZART FOR MEDITATION PHILIPS |
| 9 | VARIOUS | TUNE YOUR BRAIN WITH MOZART: FOCUS DG |
| 10 | VARIOUS | MOZART FOR MOTHERS-TO-BE PHILIPS |
| 11 | VARIOUS | ONLY CLASSICAL CD YOU NEED RCA VICTOR |
| 12 | VARIOUS | BABY NEEDS MOZART DELOS |
| 13 | VARIOUS | THE GREATEST CLASSICAL SHOW ON EARTH LONDON |
| 14 | VARIOUS | BEETHOVEN-GREATEST HITS SONY CLASSICAL |
| 15 | VARIOUS | MORE MOZART FOR YOUR MIND PHILIPS |

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| 2 | JOHN | BAYLESS BEATLES'S GREATEST HITS INTERSOUND |
| 3 | VARIOUS | BACH'S GREATEST HITS REFERENCE GOLD |
| 4 | VARIOUS | BEETHOVEN: GREATEST HITS REFERENCE GOLD |
| 5 | VARIOUS | 20 CLASSICAL FAVORITES MADACY |
| 6 | VARIOUS | MOZART: SYMPHONY NOS. 40 & 41 MADACY |
| 7 | VARIOUS | CLASSICAL MASTERPIECES MADACY |
| 8 | VARIOUS | IDIOT'S GUIDE TO CLASSICAL MUSIC RCA VICTOR |
| 9 | VARIOUS | TEN YEARS OF SUCCESS NAXOS |
| 10 | VARIOUS | VIVALDI: THE FOUR SEASONS INTERSOUND |
| 11 | VARIOUS | GERSHWIN: AN AMERICAN IN PARIS MADACY |
| 12 | VARIOUS | TCHAIKOVSKY-GREATEST HITS REFERENCE GOLD |
| 13 | VARIOUS | BEETHOVEN: MOONLIGHT SONATA INTERSOUND |
| 14 | VARIOUS | PIANO INSTRUMENTALS: VOL. 7 LASERLIGHT |
| 15 | JOHN | BAYLESS BEATLES CLASSIC HITS INTERSOUND |

Hancock Attempts To Document ‘Gershwin’s World’

OF ALL THE COMPOSERS who have infiltrated the American consciousness, perhaps no one person can match the lasting influence of George Gershwin (see Classical/Keeping 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 simply a collection of the best-known Gershwin compositions, the album is an all-star celebration of Gershwin and of the fertile environment that allowed him to create songs with a timeless, universal appeal.

To invoke the period in which Gershwin lived, Hancock and producer Robert Sadin included compositions by W.C. Handy, Duke Ellington, Ravel, and pianist James P. Johnson. "To not 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 Rhythm" 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 to 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 at the forefront 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 purposely moves into broad musical territory. Our marketing plan reflects the diverse appeal of the music."

The first wave of press and retail activity for "Gershwin's World" will coincide with the composer's birthday, Sept. 26. A second wave of interviews and TV appearances will coincide with the album's release Oct. 20. Advertising will appear in jazz press, in addition to lifestyle and musician-oriented magazines. Hancock will perform Gershwin material at an Oct. 23 benefit concert for the reelection 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 C# Minor" and by the presence of the Orpheus Chamber Orchestra. Herr notes that "The New Standard" received significant airplay at triple-A radio; "The Man I Love," which 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 bin 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."

Top Jazz Albums™

| THIS WEEK | | | LAST WEEK | | | WKS. ON CHART | | | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® | | | ARTIST | | | IMPRINT & NUMBER/DISTRIBUTING LABEL | | | TITLE | | |
|-----------|--|--|-----------|--|--|---------------|--|--|---|--|--|---------------------------------|--|--|--|--|--|-------------|--|--|
| 1 | | | 1 | | | 54 | | | ★★★★★ No. 1 ★★★★★ | | | DIANA KRALL | | | IMPULSE! 233GRP | | | LOVE SCENES | | |
| 2 | | | 2 | | | 16 | | | VARIOUS ARTISTS | | | NARM 50001 | | | JAZZ, AN AMERICAN ORIGINAL | | | | | |
| 3 | | | 3 | | | 12 | | | VARIOUS ARTISTS | | | 32 JAZZ 32061 | | | JAZZ FOR A RAINY AFTERNOON | | | | | |
| 4 | | | 4 | | | 42 | | | SOUNDTRACK | | | MALPASO 46829/WARNER BROS | | | MIDNIGHT IN THE GARDEN OF GOOD AND EVIL | | | | | |
| 5 | | | 7 | | | 2 | | | MEL TORME | | | CAPITOL 94749 | | | A & E BIOGRAPHY: A MUSICAL ANTHOLOGY | | | | | |
| 6 | | | 5 | | | 19 | | | WYNTON MARSALIS | | | COLUMBIA 68921 | | | THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5 | | | | | |
| 7 | | | 6 | | | 22 | | | JOHN SCOFIELD | | | VERVE 539979 | | | A GO GO | | | | | |
| 8 | | | 22 | | | 2 | | | SOUNDTRACK | | | VERVE 557550 | | | NEXT STOP WONDERLAND | | | | | |
| 9 | | | 8 | | | 43 | | | HARRY CONNICK, JR. | | | COLUMBIA 68787 | | | TO SEE YOU | | | | | |
| 10 | | | 9 | | | 22 | | | VARIOUS ARTISTS | | | RCA VICTOR 68987 | | | FABULOUS SWING COLLECTION | | | | | |
| 11 | | | 10 | | | 61 | | | VARIOUS ARTISTS | | | GRP 9881 | | | PRICELESS JAZZ SAMPLER | | | | | |
| 12 | | | NEW | | | | | | VARIOUS ARTISTS | | | 32 JAZZ 32097 | | | JAZZ FOR THE QUIET TIMES | | | | | |
| 13 | | | 18 | | | 47 | | | ROYAL CROWN REVUE | | | SURFDOG 144003/HOLLYWOOD | | | CAUGHT IN THE ACT - LIVE! | | | | | |
| 14 | | | 19 | | | 24 | | | DIANA KRALL | | | IMPULSE! 9825/GRP | | | STEPPIN' OUT - THE EARLY RECORDINGS | | | | | |
| 15 | | | 11 | | | 23 | | | ELLA FITZGERALD | | | POLYGRAM TV 539206/VERVE | | | PURE ELLA | | | | | |
| 16 | | | 15 | | | 4 | | | CHRISTIAN MCBRIDE | | | VERVE 557554 | | | A FAMILY AFFAIR | | | | | |
| 17 | | | 12 | | | 3 | | | OSCAR CASTRO-NEVES & PAUL WINTER | | | LIVING MUSIC 81500/WINDHAM HILL | | | BRAZILIAN DAYS | | | | | |
| 18 | | | 17 | | | 13 | | | NICHOLAS PAYTON | | | VERVE 557327 | | | PAYTON'S PLACE | | | | | |
| 19 | | | RE-ENTRY | | | | | | ELLA FITZGERALD & LOUIS ARMSTRONG | | | VERVE 53790 | | | THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE | | | | | |
| 20 | | | 16 | | | 10 | | | CHUCHO VALDES | | | BLUE NOTE 23082/CAPITOL | | | BELE BELE EN LA HABANA | | | | | |
| 21 | | | 14 | | | 11 | | | SHIRLEY HORN | | | VERVE 557199 | | | I REMEMBER MILES | | | | | |
| 22 | | | 21 | | | 4 | | | PATRICIA BARBER | | | PREMONITION 741 | | | MODERN COOL | | | | | |
| 23 | | | NEW | | | | | | VARIOUS ARTISTS | | | RCA VICTOR 68509 | | | SWING! - GREATEST HITS | | | | | |
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| 4 | 4 | 13 | FOURPLAY WARNER BROS. 46921 | | | | | | | | | | 4 | | |
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| 13 | 14 | 30 | PHIL PERRY PEAK/PRIVATE MUSIC 82163/WINDHAM HILL | | | | | | | | | | ONE HEART ONE LOVE | | |
| 14 | 16 | 5 | STEVE COLE ATLANTIC 92797 | | | | | | | | | | STAY AWHILE | | |
| 15 | 13 | 23 | KIM WATERS SHANACHIE 5042 | | | | | | | | | | LOVE'S MELODY | | |
| 16 | 21 | 2 | VARIOUS ARTISTS BLUEMOON 83121/ATLANTIC | | | | | | | | | | FUNKY JAZZ PARTY | | |
| 17 | 19 | 2 | AL DI MEOLA TELARC 83433 | | | | | | | | | | THE INFINITE DESIRE | | |
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| 21 | 17 | 52 | JONATHAN BUTLER N2K ENCODED 10005 | | | | | | | | | | DO YOU LOVE ME? | | |
| 22 | 22 | 45 | CANDY DULFER N2K ENCODED 10014 | | | | | | | | | | FOR THE LOVE OF YOU | | |
| 23 | 23 | 101 | KENNY G ▲ ARISTA 18935 | | | | | | | | | | THE MOMENT | | |
| 24 | NEW ► | | MARC RIBOT ATLANTIC 83116 | | | | | | | | | | MARC RIBOT Y LOS CUBANOS POSTIZOS (THE PROSTHETIC CUBANS) | | |
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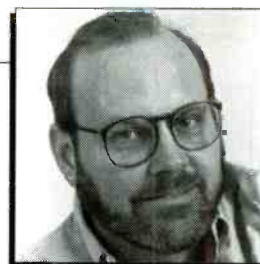
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Artists & Music

Latin Notas



by John Lannert

POP GOES TAÑÓN: Olga Tañón says her upcoming pop disc on WEA Latina marks the end of her career as a merengue artist. Tañón, whose sassy merengue sound opened the door for dozens of female merengue acts, says she wants to move in a pop/dance direction in order to broaden her appeal throughout Latin America.

Her new CD, due Oct. 27, is produced by on-fire studio whiz Rudy Pérez. Tañón adds that in five years she would like to cease recording altogether to spend time with her daughter Gabriela and Gabriela's father, Texas Rangers slugger Juan González, who Tañón says wants to retire when his current contract ends in five years.

SPC PERCOLATES: The U.S. debut by BMG Brasil's massively popular samba act Só Pra Contrariar was largely successful, as the band turned in a fine set Aug. 26 at Miami Beach's Jackie Gleason Theatre for the Performing Arts.

The 90-minute sing-along stomp, complete with sultry dancers and a slamming backing ensemble, sagged only midway through the show, as the band performed too many sound-alike pop/samba tunes, which initially electrified the 2,000 or so mostly female admirers on hand.

The second half of the set caught fire, however, when handsome, charismatic front man Alexandre Pires was able to inject some fiery vocal personality into the sug-

ary romantic fare. Pires did sing twice in Spanish to polite applause from the mostly Brazilian audience. Disappointingly, SPC did not perform its first big hit, "A Barata."

Só Pra Contrariar became the seventh Brazilian act to enter Hot Latin Tracks last month when "Cuando Acaba El Placer" bowed at No. 40 in the Aug. 22 issue. The ballad re-enters Hot Latin Tracks at No. 27 this issue.

GETTING CAUGHT UP: Regional Mexican outlet KOXR-AM Santa Barbara, Calif., has been reinstated as a reporter to Hot Latin Tracks.

On Saturday (19), New York's Harbor Conservatory for the Performing Arts, which has been offering Latin music training programs since 1970, is scheduled to host the ninth annual competition of the Tito Puente Scholarship Fund's Charlie Palmieri Memorial Piano Scholarship. The Palmieri scholarship is awarded to intermediate and advanced pianists aged 12-25 for the study of Latin piano. The Palmieri scholarship was established by Puente, who set up his own scholarship fund in 1980 for Latino music students.

Barbwire/Virgin artist Amber Rose is slated to perform Sept. 21 at the 12th annual Hispanic Heritage Awards at the John F. Kennedy Center for the Performing Arts in Washington, D.C. NBC-TV will televise the ceremony Oct. 17.

Due Sept. 22 on RMM is Celia Cruz's upcoming album, "Mi Vida Es Cantar," produced by Isidro Infante. The album contains a duet with J&N/Sony Discos merengue star Kinito Méndez.

"Al Despertar," the new disc by PolyGram Latino's revered song stylist Mercedes Sosa, contains folkloric tunes, including the traditional entry "Agitando Pañue- (Continued on page 72)

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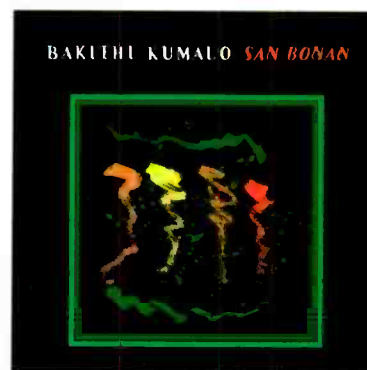
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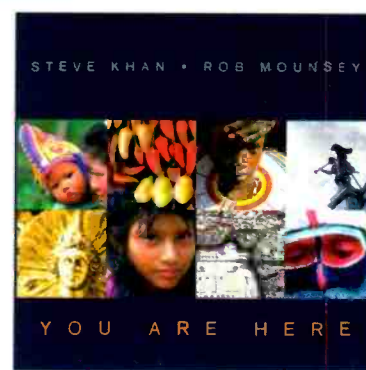
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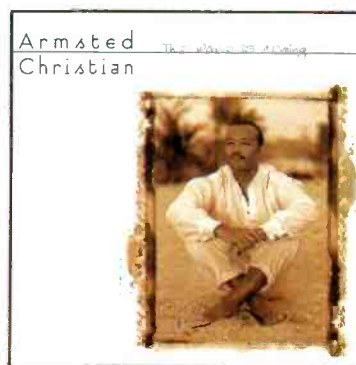


SMD 50001
Bakithi Kumalo "San Bonan"

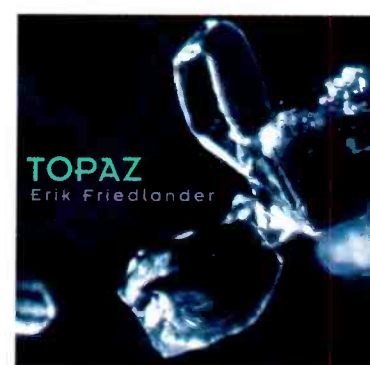


SMD 50004
Steve Khan • Rob Mounsey "You Are Here"

Coming in February



SMD 50002
Armsted Christian "The Wave Is Coming"



SMD 50003
Erik Friedlander "Topaz"

Songwriters & Publishers

ARTISTS & MUSIC

Bradley Notes Euro, U.K. Pub Rift

MPA Prez Says 'Conflicting Cultures' Need To Be Reconciled

BY NIGEL HUNTER

LONDON—Tom Bradley, who recently mounted a successful challenge for the presidency 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 retain and administer directly as many rights as possible. In continental Europe, a society-driven system is favored where practically all rights, including synchronization 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 less 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 controlled and 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 imposition of exorbitant tariffs. While 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 not be persuaded down this route in respect of online licensing. There is



BRADLEY

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" that also involved the Magnet Music publishing arm.

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 join the Mechanical 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 responsibil-

ities. Bradley had served on the MPA's international committee in the past and joined the MPA council in May of this year when EMI business affairs director Deborah Harris resigned to leave the music industry.

Bradley notes that music publishers have still not managed to set up a truly international representative organization, although the International Confederation of Music Publishers (ICMP) has been in existence for a number of years. This body does not include representatives from all local territory MPAs and the major publishers are not directly represented. He approves the ICMP's lobbying activities in respect of the European Union's draft Copyright Directive but wants more comprehensive long-term arrangements for necessary international cooperation. He is also concerned about a lack of progress in establishing international standards.

"The book publishers are way ahead of us. Standard numbering doesn't exist throughout the music business, and without a bar-code identifier pinpointing usage, locating rights owners, and ultimate payees, we will remain firmly in the 20th century, while the speed of development in managing other intellectual property rights passes us by.

"There's about 10 to a dozen years left before we see the full culmination of the Internet format and domestic downloading," asserts Bradley. "It will become so simple and user friendly. There is such a global demand for music, and we've got to change our attitude and that of our writers, too."

NO.1 SONG CREDITS

THE HOT 100
I DON'T WANT TO MISS A THING • Diane Warren • Realsongs/ASCAP

HOT COUNTRY SINGLES & TRACKS
HOW LONG GONE • Shawn Camp, John Scott Sherrill • Shawn Camp/BMI, Foreshadow/BMI, CMI/BMI, Sony/ATV Tree/BMI Nothing But The Wolf/BMI

HOT R&B SINGLES
THE FIRST NIGHT • Jermaine Dupri, T. Savage, M. McLeod, P. Sawyer • So So Def/ASCAP, EMI April/ASCAP, Marshal/ASCAP, Jobete/ASCAP

HOT RAP SINGLES
LOOKIN' AT ME • M. Betha, Chad Hugo, Pharrell Williams, Sean "Puffy" Combs • M. Betha/ASCAP, Chase Chad/ASCAP, The Waters Of Nazareth/BMI, Justin Combs/ASCAP, EMI April/ASCAP

HOT LATIN TRACKS
PERDIDO SIN TI • Robi Rosa, K.C. Porter, Luis Gomez Escobar • Draco Cornelius/BMI, Olinga/BMI, Music Corp. Of America/BMI, Polygram Musica Calaca/SGAE

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

RE-UP TIME: The chiefs of two major music-publishing companies have each signed new four-year employment contracts.

Irwin Robinson continues as chairman/CEO of Famous Music through the year 2002, while Maxyne Lang continues as president of Williamson Music, the company formed by Richard Rodgers and Oscar Hammerstein II, through the same year. Robinson has held his post for the last six years, while Lang joined Williamson Music as president 10 years ago.

DOLLARS & SCHOLARSHIPS: ASCAP's special awards panels have distributed about \$1.8 million to writers "whose works

have a unique prestige value for which adequate compensation could not otherwise be received, and to compensate those writers whose works are performed substantially in media not surveyed by ASCAP."

Started in 1960, 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 musicians, critics, and educators.

In another development involving ASCAP, the ASCAP/Leiber and Stoller Music Scholarship reports that Austin Marks, a 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 Vergueiro.

BIO ON BERLIN: A new bio on Irving Berlin, "A Life In Song" by Philip Furia (Macmillan Press), due in November, promises "new documentary information released from the Berlin estate" as it traces the career of the legendary songwriter. Berlin, who died in 1989 at 101, lived to see many of his early copyrights fall into the public domain in the U.S., including "Alexander's Ragtime Band," a 1911 copy-

right. A professor of English at the University of North Carolina, Furia 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" is a new choral release that's one of five songs to be presented in the Massed-Choir Concert Finale of the 1999 America Sings! Festival in Washington, D.C. It has a text by U.S. Sen. Orrin G. 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."
3. "Jekyll & Hyde," vocal selections.
4. Metallica, "Re-Load."
5. Slayer, "Diabolus In Musica."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"MORNING HAS BROKEN"
Words by Eleanor Farjeon,
musical arrangement by Cat Stevens

Published by Freshwater Music Ltd. England, controlled in the Western Hemisphere by Island Music (BMI)

Some songs possess a simple beauty and lyrical integrity that make them timeless classics, destined to be enjoyed over and over again by new audiences. "Morning Has Broken" is one of those songs. The Welsh hymn has been frequently recorded but is probably best remembered for Cat Stevens' version, which peaked at No. 6 on the Hot 100 Singles chart in April 1972. Recent covers

include country artist Pam Tillis' treatment on the multi-artist Arista album "Peace In The Valley" and a stirring version by contemporary Christian newcomer Eli on his ForeFront debut, "Things I Prayed For."

"I love Cat Stevens. He's just awesome," Eli says. "ForeFront had asked me about doing a hymn, and growing up in Southern California, the only church songs I'm familiar with are more contemporary worship. I told them the only song that I know that's a hymn is 'Morning Has Broken.'"

"Cat Stevens had rewritten the musical arrangement, but the lyrics are in every hymn book in

the country. I said, 'I would feel dishonest doing a hymn just for the sake of doing it. The only hymn that I know that's me, that's what I do, is "Morning Has Broken.'"

"We went in and cut it live, and it was a gas. People say it sounds so close to the original version, what was the point? My feeling is, unless you can take somebody else's song and make it better, then I try and make it sound like it did."

"I couldn't find a way to make the song better, so I tried to make it as close to the way Cat Stevens did it to maybe draw some interest back in the song again and remind people what a wonderful spiritual song it is about God's creation."



Studio Action

ARTISTS & MUSIC

First Light Scores DVD Coup With DADC, Sonopress Projects

BY PAUL VERNA

SACO, Maine—First Light Technology, a pioneer of in-line CD manufacturing 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

tion.

"We're constantly changing and refining the product based on what we see in the field," he says. "It helps when you do a development program like we've done with DADC, Sonopress, and Metatec. We're part of their 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 CD-based formats, according to LeBlanc. While the conversion from DVD to CD production can take as little as two hours, LeBlanc says, his customers tend to run one type of disc for weeks or months at a time rather than switch frequently between the two. Industry cycle times for DVDs are approximately six seconds, whereas CDs can be produced at speeds of less than three seconds per disc.

Although DVD has been touted as a format whose manufacture is similar to that of CD, LeBlanc says there are enough differences between the two to present challenges to machine designers.

"We can see just how difficult making DVD-9 has been, because people have been working at it for quite a while and invested a lot of money into figuring out how to make it, and it hasn't come easily," he observes.

Whereas CD manufacturing began as a batch-oriented process that took place in large, industrial clean rooms that required start-up investments in the tens of millions of dollars, DVD arrives at a time when the industry is accustomed to the more streamlined "factory in a box" concept. Accordingly, First Light is poised to capitalize on a spurt of demand for DVD replication systems as the format undergoes a

steep growth curve in its early years.

First Light's Uniline DVD system costs just less than \$2 million when configured with Netstal injection-molding machines, according to LeBlanc. By

contrast, its Uniline 3000 dual-line system sells for approximately \$1.3 million. With 100 Uniline 3000 machines and scores of its older systems (Uniline 2000 and 1000) in the field, First Light is currently shipping approximately 50 machines per year, or about one per week, according to LeBlanc.

In its nearly 10-year history, First Light has grown from a maverick, 10-person operation with a revolutionary approach toward CD production to a 100-employee industrial workhorse whose systems have

become an industry standard.

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 compo-

nents 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 metalization systems, and improving our spin-coating systems. And in the end, we were really developing a turnkey factory in a box from one supplier."

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's made it a lot more fun."



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 Netstal.

Besides the DADC, Sonopress, and Metatec sales, First Light Uniline DVD systems have been shipped to Zomax in Plymouth, Minn., and Videolar 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, 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 specifica-

PRODUCTION CREDITS

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

| CATEGORY | HOT 100 | R&B | COUNTRY | MAINSTREAM ROCK | ADULT TOP 40 |
|---|---|---|--|---|--|
| TITLE Artist/ Producer (Label) | I DON'T WANT TO MISS A THING Aerosmith/ Matt Serletic (Columbia) | THE FIRST NIGHT Monica/ Jermaine Dupri (Arista) | HOW LONG GONE Brooks & Dunn/ D. Cook, K. Brooks, R. Dunn (Arista Nashville) | THE DOWN TOWN Days Of The New/ Scott Litt (Outpost/Geffen) | IRIS Goo Goo Dolls/ Rob Cavallo, Goo Goo Dolls (Warner Sunset/Reprise) |
| RECORDING STUDIO(S) Engineer(s) | THE HIT FACTORY (New York, NY) Dave Thoener | KROSSWIRE (Atlanta, GA) Brian Frye | STARSTRUCK (Nashville, TN) Kevin Beamish | WOODLAND STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/ Louisville, KY) Bill Klatt | OCEANWAY RECORD ONE B (Los Angeles, CA) Allen Sides |
| RECORDING CONSOLE(S) | Neve 8068-72 | DDA AMR 12 | SSL 9000J w/Ultimation | Neve 8068/Sony MXP 3000 | SSL 9000J w/Ultimation |
| RECORDER(S) | Sony 3348/Studer A827 | Sony APR 24 | Studer 827/Sony 3348 | Otari MTR 100A/Studer A827 | Studer A800 |
| MASTER TAPE | Quantegy 467/499 | Quantegy 499 | Quantegy 499/Sony 467 | Quantegy 456 | BASF 900 |
| MIX DOWN STUDIO(S) Engineer(s) | THE HIT FACTORY (New York, NY) Dave Thoener | SILENT SOUND (Atlanta, GA) Phil Tan, Jermaine Dupri | STARSTRUCK (Nashville, TN) Kevin Beamish | AXIS (New York, NY) Bill Klatt | OCEANWAY A (Los Angeles, CA) Jack Joseph Puig |
| CONSOLE(S) | SSL 9096J | SSL 4064G | SSL 9000J | SSL E/G | Custom Oceanway Focusrite w/GML Automation |
| RECORDER(S) | Sony 3348/Studer A827 | Studer A820 | Studer A80 RC | Studer A820 | Ampex ATR 102 |
| MASTER TAPE | Quantegy 467/499 | Quantegy 499 | Quantegy 467 | Apogee DAT/Quantegy 499 | BASF 911 |
| MASTERING Engineer | STERLING SOUND George Marino | MASTERDISK Tony Dawsey | GEORGETOWN MASTERS Denny Purcell | GATEWAY Bob Ludwig | FUTURE DISC SYSTEMS Steve Hall |
| CD/CASSETTE MANUFACTURER | Sony | UNI/BMG | UNI/BMG | WEA | WEA |

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Artists & Music

NOTAS

(Continued from page 69)

los," penned by **Hermanos Abalos**, and the more recent "Indulto," composed by Sosa's labelmate **Alejandro Lerner**. Sosa is expected to perform tracks from "Al Despertar" during two shows Sept. 25-26 at Luna Park in Buenos Aires.

The 1999 edition of MIDEM's Latin trade fair, now christened MIDEM Americas, is slated to take place June 25-27 in Miami Beach.

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

REGIONAL ROUNDUP: Now airing at 10 p.m. Eastern time Thursdays on Spanish-language cable music channel HTV is "Al Ritmo De Miami Internacional," a half-hour show of musical performances and celebrity interviews hosted by **Miguel Ferrando**. Also, in a bid to gain more U.S. exposure, HTV has inked a deal with GEMS Television that calls for GEMS to carry eight hours of HTV programming per week.

Sony pop star **Alejandro Fernández** has gone platinum in Argentina with his hit set "Me Estoy Enamorando."

Once reportedly considered a lock to sign with BMG Mexico, popular actress/singer **Lucero** has decided to sign with Fonovisa.

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 before a packed house of BMG execs who had just finished a weeklong convention.

CHART NOTES, RADIO: Sony Discos singing idol **Ricky Martin** scales Hot Latin Tracks for the second time this year with "Perdido Sin Tí," the fourth single from his hit album "Vuelve."

On the genre charts, Sony Discos again demonstrates its roster depth and versatility this issue by sweeping the top positions on all three lists.

"Perdido Sin Tí" 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 Fernandez'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 "Así Fue" (Ariola/BMG) notches its 35th week on Hot Latin Tracks this issue, the third longest running single on Hot Latin Tracks. The Mexican superstar contributes vocals to a new version of his classic "Querida," which was recorded by his labelmate **Di 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**, "Refugio De Amor" (Epic/Sony Discos), leaps 25-11 this issue.

CHART NOTES, RETAIL: As is usual with the U.S. Latino market, sales of Hispanic titles dropped over the weeklong time frame that included the Labor Day weekend. The 109,000 pieces moved this issue by albums on The Billboard Latin 50 marked a 10,500-unit decrease in units, compared with last issue. 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 cratered 15% to 21,500 units.

"Dance With Me," while still the top album on the tropical/salsa genre

chart for the fourth straight week, fell 54-67 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 Bryndis moves into the top rung of the regional/Mexican genre chart with its latest disc, "Un Juego De Amor" (Disa/EMI Latin). The album is the first Disa title to reach 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: 48,000 units; last issue: 55,500 units; similar issue in 1997: 13,500 units.

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

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

LATIN TRACKS A-Z

| TITLE (Publisher - Licensing Org.) | Sheet Music Dist. |
|---|-------------------|
| 33 A MI QUE ME QUEDO (Ser-Ca, BMI) | |
| 30 AMOR MALDITO (Ser-Ca, BMI) | |
| 9 AQUELLO QUE ME DISTE (Copyright Control) | |
| 14 ASI FUE (BMG, ASCAP) | |
| 19 CASAS DE CARTON (Unimusic, ASCAP) | |
| 4 CONTRA LA CORRIENTE (New Edition EMOA, SESAC) | |
| 7 CORAZON ENCADENADO (BMG Songs, ASCAP) | |
| 8 COSTUMBRES (BMG Songs, ASCAP) | |
| 27 CUANDO ACABA EL PLACER (Copyright Control) | |
| 3 DECIR ADIOS (F.I.P.P., BMI) | |
| 18 DESDE QUE TE AMO (Mas Flamingo, BMI) | |
| 32 DIME (Manzmusic, ASCAP) | |
| 21 DIRECTO AL CORAZON (Edimusa, ASCAP) | |
| 25 EL HIJO DE TIJUANA (TN Ediciones, BMI) | |
| 38 GRACIAS POR TANTO AMOR (Vander, ASCAP) | |
| 26 HOTEL CORAZON (Mas Flamingo, BMI) | |
| 35 I DON'T WANT TO MISS A THING (Realsongs, ASCAP/Touchstone Pictures Songs, ASCAP) | |
| 16 JOYAS DEL CARIBE [BESITO DE COCO, CARAMELO] (Copyright Control) | |
| 13 ME VOY A QUITAR DE EL MEDIO (Copyright Control) | |
| 22 MENTIROSO (Arjona Musical, ASCAP/Sony Music, ASCAP) | |
| 40 MI AMOR [MY LOVE] (Jobete, ASCAP/Black Bull, ASCAP/EMI April, ASCAP) | |
| 12 NO LLORARE (Copyright Control) | |
| 10 NO ME CONOCES (Unimusic, ASCAP/Sony Music, ASCAP) | |
| 17 OYE (F.I.P.P., BMI) | |
| 34 PARA DARTE MI VIDA (WB Music Corp., ASCAP/Flamboyant) | |
| 31 PARA ESTAR CONTIGO (JKMC, ASCAP/Livi, ASCAP/MCA, ASCAP) | |
| 1 PERDIDO SIN TI (Draco Cornelius, BMI/Olinga, BMI/Music Corp. Of America, BMI/Polygram Musica Calaca, SGAE) | |
| 5 POR MUJERES COMO TU (Vander, ASCAP) | |
| 39 QUE HABRIA SIDO DE MI (New Edition EMOA, SESAC) | |
| 28 QUIERO VOLVER (Ernesto Musical) | |
| 11 REFUGIO DE AMOR [YOU ARE MY HOME] (Realsongs, ASCAP) | |
| 37 REZO (F.I.P.P., BMI) | |
| 20 SENTIMIENTOS [UN DISCO MAS, NIEGUELO TODO] (Morro, BMI) | |
| 36 SOL (Copyright Control) | |
| 6 TE QUIERO TANTO, TANTO (Copyright Control) | |
| 24 TENGO UN CORAZON (Sir George, ASCAP/Milenio, ASCAP/H.R.M., BMI) | |
| 29 TU NUEVA VIDA (De Luna, BMI) | |
| 2 TU SONRISA (Sony/ATV, BMI) | |
| 15 VUELVE (Sony Discos, ASCAP) | |
| 23 YO NACI PARA AMARTE (F.I.P.P., BMI) | |

Billboard®

SEPTEMBER 19, 1998

Hot Latin Tracks™



| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST IMPRINT/PROMOTION LABEL | TITLE PRODUCER (SONGWRITER) |
|-----------------------|---|----------------|--------------------------------|---|--|
| ***No. 1*** | | | | | |
| 1 | 2 | 28 | 3 | RICKY MARTIN SONY DISCOS | PERDIDO SIN TI R. ROSA K.C. PORTER (R. ROSA K.C. PORTER, J. GONZALEZ ESCOBAR) |
| 2 | 1 | 2 | 9 | ELVIS CRESPO SONY DISCOS | TU SONRISA R. ROSA K.C. PORTER (R. ROSA K.C. PORTER, J. GONZALEZ ESCOBAR) |
| 3 | 3 | 17 | 4 | CARLOS PONCE EMI LATIN | DECIR ADIOS K. SANTANDER (K. SANTANDER) |
| 4 | 5 | 11 | 5 | MARC ANTHONY RMM | CONTRA LA CORRIENTE A. CUCCO, PENA (A. CUCCO, PENA) |
| 5 | 7 | 8 | 23 | PEPE AGUILAR MUSART/BALBOA | POR MUJERES COMO TU PAGUILAR (FATO) |
| 6 | 6 | 3 | 12 | ONDA VASELINA SONY DISCOS | TE QUIERO TANTO, TANTO M. MENDEZ GUIU (M. MENDEZ GUIU) |
| 7 | 8 | 4 | 9 | GISELLE Y SERGIO VARGAS RCA/BMG LATIN | CORAZON ENCADENADO M. TEJADA (C. BLANES S. FACHELLI) |
| ***GREATEST GAINER*** | | | | | |
| 8 | 18 | — | 5 | INDIA RMM | COSTUMBRES J. INFANTE (J. GABRIEL) |
| 9 | 9 | 13 | 5 | ALEJANDRO SANZ WEA LATINA | AQUELLO QUE ME DISTE E. RUFFINENGO, M.A. ARENAS, A. SANZ |
| 10 | 13 | 7 | 20 | MARC ANTHONY RMM | NO ME CONOCES A. CUCCO, PENA, M. ANTHONY, J. LUGO (ARIAS) |
| 11 | 25 | 33 | 3 | VANESSA L. WILLIAMS & CHAYANNE EPIC/SONY DISCOS | REFUGIO DE AMOR A. CUCCO, PENA, M. BENITO, K. THOMAS (D. WARREN) |
| 12 | 15 | 12 | 6 | LOS SABROSOS DEL MERENGUE MAS | NO LLORARE F. SANTOS RUIZ (J. GOAD) |
| 13 | 16 | 14 | 8 | VICENTE FERNANDEZ SONY DISCOS | ME VOY A QUITAR DE EL MEDIO P. RAMIREZ, M. MONTERROSAS |
| 14 | 12 | 10 | 35 | JUAN GABRIEL ARIO, BMG LATIN | ASI FUE J. GABRIEL (J. GABRIEL) |
| 15 | 11 | 5 | 32 | RICKY MARTIN SONY DISCOS | VUELVE R. ROSA K.C. PORTER (F. DE VITA) |
| 16 | 19 | 38 | 3 | ALQUIMIA CAIMAN | JOYAS DEL CARIBE J. RAMIREZ, S. RAMIREZ, J. RIVERA, R. PUENTE |
| 17 | 4 | 1 | 6 | GLORIA ESTEFAN EPIC/SONY DISCOS | OYE E. ESTEFAN JR., T. MORAN, R. BARLOW, G. ESTEFAN, E. ESTEFAN JR., R. BARLOW |
| 18 | 10 | 6 | 13 | LOS TUCANES DE TIJUANA EMI LATIN | DESDE QUE TE AMO G. FELIX (M. QUINTERO LARA) |
| 19 | 24 | 30 | 5 | MARCO ANTONIO SOLIS FONOVISA | CASAS DE CARTON M.A. SOLIS (A. PRIMERA) |
| 20 | 17 | 21 | 5 | CHARLIE ZAA SONOLUX/SONY DISCOS | SENTIMIENTOS C. ZAA (L. GONZALEZ G. ROSARIO) |
| 21 | 40 | — | 2 | PEPE AGUILAR MUSART/BALBOA | DIRECTO AL CORAZON PAGUILAR (FATO) |
| 22 | 27 | — | 2 | RICARDO ARJONA SONY DISCOS | MENTIROSO R. ARJONA, R. ARJONA |
| 23 | 14 | 9 | 16 | ALEJANDRO FERNANDEZ SONY DISCOS | YO NACI PARA AMARTE E. ESTEFAN JR., K. SANTANDER (K. SANTANDER) |
| 24 | NEW | 1 | 1 | SERVANDO Y FLORENTINO WEA LATINA | TENGO UN CORAZON S. GEORGE (G. GARCIA S. PRIMERA, S. GEORGE) |
| 25 | 20 | 25 | 4 | LOS TIGRES DEL NORTE FONOVISA | EL HIJO DE TIJUANA LOS TIGRES DEL NORTE (F. QUINTERO) |
| 26 | NEW | 1 | 1 | LOS TUCANES DE TIJUANA EMI LATIN | HOTEL CORAZON G. FELIX (M. QUINTERO LARA) |
| 27 | RE-ENTRY | 2 | 2 | SO PRA CONTRARIAR ARIO, BMG LATIN | CUANDO ACABA EL PLACER A. PIRES, R. GIOSA, C. RO, J. S. CAETANO |
| 28 | 26 | 19 | 15 | BANDA MAGUEY RCA/BMG LATIN | QUIERO VOLVER E. SOLANO (E. SOLANO) |
| 29 | 33 | 34 | 4 | BANDA ARKANGEL R-15 LUNA/FONOVISA | TU NUEVA VIDA A. DE LUNA, J. NAVARRO |
| 30 | 23 | 22 | 11 | INTOCABLE EMI LATIN | AMOR MALDITO J. LAYALA (M. MENDOZA) |
| 31 | 34 | — | 7 | LUIS DAMON Y OLGA TANON WEACARIBE/WEA LATINA | PARA ESTAR CONTIGO S. GEORGE (R. PEREZ, R. LIVI) |
| 32 | 22 | 31 | 4 | ARANZA AZTECA/POLYGRAM LATINO | DIME A. MANZANERO (A. MANZANERO) |
| 33 | 21 | 18 | 10 | LOS INVASORES DE NUEVO LEON EMI LATIN | A MI QUE ME QUEDO R. LEJIA (M.A. PEREZ) |
| 34 | NEW | 1 | 1 | MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS | PARA DARTE MI VIDA NOT LISTED (V. VICTOR) |
| 35 | 28 | 16 | 8 | AEROSMITH COLUMBIA/SONY DISCOS | I DON'T WANT TO MISS A THING M. SERLETTE (D. WARREN) |
| 36 | 32 | 23 | 8 | TIRANOS DEL NORTE SONY DISCOS | SOL TIRANOS DEL NORTE (G. COTA) |
| 37 | 39 | 37 | 15 | CARLOS PONCE EMI LATIN | REZO F. PINERO JR., C. PONCE, F. PINERO JR. |
| 38 | 29 | 27 | 11 | JOAN SEBASTIAN MUSART/BALBOA | GRACIAS POR TANTO AMOR J. SEBASTIAN (J. SEBASTIAN) |
| 39 | 30 | — | 2 | VICTOR MANUELLE SONY DISCOS | QUE HABRIA SIDO DE MI O. ALFANNO (O. ALFANNO) |
| 40 | 38 | — | 2 | SIMONE WITH DANIELA ROMO RODVEN/POLYGRAM LATINO | MI AMOR M. PIERRE, M. CANAZO (S. WONDER) |
| POP | | TROPICAL/SALSA | | REGIONAL MEXICAN | |
| 17 STATIONS | | 15 STATIONS | | 68 STATIONS | |
| 1 | RICKY MARTIN SONY DISCOS | 1 | ELVIS CRESPO SONY DISCOS | 1 | VICENTE FERNANDEZ SONY DISCOS |
| 2 | PERDIDO SIN TI | 2 | TU SONRISA | 2 | ME VOY A QUITAR |
| 3 | CARLOS PONCE EMI LATIN | 3 | MARC ANTHONY RMM | 3 | LOS TUCANES DE TIJUANA |
| 4 | DECIR ADIOS | 4 | CONTRA LA CORRIENTE | 4 | EMI LATIN |
| 5 | ALEJANDRO SANZ WEA LATINA | 5 | GISELLE Y SERGIO VARGAS | 5 | PEPE AGUILAR MUSART/BALBOA |
| 6 | AQUELLO QUE ME DISTE | 6 | RCA/BMG LATIN | 6 | POR MUJERES COMO TU |
| 7 | RICKY MARTIN SONY DISCOS | 7 | CORAZON | 7 | LOS TIGRES DEL NORTE |
| 8 | VUELVE | 8 | INDIA RMM | 8 | FONOVISA |
| 9 | RICARDO ARJONA SONY DISCOS | 9 | COSTUMBRES | 9 | EL HIJO DE TIJUANA |
| 10 | MENTIROSO | 10 | LOS SABROSOS DEL MERENGUE MAS | 10 | LOS TUCANES DE TIJUANA |
| 11 | ONDA VASELINA SONY DISCOS | 11 | NO LLORARE | 11 | EMI LATIN |
| 12 | TE QUIERO TANTO, TANTO | 12 | VANESSA L. WILLIAMS & CHAYANNE | 12 | HOTEL CORAZON |
| 13 | MARC ANTHONY RMM | 13 | EPIC/SONY DISCOS | 13 | BANDA MAGUEY RCA/BMG LATIN |
| 14 | NO ME CONOCES | 14 | REFUGIO DE AMOR | 14 | QUIERO VOLVER |
| 15 | LOS SABROSOS DEL MERENGUE MAS | 15 | JOYAS DEL CARIBE | 15 | BANDA ARKANGEL R-15 |
| 16 | NO LLORARE | 16 | REFUGIO DE AMOR | 16 | LUNA/FONOVISA |
| 17 | REFUGIO DE AMOR [YOU ARE MY HOME] | 17 | TENGO UN... | 17 | TU NUEVA VIDA |
| 18 | (Realsongs, ASCAP) | 18 | WEA LATINA | 18 | INTOCABLE |
| 19 | TU SONRISA | 19 | WEACARIBE/WEA LATINA | 19 | EMI LATIN |
| 20 | SENTIMIENTOS [UN DISCO MAS, NIEGUELO TODO] | 20 | PARA ESTAR... | 20 | AMOR MALDITO |
| 21 | (Morro, BMI) | 21 | PERDIDO SIN TI | 21 | DE NUEVO |
| 22 | SOL (Copyright Control) | 22 | RICKY MARTIN SONY DISCOS | 22 | LEON |
| 23 | TE QUIERO TANTO, TANTO (Copyright Control) | 23 | ELVIS CRESPO SONY DISCOS | 23 | EMI LATIN |
| 24 | TENGO UN CORAZON (Sir George, ASCAP/Milenio, ASCAP/H.R.M., BMI) | 24 | LUIS DAMON Y OLGA TANON | 24 | A MI QUE |
| 25 | TU NUEVA VIDA (De Luna, BMI) | 25 | WEACARIBE/WEA LATINA | 25 | TIRANOS DEL NORTE |
| 26 | TU SONRISA (Sony/ATV, BMI) | 26 | PARA ESTAR... | 26 | SONY DISCOS |
| 27 | VUELVE (Sony Discos, ASCAP) | 27 | PERDIDO SIN TI | 27 | SOL |
| 28 | YO NACI PARA AMARTE (F.I.P.P., BMI) | 28 | ELVIS CRESPO SONY DISCOS | 28 | MARCO ANTONIO SOLIS |
| | | 29 | TU SONRISA | 29 | FONOVISA |
| | | 30 | VUELVE | 30 | CASAS DE CARTON |
| | | 31 | YO NACI PARA AMARTE | 31 | JOAN SEBASTIAN MUSART/BALBOA |
| | | 32 | | 32 | GRACIAS POR TANTO |
| | | 33 | | 33 | GRUPO LIMITE RODVEN/POLYGRAM LATINO |
| | | 34 | | 34 | TU OPORTUNIDAD |
| | | 35 | | 35 | LOS ANGELES AZULES |
| | | 36 | | 36 | DISAVEMI LATIN |
| | | 37 | | 37 | ME HACES |
| | | 38 | | 38 | BANDA EL RECORDO FONOVISA |
| | | 39 | | 39 | TENGO UNA ILUSION |

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

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

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

The music industry will be better able to use its resources

copyrights. CAPIF executive director Roberto Piay 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 pub-

licize the damage caused by piracy to their respective memberships and, in joint campaigns, to the record-buying public.

To date, the burden of fighting piracy in Argentina has been carried by CAPIF, and Piay says he warmly welcomes the publishers' involvement.

"Their collecting agencies in the country undertake to cooperate in the investigation and denunciation of piracy infringements," says Piay. "As Argentina is a large country and SADAIC's agents cover the whole territory, there is a lot to be expected of this particular aspect of the agreement."

Piay 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 Piay. 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 cassettes or CDs that do not display an authentication sticker issued by the Ministry of Com-

'We are shifting our focus to go after the big fish'

merce. 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 Chiyasak, 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 5,529 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* **Bulletin**, Sept. 10), the major is moving closer to its stated aim of having a creative outpost in each major German city.

Starting Oct. 1, its Epic and Columbia labels will have a dedicated A&R executive in Ham-

burg. 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 Schreiber 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.

(Continued on page 78)



LEUSCHNER

Singapore's Music Biz Slumps Piracy, Parallel Imports Add To Recession Woes

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 \$32.1 million Singapore (\$19.2 million) to \$26.4 million

Singapore (\$15.8 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

(Continued on page 78)

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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 capturing audience's, fellow musician's and record label's attention everywhere.

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HITS OF THE WORLD

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| JAPAN | | | GERMANY | | | U.K. | | | FRANCE | | |
|------------------------------------|-----------|--|--------------------------|-----------|--|------------------------|-----------|---|--------------------------------|-----------|--|
| (Dempa Publications Inc.) 09/14/98 | | | (Media Control) 09/08/98 | | | (Chart-Track) 09/07/98 | | | (SNEP/IFOP/Tite-Live) 09/05/98 | | |
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES |
| 1 | NEW | WANNA BE A DREAMMAKER GLOBE AVEX TRAX | 1 | 2 | I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA | 1 | NEW | BOOTIE CALL ALL SAINTS LONDON | 1 | 1 | LA TRIBU DE DANA MANAU POLYDOR |
| 2 | 3 | TSUMETAI HANA THE BRILLIANT GREEN SONY | 2 | 1 | BAILANDO LOONA MOTOR MUSIC | 2 | 1 | NO MATTER WHAT BOYZONE POLYDOR | 2 | 2 | LIFE DES'REE EPIC |
| 3 | 1 | ZENBU DAKISHIMETE/AO NO JIDAI KINKI KIDS JOHNNY'S ENTERTAINMENT | 3 | NEW | GOD IS A DJ FAITHLESS INTERCORD | 3 | 3 | ONE FOR SORROW STEPS JIVE | 3 | 5 | BELLE DANIEL LAVOIE & GAROU & FIORI PATRICK POMME/SONY |
| 4 | 8 | TARARAN PUFFY EPIC/SONY | 4 | 3 | DIE FLUT WITT & HEPPNER STRANGWAYS/EPIC | 4 | 1 | IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT MANIC STREET PREACHERS EPIC | 4 | 3 | THE BOY IS MINE BRANDY & MONICA EASTWEST |
| 5 | 4 | KIRARA SHIZUKA KUDO PONY CANYON | 5 | 7 | WISH (KOMM ZU MIR) FRANKA POTENTE & THOMAS D. FOUR MUSIC/COLUMBIA | 5 | 7 | FINALLY SOUND HONEYZ MERCURY | 5 | 7 | BYE BYE MENELIK SMALL/SONY |
| 6 | 5 | POWER POCKET BISCUITS TOSHIBA-EMI | 6 | 4 | VIVA FOREVER SPICE GIRLS VIRGIN | 6 | NEW | MY FAVORITE MISTAKE SHERYL CROW A&M | 6 | 4 | I WILL SURVIVE HERMES HOUSE BAND SCORPIO/POLYGRAM |
| 7 | NEW | OUT BLUES THEE MICHELLE GUN ELEPHANT COLUMBIA | 7 | 8 | COME WITH ME PUFF DADDY FEAT. JIMMY PAGE EPIC | 7 | NEW | EVERYBODY GET UP FIVE RCA | 7 | 9 | YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA/BMG |
| 8 | 2 | MIRAI KOURO LA'CRYMA CHRISTI POLYDOR | 8 | 6 | IMMORTALITY CELINE DION FEAT. THE BEE GEES COLUMBIA | 8 | NEW | CRUSH JENNIFER PAIGE EDEL U.K. | 8 | 6 | YAKALELO NOMADS UNE MUSIQUE/POLYGRAM |
| 9 | 7 | KITTO DOKOKADE TUBE SONY | 9 | 5 | GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL | 9 | 9 | ROULE/VIRGIN | 9 | 10 | TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA |
| 10 | 6 | DANDELION BLANKEY JET CITY POLYDOR | 10 | 10 | TERPENTIN BOEHSE ONKELZ VIRGIN | 10 | 8 | COLUMBIA | 10 | 12 | PERSONNE NE SAURAIT POETIC LOVER & FRED-ERICK CAROLE M6 INTERNATIONAL/SONY |
| 11 | 11 | MIRAIE KIRORO VICTOR | 11 | 11 | THE BOY IS MINE BRANDY & MONICA EASTWEST | 11 | 9 | COLUMBIA | 11 | 8 | 1 ET 2 ET 3-0 LES FINALISTES 323 RECORDS/POLYGRAM |
| 12 | 10 | HONEY L'ARC-EN-CIEL KI/ONN/SONY | 12 | 9 | LIFE DES'REE EPIC | 12 | 8 | GOD IS A DJ FAITHLESS CHEEKY | 12 | 11 | THIS IS HOW WE PARTY S.O.A.P. TRISTAR/SONY |
| 13 | NEW | A HOUSE CAT MEGUMI HAYASHIBARA KING | 13 | 13 | SUPA RICHIE RICHIE ARIOLA | 13 | 6 | WHAT CAN I DO THE CORRS LAVA/ATLANTIC | 13 | 18 | COME WITH ME PUFF DADDY FEAT. JIMMY PAGE EPIC/SONY |
| 14 | 13 | CHANCE MIHO KOMATSU AMEMURA O-TOWN RECORD | 14 | NEW | STAY 2-4 FAMILY EPIC | 14 | 5 | EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA | 14 | 17 | MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN |
| 15 | 12 | RISE ON TIME MAX AVEX TRAX | 15 | 15 | I'M STILL WAITIN' SASHA FEAT. YOUNG DEENAY WEA | 15 | 10 | MYSTERIOUS TIMES SASH! FEAT. TINA COUSINS MULTIPLY | 15 | 14 | AMOKK 666 PANIC RECORDS/POLYGRAM |
| 16 | 9 | AI TO CHINMOKU SHONENTAI JOHNNY'S ENTERTAINMENT | 16 | 14 | STRIPPED RAMMSTEIN MOTOR MUSIC | 16 | NEW | ARE YOU THAT SOMEBODY? AALIYAH ATLANTIC | 16 | 16 | SIMARIK TARKAN POLYGRAM |
| 17 | 15 | KASOU L'ARC-EN-CIEL KI/ONN/SONY | 17 | 19 | MYSTERIOUS TIMES SASH! FEAT. TINA COUSINS POLYDOR | 17 | NEW | SUNMACHINE DARIO G ETERNAL/WEA | 17 | 20 | TON INVITATION LOUISE ATTAQUE ATMOSPHERIQUE/SONY |
| 18 | NEW | NATSUIRO YUZU SENHA & CO. | 18 | 17 | UP & DOWN VENGABOYS MOTOR MUSIC | 18 | NEW | SOMETIMES TIN TIN OUT WITH SHELLEY NELSON VC RECORDINGS | 18 | NEW | GHETTO SUPASTAR (THAT IS WHAT ARE ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL |
| 19 | NEW | KAZE TO ISSYONI SACHIKO KOBAYASHI/SUZUKI SAN PIKACHU RECORDS | 19 | 24 | DREAMS NANA MOTOR MUSIC | 19 | 14 | THE AIR THAT I BREATHE SIMPLY RED EASTWEST | 19 | 13 | WE ARE THE CHAMPIONS QUEEN EMI |
| 20 | 20 | POISON TAKASHI SORIMACHI MERCURY MUSIC | 20 | 16 | HOW MUCH IS THE FISH? SCOOTER EDEL | 20 | 13 | GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL | 20 | 19 | CHARANGA CUBAILA BAXTER/POLYDOR |
| 1 | NEW | MY LITTLE LOVER NEW ADVENTURE TOY'S FACTORY | 1 | 1 | ALBUMS | 1 | 4 | ALBUMS | 1 | NEW | ALBUMS |
| 2 | 1 | TATSURO YAMASHITA COZY WARNER MUSIC JAPAN | 2 | 4 | WESTERNHAGEN RADIO MARIA WEA | 2 | 1 | BOYZONE WHERE WE BELONG POLYDOR | 2 | 1 | CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA |
| 3 | NEW | JUNGLE SMILE RINGO NO TAMEIKI VICTOR | 3 | NEW | DIE SCHLUMPF FETTE FETE EMI | 3 | NEW | THE CORRS TALK ON CORNERS LAVA/ATLANTIC/EASTWEST | 3 | 3 | LOUISE ATTAQUE LOUISE ATTAQUE ATMOSPHERIQUE/SONY |
| 4 | 3 | MISIA MOTHER FATHER BROTHER SISTER BMG | 4 | 2 | SOUNDTRACK BACK TO TITANIC SONY CLASSICAL | 4 | 7 | MIKE OLDFIELD TUBULAR BELLS III WEA | 4 | 2 | VARIOUS ARTISTS NOTRE DAME DE PARIS POMME/SONY |
| 5 | 4 | TOKO FURUUCHI MAHOU NO TE SONY | 5 | 9 | SOUNDTRACK CITY OF ANGELS WEA | 5 | 3 | SASH! LIFE GOES ON MULTIPLY | 5 | 5 | MANAU PANIQUE CELTIQUE POLYDOR |
| 6 | 2 | SMAP LA FESTA VICTOR | 6 | 6 | CITY OF ANGELS WEA | 6 | 11 | VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 40 EMI/VIRGIN/POLYGRAM | 6 | NEW | SOUNDTRACK BACK TO TITANIC SONY CLASSICAL |
| 7 | 9 | YUZU YUZU IKKA SENHA & CO. | 7 | 5 | XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC | 7 | 2 | SAVAGE GARDEN SAVAGE GARDEN COLUMBIA | 7 | 4 | CUT KILLER SHOW OPERATION FREESTYLE SMALL/SONY |
| 8 | 6 | KINKI KIDS B ALBUM JOHNNY'S ENTERTAINMENT | 8 | 8 | CELINE DION LET'S TALK ABOUT LOVE COLUMBIA | 8 | 8 | FUN LOVIN' CRIMINALS 100% COLOMBIAN CHRYSLIS | 8 | 8 | ERA ERA MERCURY |
| 9 | 5 | TOHKO TOHKO PONY CANYON | 9 | NEW | SOUNDTRACK ARMAGEDDON COLUMBIA | 9 | 15 | VARIOUS ARTISTS THE IBIZA ANNUAL MINISTRY OF SOUND | 9 | 12 | LARA FABIAN PURE POLYDOR |
| 10 | 7 | GLAY PURE SOUL PLATINUM | 10 | 3 | CARRERAS/DOMINGO/PAVAROTTI THE THREE TENORS IN PARIS '98 POLYSTAR | 10 | 5 | ROBBIE WILLIAMS LIFE THRU A LENS CHRYSLIS | 9 | 6 | PATRICIA KAAS RENDEZ-VOUS COLUMBIA/SONY |
| 11 | 8 | SOUTHERN ALL STARS UMI NO YEAH!! VICTOR | 11 | NEW | MIKE OLDFIELD TUBULAR BELLS III WEA | 11 | 16 | VARIOUS ARTISTS IBIZA UNCOVERED 2 VIRGIN/EMI | 10 | 6 | CARRERAS/DOMINGO/PAVAROTTI THE THREE TENORS IN PARIS '98 DECCA/POLYGRAM |
| 12 | 10 | LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY | 12 | 10 | MODERN TALKING BACK FOR GOOD ARIOLA | 12 | 12 | THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD | 11 | 10 | SECTEUR A LIVE A L'OLYMPIA HOSTILE/VIRGIN |
| 13 | 16 | SOUNDTRACK TITANIC SONY CLASSICAL | 13 | 7 | MOSES PELHAM GETEILTES LIED I 3P/EPIC | 12 | 13 | THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD | 12 | 7 | ZEBDA ESSENCE ORDINAIRE BARCLAY/POLYGRAM |
| 14 | NEW | DRAGON ASH BUZZ SONGS VICTOR | 14 | 14 | SUPER MOONIES SAILOR MOONS WELT EDEL | 13 | 13 | VARIOUS ARTISTS ESSENTIAL SUMMER SELECTION 98 LONDON | 13 | NEW | OPHELIE WINTER PRIVACY EASTWEST |
| 15 | 12 | VARIOUS PUNCH THE MONKEY! LUPIN THE 3RD; THE 30TH ANNIVERSARY REMIXES COLUMBIA | 15 | 18 | DIETER THOMAS KUHN & BAND WER LIEBE SUCHT WEA | 14 | NEW | DIVINE COMEDY FIN DE SIECLE SETANTA | 14 | 14 | MANU CHAO CLANDESTINO VIRGIN |
| 16 | 15 | B'Z B'Z THE BEST PLEASURE ROOMS RECORDS | 16 | 15 | THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR | 15 | 6 | U.N.K.L.E. PSYENCE FICTION MD WAX | 15 | 15 | EAGLE EYE CHERRY DESIRELESS POLYDOR |
| 17 | 14 | HARUMI TSUYUZAKI BELIEVE YOURSELF TOKUMA JAPAN | 17 | 12 | SOUNDTRACK LOLA RENNT ARIOLA | 16 | 19 | THE VERVE URBAN HYMNS HUT/VIRGIN | 16 | NEW | DJ FRED & ARNOLD T DELIRIUM PODIS/POLYGRAM |
| 18 | 11 | KEIKO UTOKU MANGETU-RHYTHM ZAIN | 18 | 13 | HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI | 17 | 9 | CATATONIA INTERNATIONAL VELVET BLANCO Y NEGR0/WEA | 17 | 13 | SOUNDTRACK GREASE POLYDOR |
| 19 | 20 | YO-YO MA YO-YO MA PLAYS PIAZZOLLA SONY CLASSICAL | 19 | NEW | BEASTIE BOYS HELLO NASTY EMI | 18 | 18 | MADONNA RAY OF LIGHT MAVERICK/WARNER BROS. | 18 | 9 | KORN FOLLOW THE LEADER EPIC |
| 20 | 13 | DA PUMP EXPRESSION AVEX TRAX | 20 | 17 | DIE AERZTE 13 MOTOR MUSIC | 19 | RE | ALL SAINTS ALL SAINTS LONDON | 19 | 16 | DES'REE SUPERNATURAL EPIC |
| | | | | | SOUNDTRACK GODZILLA EPIC | 20 | 14 | CELINE DION LET'S TALK ABOUT LOVE EPIC | 20 | 17 | SUPREME NTM SUPREME NTM EPIC |
| | | | | | WOLFGANG PETRY ALLES ARIOLA | | | | | | |

| CANADA | | | NETHERLANDS | | | AUSTRALIA | | | ITALY | | |
|----------------------|-----------|---|-----------------------------------|-----------|--|-----------------|-----------|--|---------------------------------|-----------|---|
| (SoundScan) 09/19/98 | | | (Stichting Mega Top 100) 09/12/98 | | | (ARIA) 09/13/98 | | | (Musica e Dischi/FIMI) 09/07/98 | | |
| THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES | THIS WEEK | LAST WEEK | SINGLES |
| 1 | 2 | CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY | 1 | 1 | LIFE DES'REE EPIC | 1 | 2 | I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA/SONY | 1 | 1 | LIFE DES'REE EPIC |
| 2 | 1 | THE BOY IS MINE BRANDY & MONICA ATLANTIC | 2 | 2 | FREAK ME ANOTHER LEVEL BMG | 2 | 1 | HIGH THE LIGHTHOUSE FAMILY POLYDOR/POLYGRAM | 2 | 18 | SAY IT ONCE ULTRA EASTWEST |
| 3 | 3 | IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SMJE | 3 | 3 | I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA | 3 | 3 | IRIS GOOD GOO DOLLS WEA/WARNER | 3 | 2 | VIVA FOREVER SPICE GIRLS VIRGIN |
| 4 | 4 | MAKE IT HOT NICOLE EASTWEST/EEG | 4 | 4 | NIET OF NOOIT GEWEEST ACDA & DE MUNNIK S.M.A.R.T. | 4 | 4 | WHEN THE LIGHTS GO OUT FIVE BMG | 4 | 10 | MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN |
| 5 | 7 | CRUSH JENNIFER PAIGE EDEL/HOLLYWOOD | 5 | 5 | HOW DO I LIVE LEANN RIMES MERCURY | 5 | 5 | BUSES & TRAINS BACHELOR GIRL GOTHAM CITY/BMG | 5 | 3 | GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL |
| 6 | 6 | GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA NU MUZIC | 6 | 7 | STAND BY ME 4 THE CAUSE BMG | 6 | 8 | VIVA FOREVER SPICE GIRLS VIRGIN/EMI | 6 | 6 | I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA |
| 7 | 8 | SPACEMAN DANCE (REMIX) BIF NAKED AQUA | 7 | 9 | BEN JE GEIL OF WIL JE EEN KOEKJE? TITT'N DINO MUSIC | 7 | 6 | GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHAEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL | 7 | 14 | DEEPER UNDERGROUND JAMIROQUAI EPIC |
| 8 | 9 | CRUEL SUMMER ACE OF BASE ARISTA | 8 | NEW | GOD IS A DJ FAITHLESS ZOMBA | 8 | 7 | THIS IS HOW WE PARTY S.O.A.P. COLUMBIA/SONY | 8 | 7 | FREE BACON POPPER SNAP & SHAKE |
| 9 | 5 | DAYDREAMIN' TATYANA ALI MJJ/SONY | 9 | 12 | ZELFS JE NAAM IS MOOI HENK WESTBROEK MERCURY | 9 | 12 | REDUNDANT/TIME OF YOUR LIFE (GOOD RIDDANCE) GREEN DAY WEA/WARNER | 9 | NEW | DROWNED WORLD/SUBSTITUTE FOR LOVE MADONNA MAVERICK/WARNER BROS/WEA |
| 10 | NEW | THE FIRST NIGHT MONICA ARISTA | 10 | 8 | VIVA FOREVER SPICE GIRLS VIRGIN | 10 | 14 | I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS MUSHROOM/SONY | 10 | 8 | MYSTERIOUS TIMES SASH! FEAT. TINA COUSINS NCCOLORS/FMA/SELF |
| 11 | 10 | WHO AM I BEENIE MAN VP | 11 | 14 | C'EST LA VIE B*WITCHED EPIC | 11 | 9 | LAST THING ON MY MIND STEPS JIVE/LIBERATION/SONY | 11 | NEW | SOLO UNA VOLTA ALEX BRITTI UNIVERSAL |
| 12 | 11 | GO DEEP JANET JACKSON VIRGIN | 12 | 6 | DE BESTEMMING MARCO BORSATO POLYDOR | 12 | 20 | FROM THIS MOMENT ON SHANIA TWAIN MERCURY/POLYGRAM | 12 | 4 | THE MUSIC I LIKE ALEXIA DANCE POOL/SONY |
| 13 | 15 | WHEN THE LIGHTS GO OUT FIVE ARISTA | 13 | 10 | LIFE DES'REE EPIC/SONY | 13 | 11 | C'EST LA VIE B*WITCHED EPIC/SONY | 13 | NEW | CUBA LIBRE GIGI D'AGOSTINO MEDIA/BXR/SELF |
| 14 | 14 | BECAUSE WE WANT TO BILLIE VIRGIN | 14 | 11 | MY LOVER ULTIMATE KAOS MERCURY | 14 | NEW | LIFE DES'REE EPIC/SONY | 14 | 15 | KISS THE RAIN BILLIE MYERS UNIVERSAL |
| 15 | 13 | INTERGALACTIC BEASTIE BOYS CAPITOL | 15 | 16 | ZORBA'S DANCE LCD VIRGIN | 15 | 10 | THE THINGS I LOVE IN YOU COLD CHISEL MUSHROOM/SONY | 15 | 11 | DA ME A TE CLAUDIO BAGLIONI COLUMBIA |
| 16 | 17 | TURN IT UP/FIRE IT UP BUSTA RHYMES ELEKTRA/EEG | 16 | 15 | WE LIKE TO PARTY! VENGABOYS ZOMBA | 16 | 13 | THE BOY IS MINE BRANDY & MONICA EASTWEST/WARNER | 16 | 12 | LOOKING FOR LOVE KAREN RAMIREZ BUSTIN' LOOSE/UNIVERSAL |
| 17 | 12 | MY ALL MARIAH CAREY COLUMBIA/SONY | 17 | NEW | SACRIFICE ANOUK DINO MUSIC | 17 | 15 | TOO CLOSE NEXT BMG | 17 | 9 | WITH THIS RING LET ME GO MOLELLA & PHIL JAY TIME |
| 18 | RE | ADIA SARAH MCLACHLAN NETWORK | 18 | NEW | BAILANDO LOONA POLYDOR | 18 | 18 | KUNG FU FIGHTING BUS STOP FEAT. CARL DOUGLAS FESTIVAL | 18 | 5 | ELISIR GIGI D'AGOSTINO MEDIA/BXR |
| 19 | 18 | DROWNED WORLD/SUBSTITUTE FOR LOVE MADONNA MAVERICK/WARNER BROS. | 19 | 13 | BE CAREFUL SPARKLE FEATURING R. KELLY ZOMBA | 19 | 19 | THE WAY FASTBALL HOLLYWOOD RECORDS/POLYGRAM | 19 | 13 | DRINKING IN L.A. BRAN VAN 3000 EMI |
| 20 | 20 | SUPERSTAR LOVE INC. BMG | 20 | NEW | EVERYBODY GET UP FIVE BMG | 20 | 17 | TURN BACK TIME AQUA UNIVERSAL | 20 | NEW | SPECIAL LOVE JESTOFUNK IRMA/COLUMBIA |
| 1 | 1 | ALBUMS | 1 | 1 | ALBUMS | 1 | 3 | ALBUMS | 1 | 2 | ALBUMS |
| 2 | 4 | SOUNDTRACK ARMAGEDDON COLUMBIA/SONY | 2 | NEW | MARCO BORSATO DE BESTEMMING POLYDOR | 2 | 1 | MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER | 2 | 1 | MINA CELENTANO MINA CELENTANO RTI |
| 3 | 2 | SOUNDTRACK BACK TO TITANIC SONY CLASSICAL/SONY | 3 | 3 | ACDA & DE MUNNIK NAR HUIS S.M.A.R.T. | 3 | 2 | NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG | 3 | 5 | 883 GLI ANNI FRUITI |
| 4 | 3 | ROB ZOMBIE HELLBILLY DELUXE GEFFEN | 4 | 2 | ACDA & DE MUNNIK ACDA & DE MUNNIK S.M.A.R.T. | 4 | 14 | THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR/POLYGRAM | 4 | 3 | MICHELE ZARRILLO L'AMORE VUOLE AMORE RTI |
| 5 | 6 | BEASTIE BOYS HELLO NASTY EMI | 5 | NEW | ILSE DELANGE WORLD OF HURT WARNER | 5 | 5 | SHANIA TWAIN COME ON OVER MERCURY | 5 | 6 | RENATO ZERO AMORE DOPO AMORE FDNOPOLI/EPIC |
| 6 | 5 | BRANDY NEVER S-A-Y NEVER ATLANTIC | 6 | 4 | MODERN TALKING BACK FOR GOOD BMG | 6 | NEW | SOUNDTRACK ARMAGEDDON COLUMBIA/SONY | 6 | 4 | 99 POSSE CORTO CIRCUITO RCA/BMG |
| 7 | 7 | SPICE GIRLS SPICEWORLD VIRGIN | 7 | 5 | DES'REE SUPERNATURAL EPIC | 7 | 16 | BACKSTREET BOYS BACKSTREET BOYS JIVE/LIBERATION/SONY | 7 | 7 | VASCO ROSSI CANZONI PER ME EMI |
| 8 | NEW | VARIOUS ARTISTS NOW! 3 NOW | 8 | 6 | TOTAL TOUCH THIS WAY BMG | 8 | 9 | SOUNDTRACK BACK TO TITANIC SONY CLASSICAL | 8 | 10 | LENNY KRAVITZ 5 VIRGIN |
| 9 | 11 | VARIOUS ARTISTS FROSH POLYGRAM/PGD | 9 | 11 | K'S CHOICE COCOON CRASH DOUBLE T/SONY | 9 | NEW | DEAN MARTIN GREATEST HITS EMI | 9 | 17 | DES'REE SUPERNATURAL EPIC |
| 10 | 12 | THE TRAGICALLY HIP PHANTOM POWER UNIVERSAL | 10 | NEW | ANOUK TOGETHER ALONE BMG | 10 | 10 | SOUNDTRACK GREASE POLYDOR/POLYGRAM | 10 | NEW | MODERN TALKING BACK FOR GOOD HANSA/BMG |
| 11 | 9 | MONICA THE BOY IS MINE ARISTA | 11 | 14 | SOUNDTRACK BACK TO TITANIC SONY CLASSICAL | 11 | 6 | AQUA AQUARIUM UNIVERSAL | 11 | 8 | KORN FOLLOW THE LEADER EPIC/SONY |
| 12 | 8 | SOUNDTRACK CITY OF ANGELS WARNER | 12 | RE | FUN LOVIN' CRIMINALS 100% COLOMBIAN EMI | 12 | 4 | KORN FOLLOW THE LEADER EPIC/SONY | 12 | 9 | PINO DANIELE YES I KNOW MY WAY CGO/EASTWEST |
| 13 | 16 | KORN FOLLOW THE LEADER EPIC/SONY | 13 | 8 | ALL SAINTS ALL SAINTS MERCURY | 13 | 11 | STEPS STEP ONE JIVE/LIBERATION/SONY | 13 | 14 | NEK IN DUE WEA |
| 14 | 16 | LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/SONY | 14 | RE | MADONNA RAY OF LIGHT WARNER | 14 | 7 | SOUNDTRACK CITY OF ANGELS WEA/WARNER | 14 | 11 | SMASHING PUMPKINS ADORE VIRGIN |
| 15 | 10 | VARIOUS ARTISTS BOY POWER BMG | 15 | 13 | ERA ERA MERCURY | 15 | 8 | BEN FOLDS FIVE WHATEVER AND EVER AMEN EPIC/SONY | 15 | 13 | RICKY MARTIN VUELVE COLUMBIA |
| 16 | RE | VARIOUS ARTISTS GROOVE STATION 4 BMG | 16 | NEW | FIVE FIVE BMG | 16 | NEW | CARRERAS/DOMINGO/PAVAROTTI THE THREE TENORS IN PARIS '98 DECCA/POLYGRAM | 16 | RE | BACKSTREET BOYS BACKSTREET BOYS VIRGIN |
| 17 | 17 | SAVAGE GARDEN SAVAGE GARDEN COLUMBIA/SONY | 17 | 12 | FRANS BAUER LIVE IN AHOY KOCH MM | 17 | 12 | BACKSTREET BOYS BACKSTREET'S BACK JIVE/MUSHROOM/SONY | 17 | 15 | MORCHEEBA BIG CALM CHINA/WARNER |
| 18 | NEW | SHANIA TWAIN COME ON OVER MERCURY | 18 | 16 | BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB MUNICH | 18 | NEW | BACKSTREET BOYS BACKSTREET'S BACK JIVE/MUSHROOM/SONY | 18 | RE | FIVE FIVE RCA/BMG |
| 19 | 14 | BIG SUGAR HEATED A&M | 19 | 15 | LENNY KRAVITZ 5 VIRGIN | 19 | RE | CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY | 19 | 20 | CELINE DION LET'S TALK ABOUT LOVE COLUMBIA |
| 20 | 20 | ALL SAINTS ALL SAINTS LONDON/MERCURY | 20 | RE | BRANDY NEVER S-A-Y NEVER WARNER | 20 | 17 | NEIL FINN TRY WHISTLING THIS EMI | 20 | RE | ARTICOLO 31 NESSUNO RICORDI/BMG |
| | | | | | EMMA SHAPPLIN CARMINE MEO EMI | | | SPICE GIRLS SPICEWORLD VIRGIN | | | ANGELO BRANDUARDI IL DITO E LA LUNA FIMAC INTERNATIONAL/EMI |

HITS OF THE WORLDTM

C O N T I N U E D

EUROCHART 09/19/98

MUSIC
& MEDIA

SPAIN

(AFYVE/ALEF MB) 08/29/98

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|--------------|---|
| 1 | 1 | LIFE DES'REE SONY S2 |
| 2 | 3 | I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA |
| 3 | 4 | THE BOY IS MINE BRANDY & MONICA ATLANTIC |
| 4 | 2 | GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE |
| 5 | 5 | VIVA FOREVER SPICE GIRLS VIRGIN |
| 6 | 7 | NO MATTER WHAT BOYZONE POLYDOR |
| 7 | 6 | COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC |
| 8 | NEW | GOD IS A DJ FAITHLESS CHEEKY/ZOMBA |
| 9 | 8 | MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN |
| 10 | 10 | BOOTIE CALL ALL SAINTS LONDON |
| ALBUMS | | |
| 1 | 1 | MODERN TALKING BACK FOR GOOD HANSA PLAT |
| 2 | NEW | SOUNDTRACK BACK TO TITANIC SONY CLASSICAL |
| 3 | 2 | THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC |
| 4 | 3 | CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA |
| 5 | NEW | SASH! LIFE GOES ON X-IT |
| 6 | NEW | MIKE OLDFIELD TUBULAR BELLS III WEA |
| 7 | 4 | SOUNDTRACK CITY OF ANGELS REPRISE |
| 8 | 7 | SAVAGE GARDEN SAVAGE GARDEN COLUMBIA |
| 9 | NEW | BOYZONE WHERE WE BELONG POLYDOR |
| 10 | NEW | DIE SCHLUMPF FETTE FETE VOL. 7 EMI |

MALAYSIA (RIM) 09/08/98

| THIS WEEK | LAST WEEK | ALBUMS |
|--------------|--------------|---|
| 1 | 6 | 911 MOVING ON EMI |
| 2 | 5 | VARIOUS ARTISTS BOYS & GIRLS EMI |
| 3 | 2 | VARIOUS ARTISTS BEST OF SHAH RUKH KHAN EMI |
| 4 | 3 | SITI NURHALIZA ADIWARNA SUWAH |
| 5 | 1 | SOUNDTRACK ARMAGEDDON SONY |
| 6 | 4 | THE MOFFATTS CHAPTER 1: A NEW BEGINNING EMI |
| 7 | 7 | EMIL CHAU STORY TELLER ROCK |
| 8 | NEW | SAMMI CHENG FEEL SO GOOD WARNER |
| 9 | 8 | FIVE FIVE BMG |
| 10 | 9 | 'N SYNC 'N SYNC BMG |

SWEDEN (GLF) 08/21/98

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|--------------|---|
| 1 | 1 | CALCUTTA (TAXI, TAXI, TAXI) DR. BOMBAY WARNER |
| 2 | 2 | I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA |
| 3 | 4 | YOU GOT (WHAT I WANT) GRAAF ARIOLA |
| 4 | 3 | LIFE DES'REE EPIC |
| 5 | 5 | SOMMAR OCH SOL MARKOOLIO CNR MUSIC |
| 6 | 7 | ANGELS CRYING E-TYPE STOCKHOLM/POLYGRAM |
| 7 | 8 | THE BOY IS MINE BRANDY & MONICA WARNER |
| 8 | NEW | STAND BY ME 4 THE CAUSE RCA |
| 9 | NEW | BROTHER LOUIE '98 MODERN TALKING FEAT. ERIC SINGLETON HANSA/BMG |
| 10 | NEW | NO MATTER WHAT BOYZONE POLYDOR |
| ALBUMS | | |
| 1 | 2 | SAVAGE GARDEN SAVAGE GARDEN COLUMBIA |
| 2 | 1 | ELECTRIC BANANA BAND ELECTRIC BANANA TALUM WARNER |
| 3 | 3 | CELINE DION LET'S TALK ABOUT LOVE COLUMBIA |
| 4 | 6 | 666 PARADOXX REMIXED |
| 5 | 5 | MODERN TALKING BACK FOR GOOD HANSA/BMG |
| 6 | NEW | PETTER MITT SJATTE SINNE RCA/BMG |
| 7 | 4 | FREESTYLE GULDKORN METRONOME/WARNER |
| 8 | 9 | BJORN ROSENSTROM LATAR SOM AR SADAR B ROSENSTROM |
| 9 | 7 | RICKY MARTIN VUELVE COLUMBIA/SONY |
| 10 | 10 | THE CORRS TALK ON CORNERS ATLANTIC/WARNER |

NORWAY (Verdens Gang Norway) 09/08/98

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|--------------|--|
| 1 | 3 | NO MATTER WHAT BOYZONE POLYGRAM |
| 2 | 1 | I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA |
| 3 | 2 | ANGELS CRYING E-TYPE POLYGRAM |
| 4 | 4 | ALL 'BOUT THE MONEY MEJA COLUMBIA |
| 5 | 9 | CALCUTTA (TAXI, TAXI, TAXI) DR. BOMBAY WARNER |
| 6 | NEW | GOD IS A DJ FAITHLESS SCANDINAVIAN |
| 7 | 5 | MYSTERIOUS TIMES SASH! FEATURING TINA COUSINS EDELPICH |
| 8 | 6 | SPACE INVADERS HIT 'N' HIDE SCANDINAVIAN |
| 9 | 7 | AMOKK 666 EMI |
| 10 | 10 | LIFE DES'REE SONY |
| ALBUMS | | |
| 1 | 1 | MODERN TALKING BACK FOR GOOD BMG |
| 2 | 2 | 666 PARADOXX REMIXED |
| 3 | NEW | MEJA SEVEN SISTERS SONY |
| 4 | 4 | SOUNDTRACK CITY OF ANGELS WARNER |
| 5 | 5 | SASH! LIFE GOES ON EDEL |
| 6 | 3 | PETER CETERA YOU'RE THE INSPIRATION SONY |
| 7 | NEW | GARBAGE VERSION 2.0 BMG |
| 8 | NEW | LUTRICIA MCNEAL MY SIDE OF TOWN ARCADE |
| 9 | 6 | THE CORRS TALK ON CORNERS WARNER |
| 10 | 8 | AQUA MANIA MIX VOL. 1 UNIVERSAL |

SPAIN

(AFYVE/ALEF MB) 08/29/98

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|--------------|---|
| 1 | 9 | MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN |
| 2 | 2 | BROTHER LOUIE '98 MODERN TALKING FEAT. ERIC SINGLETON ARIOLA-GINGER |
| 3 | 1 | OYE GLORIA ESTEFAN EPIC |
| 4 | 4 | GIMME THA POWER MOLOTOV UNIVERSAL |
| 5 | 3 | CORAZON PARTIDO REMIXES ALEJANDRO SANZ WEA/GINGER |
| 6 | 5 | STAND BY ME 4 THE CAUSE RCA |
| 7 | 7 | LIFE DES'REE EPIC |
| 8 | 6 | LA BOMBA RICKY MARTIN COLUMBIA |
| 9 | 10 | LA FUERZA DEL ENGARO MARCELA MORELO RCA |
| 10 | NEW | DROWNED WORLD/SUBSTITUTE FOR LOVE MADONNA MAVERICK/WARNER |
| ALBUMS | | |
| 1 | 1 | GLORIA ESTEFAN GLORIA! EPIC |
| 2 | 2 | MANOLO GARCIA ARENA EN LOS BOLSILLOS ARIOLA |
| 3 | 3 | ALEJANDRO SANZ MAS WEA |
| 4 | 4 | RICKY MARTIN VUELVE COLUMBIA |
| 5 | 5 | RADIO FUTURA MEMORIAS DEL PORVENIR ARIOLA |
| 6 | 6 | NINA PASTORI ERES LUZ ARIOLA |
| 7 | 9 | THE CORRS TALK ON CORNERS DRO |
| 8 | 8 | SKA-P EUROSIS RCA |
| 9 | 10 | MODERN TALKING BACK FOR GOOD ARIOLA |
| 10 | 7 | MONICA NARANJO PALABRA DE MUJER EPIC |

PORTUGAL

(Portugal/AFP) 09/08/98

| THIS WEEK | LAST WEEK | ALBUMS |
|--------------|--------------|--|
| 1 | 1 | SILENCE 4 SILENCE BECOMES IT POLYDOR |
| 2 | 2 | NETINHO AO VIVO MERCURY |
| 3 | 3 | BANDA EVA AO VIVO MERCURY |
| 4 | 4 | FAFA DE BELEN VERMELHO—20 GRANDES EXI-TOS COLUMBIA |
| 5 | 5 | SO PRA CONTRARIAR SO PRA CONTRARIAR 97 RCA/BMG |
| 6 | 8 | SANTAMARIA EU SEI, TU ES VIDISCO |
| 7 | 9 | ERA ERA PHILIPS/POLYGRAM |
| 8 | 7 | DANIELA MERCURY FEIJAJO COM ARROZ EPIC |
| 9 | 10 | MODERN TALKING BACK FOR GOOD HANSA/BMG |
| 10 | NEW | NEY MATOGROSSO SANGUE LATINO—OH MEL-HOR DE MERCURY |

DENMARK

(IFPI/Nielsen Marketing Research) 09/03/98

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|--------------|--|
| 1 | 1 | VIL HA DIG DROMHUS CNR/ARCADE |
| 2 | 2 | AMOKK 666 REMIXED |
| 3 | 4 | ALL 'BOUT THE MONEY MEJA SONY |
| 4 | 8 | ANGELS CRYING E-TYPE POLYGRAM |
| 5 | 3 | THE BOY IS MINE BRANDY & MONICA WARNER |
| 6 | 5 | GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL |
| 7 | 6 | MYSTERIOUS TIMES SASH! FEAT. TINA COUSINS EDELPICH |
| 8 | 9 | LIFE DES'REE SONY/PLADECOMPAGNIET |
| 9 | 7 | DOODAH CARTOONS FLEX RECORDS/EMI |
| 10 | NEW | NO MATTER WHAT BOYZONE POLYGRAM |
| ALBUMS | | |
| 1 | 1 | 666 PARADOXX REMIXED |
| 2 | 3 | MODERN TALKING BACK FOR GOOD BMG |
| 3 | 7 | SASH! LIFE GOES ON EDELPICH |
| 4 | NEW | CAROLINE HENDERSON METAMORPHING BMG DENMARK |
| 5 | 2 | SAVAGE GARDEN SAVAGE GARDEN SONY |
| 6 | 6 | JETTE TORP HERE I AM CMC |
| 7 | 4 | LARS LILHOLT BAND GI DET BLA TILBAGE CMC |
| 8 | 9 | S.O.A.P. NOT LIKE OTHER GIRLS SONY/PLADECOMPAGNIET |
| 9 | NEW | DR. HOOK THE COMPLETE COLLECTION CMC |
| 10 | 8 | VILLAGE PEOPLE WE WANT YOU—THE GREATEST HITS SONY/PLADECOMPAGNIET |

FINLAND

(Radiomafia/IFPI Finland) 09/06/98

| THIS WEEK | LAST WEEK | SINGLES |
|---------------|--------------|---|
| 1 | 1 | TEIT MEISTA KAUNIIN APULANTA LEVY-YHTIO |
| 2 | 3 | S.O.S. STRATOVARIOUS T&T/NEXT STOP |
| 3 | 2 | ONNESTA SOIKEENA KLAMYDIA KRÄKLUND |
| 4 | NEW | PILLITA ELLI PILLITA TEHOSEKOITIN LEVY-YHTIO |
| 5 | 6 | GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL |
| 6 | 7 | TYTTOJEN VALISEISTA YSTAVYYDESTÄ ULTRA BRA PYRAMID |
| 7 | RE | KESA YHDESSÄ ANNA ERIKSSON MTV-MUSIIKKI |
| 8 | 8 | HAKKISEN MIKA T.H. AHO & MIKA SUNDGIST AXR/AUDIOVOX |
| 9 | NEW | GOD IS A DJ FAITHLESS ORANGE/K-TEL |
| 10 | 4 | I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA/SONY |
| ALBUMS | | |
| 1 | 1 | SCOOTER NO TIME TO CHILL EDEL/K-TEL |
| 2 | 2 | THE CORRS TALK ON CORNERS ATLANTIC/WARNER MUSIC |
| 3 | 5 | ULTRA BRA KROKETTI PYRAMID |
| 4 | 4 | BAD BOYS BLUE BACK COCONUT/BMG |
| 5 | 8 | YOLINTU TOSITA-KOITUKSELLA WARNER |
| 6 | 3 | MODERN TALKING BACK FOR GOOD HANSA/BMG |
| 7 | 6 | SENTENCED FROZEN CENTURY MEDIA/SPINEFARM |
| 8 | NEW | SASH! LIFE GOES ON EDEL/K-TEL |
| 9 | NEW | JUICE LESKINEN KAUTTA AIKAIN JOHANNA KUSTAN-NUG/GRAND SLAM/MEGAMANIA |
| 10 | 10 | WALDO'S PEOPLE WALDO'S PEOPLE RCA/BMG |

GLOBAL[®]

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

PORTUGAL: An Erasure cover is the unlikely key to this issue's No. 1 album, which is also the biggest-selling Portuguese record so far this year. **Silence 4's** debut album, "Silence Becomes It," is mostly sung in English and features "A Little Respect" from Erasure's 1988 album "The Innocents." The song also appeared on a PolyGram anti-racism compilation, "Sons De Todas As Cores" (Sounds Of All Colors). Last October, national radio discovered the acoustic alternative band, already a regional sensation around the northern city of Leiria. The album is heading for double-platinum status (80,000 units sold), says PolyGram, with confirmed releases in Colombia, Argentina, and Greece. Finland, Denmark, and Belgium may also release it, says PolyGram Portugal.



SILENCE 4

NUNO GALOPIM

SPAIN/CUBA: Two years of working with Cuban music is paying off for Spanish imprint Eurotropical. The label has organized Cuba Es Música, the first European tour by Cuban acts. The first of six dates in Tenerife in Spain's Canary Islands drew 150,000 people Aug. 29, and the high point should be at Madrid's Palacio de los Congresos on Sept. 25. Concerts in Spain's Barcelona and Zaragoza are planned before the short tour ends Oct. 3 at Paris' Elysée Montmartre theater. This year's acts include legendary *sonero* **Laito Sureda**, 84, and fellow sonero giant **El Guayabero**. Youth is represented by 22-year-old female singer **Mayelin** and **Manolito Y Su Trabuco**, one of the hottest new Cuban salsa bands playing *timba*.

HOWELL LLEWELLYN

JAPAN: Few acts can afford to take a seven-year break between albums, especially in Japan's fast-paced music scene. But veteran singer/songwriter/producer **Tatsuro Yamashita** has done just that, releasing his new album, "Cozy" (Warner Music Japan), Aug. 26, seven years after his last set, "Artisan," came out on Moon Records. Besides writing his trademark upbeat pop songs for the new album, Yamashita has spent the last few years producing other artists, such as pop duo **Kinki Kids**. "Cozy," meanwhile, has shipped 800,000 copies, according to Warner Music Japan, and reached No. 1 on trade paper Oricon's Sept. 7 album chart. This issue it stands at No. 2.

STEVE MCCLURE

FRANCE: *Albumer le feu* (light the fire) was the slogan for **Johnny Hallyday's** three dates, Sept. 4-6, at the 80,000-capacity Stade de France in Paris Saint-Denis. But, ironically, the first date was canceled after four days' torrential rain caused flooding. The remaining two shows offered a flamboyant performance, with the 55-year-old Hallyday landing onstage by helicopter and delivering songs spanning his 37-year career. As well as a full orchestra, a choir of 400, and a 15-piece band, the show featured duets with **Jean-Jacques Gold-**man, **Patrick Bruel**, **Florent Pagny**, **Lara Fabian**, and **Pascal Obispo**, the latter having written most of Hallyday's latest Mercury album, "Ce Que Je Sais" (What I Know). PolyGram says the set has sold 478,000 copies in French-speaking countries. The show was aired Sept. 11 on TF1 and will form the basis of a live album and video, which are due to reach retailers before Christmas.

CECILE TESSEYRE

U.K.: Olive is mixing tracks for its as-yet untitled follow-up to 1997's "Extra Virgin." The lineup does not feature **Robin Taylor-Firth**, who left after last year's U.S. tour. Firth has co-produced **Caroline Henderson's** second album, "Metamorphing" (Global Music Pulse, Billboard, Sept. 12). The new album, scheduled for U.K., U.S., and international release at the start of 1999, is being produced by **Lionrock's Roger Lyons** and Olive, which now consists of **Tim Kelleth** and vocalist **Ruth-Ann**. "Extra Virgin" has sold 307,000 copies worldwide to date, says RCA, with 160,000 of those in North America. The single "You're Not Alone" was No. 1 in the U.K.

DOMINIC PRIDE

SWEDEN: Jessica Folcker, the 22-year-old ex-model from Sweden, will see her debut album, "Jessica," released Sept. 28 by Jive/Zomba via Virgin in Scandinavia. Elsewhere in Europe, it will come out through Zomba/Rough Trade companies and Virgin from Oct. 19 onward. Folcker's debut single, "Tell Me What You Like," was out July 20 here, and for the week ending Sept. 5, it stands at No. 23 on the domestic singles chart. The album features contributions from such successful songwriters and producers as **David Foster**, **Diane Warren**, the late **Denniz Pop** (Billboard, Sept. 12), **Max Martin**, **Kristian Lundin**, and **Herbie Crichlow**. An Asian version of the album comes out Sept. 21. Folcker has already been to Japan, and there are preliminary plans to take her to the U.S. early next year, says Zomba.

ANDERS LUNDQUIST

INDIA/U.K.: British Asian talent has set its eyes on an obvious market—India. **Sweetie Kapoor**, who managed trend-setting **Talvin Singh's** Anokha club and label in London for two years, is organizing two gigs at Mumbai's leading nightclubs on Sept. 19 and 20. The lineup features 18-year-old prodigy **Amar** (signed to WEA U.K.), the funky **Inner Most**, and DJ outfit **State Of Bengal**. This first-of-a-kind showcase is sponsored by Benson & Hedges. Says Kapoor, "It's a pity that these guys aren't known in India, though they are the hot new sound in Britain. But this is where their emotional roots lie."

NYAY BHUSHAN

French Music Biz Report Decried

BY RÉMI 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 delivered to Culture Minister Catherine Trautmann, though the document's contents were revealed earlier to *Billboard* (*Billboard*, Aug. 29).



ALBERTINI

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.

But Paul-René Albertini, president of labels' body SNEP and chief executive of Sony Music France, says that "while there are in the report some 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 proposals in the report "are as far as possible from the basics of our business." He says one of the main reasons was that "SNEP 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 Duthil] 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 a major record company, 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, "among that respectable assembly, 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 prove to be costly for 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 con-

cern 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 on 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 re-evaluating their approach to home-grown rock, once seen as a growth area for the market.

Informed observers in Chile note that EMI and BMG originally developed a presence in local rock because foreign rock acts were selling well in the mid-'90s here, and they had expectations that local acts could follow suit.

Most industryites 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: Lucybell, recording its third album, and Los Tetas, whose second EMI album, "La Medicina" (The Medicine), contains the hit title track.

A similar re-evaluation of 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

Los Imposibles (*Billboard*, May 9), Nicole, Huaika, Solar, Ex, Gondwana, and Venus.

All were able to secure airplay and modest sales with their releases. But now, under the direction of Larrazabal's successor, Jorge López Dóriga, BMG appears to be following EMI's policy of reducing its rock profile. The label has dropped two acts, Huaika, a rock group that used Chilean folkloric strains in its music, and Venus, Chile's first female rock act.

BMG deleted Huaika from its roster due to poor sales of its label debut, "Magia Olvidada" (Forgotten Magic). Huaika's band members assert that BMG never provided adequate promotional support. Not so, says López Dóriga, who notes that "our intent with each of our BMG artists is that they be successful and that they sell more than anyone else. Thus, we worked the [Huaika] album with the same intent as with other artists. We tried, but in the long run, it is the public—the final consumer—who decides a hit for an artist."

BMG let go of Venus, not because of poor sales, but rather because the band lost its drummer, Claudia Celis, (Continued on page 92)

Pelham/Raab Feud Brings Court Order

BY WOLFGANG SPAHR

COLOGNE, Germany—A long-running feud between German hip-hop artist/producer Moses 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 inciting violence against 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 "Vivasion" 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 3P, which is licensed to Epic Germany (*Billboard*, Aug. 8). This issue his solo album, "Geteiltes Leid I" (Divided Sorrow I), enters the German albums chart at No. 11.

On Aug. 28 Pelham was fined 50,000 deutsche marks (\$28,000) in (Continued on page 78)

newsline...

WALT DISNEY has inked a three-year distribution deal for Australia and New Zealand with Rupert Murdoch's Festival Records. Bob Eadie, GM of Disney's local arm, says that the company was attracted by the marketing opportunities offered by Murdoch's News Ltd. media outlets. He adds that the deal is likely to lead to further "localization" of Disney catalog with rerecordings by Australian artists. Such projects would be jointly A&R'd by Eadie and Festival. Two recent projects, through previous distributor BMG, involved children's TV hosts Monica Trapaga and George Spartels; "The Magical Toyshop" and "Disney 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 Trapaga's manager, Graham Kennedy; he will report to Festival deputy managing director Warren Fahey, a veteran of children's recordings. CHRISTIE ELIEZER

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 "Mesha No Fuzai" (The Absence 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. RAJ MAHTANI

SONY MUSIC INDIA has pacted 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, such as Hariprasad Chaurasia and Shiv Kumar Sharma, among others. Navras has been distributed by BMG-Crescendo; that agreement terminates in October. NYAY BHUSHAN

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 fellow producer Joe T. Vanelli's Nove-Zero-Nove imprint. The Milan Tribunal has sequestered 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. MARK DEZZANI

ALL SAINTS will play British arena dates next June in Aberdeen, Birmingham, Newcastle, Manchester, Glasgow, Cardiff, and Wembley. The dates, to take place June 4-24, may be followed by continental European shows, according to the four-girl act's label, London Records U.K. The British dates are promoted by MCP Promotions and SJM Concerts, with booking by Concorde International Artists. All Saints also plan to play U.K. theater venues in April. Work is due to begin this fall on the follow-up to All Saints' self-titled debut album, which has sold 3.5 million copies worldwide, including 1.5 million in the U.K., according to London. Recording will be interrupted later in the year, as group member Melanie Blatt is expecting a baby in mid-November. DOMINIC PRIDE



ALL SAINTS

THE FIRST DAY OF TRADING in shares of German indie edel saw the stock close at 110 deutsche marks on the New Market of Frankfurt's stock exchange Sept. 2, compared with an offer price of 98 deutsche marks. According to Commerzbank, which was the lead manager of the initial public offering, the issue of just under 800,000 shares in edel Music AG—representing approximately 30% of the total equity—was several times oversubscribed by institutional and private investors. Founding managing director Michael Haentjes retains the majority stake in the company. WOLFGANG SPAHR

DUTCH MEDIA PERSONALITY Michael Pilarczyk, who doubles as a DJ at teen-oriented Radio 538 and as a VJ at music TV station TMF, is to leave both his employers Oct. 31. Pilarczyk will embark on a career hosting shows staged by TV production company Joop van den Ende Producties. Jeroen Nieuwenhuize will replace Pilarczyk at 538. ROBERT TILLI

DAG VOLLE
(pka DENNIZ PoP)
1963-1998

*Your memory will live on
with us forever.*

From ALL at ZOMBA

PELHAM/RAAB FEUD BRINGS COURT ORDER

(Continued from page 76)

Hamburg courts for assaulting Raab at the Echo Awards there in March 1997.

In August more than 30 TV personalities and pop stars appealed to Sony Music to help put an end to Pelham's "dangerous acts." By releasing his music and arranging TV appearances "which he uses to spread his dangerous messages,"

SONY GERMANY

(Continued from page 73)

In March, Sony set up a joint-venture label, X-Cell Records, with Berlin-based music entrepreneur George Glueck, who previously started the SingSing label, a joint venture with BMG. Last year BMG bought out Glueck and merged SingSing into its BMG Berlin company. X-Cell, to be based in Berlin, will incorporate the catalog of Glueck's existing publishing unit, George Glueck Music GmbH, which includes repertoire from Tic Tac Toe, Die Prinzen, Die Doofen, H-Blockx, and Falco. It also struck a deal with Michael Golla, former managing director of EMI's Strategic Marketing Division in Cologne, to be an A&R consultant for that city and the surrounding region.

The moves reflect the way in which majors are coming to grips with A&R in the current marketplace. Since unification, it has proved difficult for labels to deal with A&R on a national basis, as each city has its own scene. Majors based in a particular city have tended to gravitate toward acts from that area.

BMG in the early '90s established its "gas station" network of joint ventures in different cities and now has companies in Hamburg, Berlin, and Frankfurt, as well as its Munich home.

says the petition, Sony Germany risks becoming an accomplice to a crime. The original letter was written by TV comedian Wigald Boning and signed by such national stars as Juergen von der Lippe, Ingo Appelt, Wolfgang Niedecken, Guildo Horn, Die Prinzen, and Nena.

Jochen Leuschner, Sony Music senior VP for Germany/Switzerland/Austria and managing director 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 violence. It goes without saying that this view also applies to the dispute between Moses Pelham and Stefan Raab."

At the start of the dispute last year, says Leuschner, Sony Music concluded that it would not intervene in a dispute between two private individuals, leaving that responsibility to the courts.

Says Leuschner, "I personally regret the tension that has arisen between the two artists. Since the incident at the Echo Awards last year, I have personally repeatedly attempted to put an end to the dispute, regrettably to no avail. I think it is unfortunate that the media have given Moses Pelham an image which is superfluous and which in no way does justice to the complexity of his personality."

Pelham says, "As I have already said in interviews in the last few 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 this joke has had . . . It is and never has been my intention to publicly incite violence against Mr. Raab."

SINGAPORE'S MUSIC BIZ SLUMPS

(Continued from page 73)

director. "The 'Now' compilation, for instance, is [\$3] cheaper in Indonesia."

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; VCDs retail at \$16-\$25 Singapore (\$10-\$15), whereas a music CD of a new release sells for \$18-\$29 Singapore (\$11-\$17). Pirated VCDs sell for around \$3.

"Asia's drop in music sales is more drastic than in Western markets," says EMI Singapore managing director Peter Lau. "This is aggravated by other market sectors being depressed as well. For instance, tourism figures fell by 17.6 % for the first half of this year. In the past, TV advertising 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 companies here are aggressive in promoting both mainstream and non-mainstream product. When budgets

are tight, they are concerned that marketing campaigns mainly benefit importers of the advertised product; parallel imports are legal in Singapore.

Piracy is a continued problem. In the first six months of this year, the Singapore authorities and the copyright holders seized more than 160,000 pirated video, software, and music CDs in raids. Piracy amounted to 30% 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 product-driven.

"Even though the market is bad," EMI's Lau says, "we are still breaking new international acts such as the Moffatts, 911, and Gigi Leong."

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

"International movie soundtracks are doing well," Yeo says, "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 LeBLANC

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 Canadian Academy of Recording Arts and Sciences (CARAS).

To increase the organization's impact, the CARAS board has recently developed a five-pronged 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 Canadian 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 Lee Silverides announced he would retire July 31 after four years as president of the Toronto-based organization. In May, Daisy Falle, who had been with the academy since its inception, 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 wrangles between CARAS and CBC-TV over the show's production.

"After the Junos, there was no intention [by the 13-member CARAS board] to talk with CBC-TV again," says a source.

In June, however, after three meetings between CBC-TV executives and CARAS first VP Ross Davies, second VP Chip Sutherland, secretary/treasurer Ross Reynolds, and newly named Junos executive producer Stephen Stohn, CARAS worked out a three-year deal with CBC-TV to co-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 Universal 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 federal government's Sound Recording Development Program.

Falle is the seventh CARAS president in its 28-year history. She was hired in 1974 as a business manager at the advertising firm Marketplace Communications, operated by Brian Robertson, to help oversee the restructuring of the Canadian Record Manufacturers Assn.—later renamed the Canadian Recording Industry Assn.—and to develop a rival industry 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; Kulin is acting as a consultant.

"Daisy brings focus and organization," says Sutherland. "She also has always worked well with CBC."

LIMITED SERVICES?

Many industry figures view CARAS as a major-label-oriented, Toronto-focused organization that 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 Management Trust here. "The only information I get is how to order [Canadian] CDs at a discount, and they send me an [annual] membership card and a bill for Juno tickets."

For its \$50 Canadian annual membership, CARAS members receive \$200 in discounts on industry publications, a newsletter, reduced pricing on Juno tickets, and the ability to order recordings by Canadian artists at half the retail price.

"People only consider the televised awards, but overseeing the nominating and voting of other award categories is a big job," says Sutherland.

Falle notes that CARAS has also become active in music education programs. 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



FALLE

recorder program for [the Toronto suburbs of] East York and Etobicoke, and we also bought three [other] schools \$10,000 each worth of instruments," she says.

Acknowledging that 60% of CARAS' 1,400 members are in the southern part of Ontario, Falle says, "I want to reach out to people within our own industry, to those in various music genres and [regions], and have them more involved with CARAS."

In an unprecedented action, CARAS executives will meet Thursday (17) in Toronto with representatives of classical, jazz, aboriginal, rap, reggae, dance, gospel, blues, roots, and global genres to discuss Juno-related issues.

With this year's Junos drawing a national TV audience of 1.7 million viewers and with Canadian artists like Celine Dion, Alanis Morissette, Sarah McLachlan, and Shania Twain making international waves, there's been an inclination by Juno organizers in recent years to concentrate on mainstream artists and music categories.

Vancouver-based rap trio Rascalz, who record for the BMG Music Canada-affiliated Vik Records, caused a flap backstage at this year's awards by refusing its Juno for best rap recording ("Cash Crop"). The trio was protesting the decision not to include the rap, reggae, and dance awards in the show's televised portion.

"There are a number of categories where I'd like to see a greater representation on the show, not just rap, reggae, and dance," says Falle. "There are usually about nine [performance] slots, including the Hall of Fame [presentation], so there's a lot of intense pressure to be included."

The History Of The Juno Awards

TORONTO—The origin of Canada's annual Juno Awards was a 4-by-9-inch ballot that appeared in the Dec. 7, 1964, issue of the Canadian music trade publication RPM Weekly. It asked subscribers "to help RPM pick our year-end notable Canadian artists and industry figures."

The awards were the brainchild of RPM Weekly publisher Walt Grealis and noted Canadian record producer Stan Klees, 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, when they were formally presented for the first time in Toronto.

When Grealis and Klees resisted major-label pressure to televise the Junos, a quickly formed organization—the Canadian Music Awards Assn. (CMAA)—announced a rival award show, the Maple Music Awards, in 1974; this plan was dropped in 1975 when RPM agreed to televise the Junos. A forerunner of the Canadian Academy of Recording Arts and Sciences (CARAS), the CMAA consisted of major labels and key artist managers.

"Record companies felt it was

important to have national awards and that they be on television," says Brian Robertson, 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 Grealis.

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

In 1995, the Juno Awards show was moved from Toronto to Hamilton (an hour from Toronto); it was only the second time in the show's history that it had been away from Toronto. (It has since been held in Vancouver.) The move had been prompted by last-minute labor bickering with stagehand unions in Toronto.

"For the year 2000, we're working on returning to Toronto," says CARAS president Daisy Falle. "Other Canadian cities [are also being considered as] potential Juno sites. We've been doing legwork to see what's feasible."

LARRY LeBLANC

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

DVD Audio's Progress And Virtues Touted At Conference

BY STEVE TRAIMAN

NEW YORK—Although some industry professionals are saying DVD Audio presents a significant opportunity in home entertainment, reaction to the coming configuration from retailers and other observers is mixed.

David Del Grosso, director of marketing for Digital Theater Systems (DTS), told an overflow audience of more than 300 industry professionals at the recent DVD Production '98 conference in Los Angeles, "If you're a record, video, or consumer electronics retailer in the U.S. and if you're involved in DVD Video movies and music and/or DVD-ROM games, then DVD Audio is the most important upcoming opportunity in the history of home entertainment."

The conference was co-sponsored by the International Recording Media Assn. and Miller Freeman PSN.

"Be serious about the potential" was the bottom line of Del Grosso's

comments on the panel titled "How To Maximize The Sound Of Your DVD Productions," moderated by Tom Holman, president of TMH Corp.

As DVD Audio moves closer to the issuance of final authoring and manufacturing specifications by the DVD Forum's Working Group 54 (WG-4), the hype about the short-lived enhanced CD releases is still fresh enough to raise a caution flag for retailers and industry observers.

However, the success of the first DVD Video music releases noted by Leslie Cohen of Sony Music, among others (Billboard, Sept. 4), has many key retailers willing to listen.

Rachelle Friedman, co-CEO of Manhattan's J&R Music World store and a past president of the National Assn. of Recording Merchandisers, said, "DVD is very exciting technology. We're already offering the customer something superior in sight and sound with DVD Video movies and

music and DVD-ROM games. Hardware and software sales are very strong, and we anticipate equally strong opportunities when DVD Audio debuts next year. We've always been out front with new technology, and having heard some DVD Audio demos, we're looking forward to giving the consumer a new listening experience."

The typical view from smaller independent record retailers is expressed by Randy LeGrande, son-in-law of Sy Vogel, who started Vogel's Music in Elizabeth, N.J., 48 years ago and is still active in the store with wife Irene. "The store has sold everything from 78s and eight-tracks to CDs, music videos, and enhanced CDs," LeGrande noted.

"For our area and customers, new technology is a little slower to take hold, but the feeling is that DVD Audio is going to be a good thing," he said. "Our customers were apprehen-

sive about CDs initially but came around real fast. Now more of them are going online and taking more interest in DVD and other new technologies."

Archie Benike, marketing VP for the Musicland Group, which has reported solid business for DVD Video movies and music at the company's Suncoast Motion Picture Co. and Sam Goody outlets, said he has heard some DVD Audio playback and

is enthusiastic about potential business.

Musicland and Sears are in the second year of a "razors and blades" DVD Video joint promotion at more than 850 Sears Brand Central locations, and Benike doesn't rule out a similar program when DVD Audio finally hits the marketplace. In the co-promotion, a consumer who buys a DVD player can obtain for free from a

(Continued on next page)

Satalof Thrives As Hired Gun For Indies

BY DYLAN SIEGLER

NEW YORK—After 25 years in music sales and marketing and a year shuttling 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.



SATALOF

"Facing who you are and where you're going is really the reason that Hired Gun came to pass in 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, sales, distribution, billing, collections, 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

(Continued on page 84)

Who's Buying Music Online? Mostly Males Aged 12-17

AT LAST YEAR'S FALL conference of the National Assn. of Recording Merchandisers, the Internet was the hottest topic, as traditional retailers began to feel the heat of competition from online merchants.

The week of Sept. 13, many of the movers of the music industry were headed to San Diego for this year's fall gathering, where they discovered that the Internet has a prominent place on the conference calendar. So this may be a good time to look at some current research about music consumers' use of the World Wide Web.

Strategic Record Research, a Los Angeles-based unit of the Left Bank Organization, recently completed a nationwide telephone survey of 10,000 people. Of that total, about three out of four said they had purchased music. The firm asked these consumers whether they had bought recordings over the Internet and,

if so, how the music was delivered.

The researchers found that 6.8% of all buyers of music purchased at least one recording online in the previous six months. Of that total,

1.1% were heavy buyers (those who bought six or more recordings in the previous six months), 1.6% were moderate buyers (three to five purchases), and 4.1% were light buyers (one or two).

Who were these Web shoppers?

Of all the age and gender groups, the one with the highest percentage of Internet music buyers was males 12 to 17 years old. The survey shows

11.1% had bought at least one recording online in the prior six months: 0.7% were heavy buyers, 1.8% moderate, and 8.6% light.

That might seem surprising to some because Net purchases are usually made by credit card, and the youngest shoppers don't generally have access to plastic. Perhaps

(Continued on page 81)

BUYING TRENDS



by Don Jeffrey

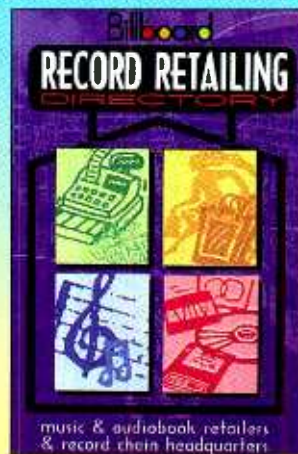
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DVD AUDIO'S PROGRESS AND VIRTUES TOUTED AT CONFERENCE

(Continued from preceding page)

Suncoast or Sam Goody store any Warner-distributed title with a retail value up to \$29.95, 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, 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 Multichannel 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 sur-

round sound and a companion two-channel stereo CD for most buyers."

On that same program, Grammy-winning producer Phil Ramone, president of N2K Encoded 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 some DVDs [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 are Richard Marquardt Jr., VP at Advanced Media Manufacturing 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 entertainment at Sony Disc Manufacturing in Terre Haute, Ind.; and Bob Pfannkuch, president of Panasonic Disc Services Corp. in Torrance, Calif.

Pfannkuch, a home video pioneer and conference chairman, said in his opening remarks, "We do it all, from manufacturing 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."



Appearing on the DVD Audio Panel during the DVD Production '98 conference, from left, are Jordan Rost, executive VP of new technologies, Warner Music Group; John Kellogg, GM, channel audio and music production, Dolby Laboratories; Tomlinson Holman, president of TMH Corp.; and David DelGrosso, director of marketing, Digital Theater Systems Inc.

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 569/562 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" system, 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 760,000 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 a final decision by the WG-4, expected very soon.

Emiel Petrone, 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."

newsline...

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. 20.

NATIONAL RECORD MART says sales from stores open more than a year rose 1.2% in August from the same month last year, to \$9.5 million. Total sales were up 10.6% to \$10.6 million, reflecting a net increase of eight outlets during the year. The Carnegie, Pa.-based retailer operates 154 stores.

ENTERTAINMENT MARKETING INC. says it has developed a marketing program for mobile phone maker Ericsson's sponsorship of Celine Dion's current tour. The program includes a national contest for users of Ericsson's phones in which the grand prize is tickets and airfare to the Dion concert of the winner's choice.

IMAGE ENTERTAINMENT, a distributor of laserdisc and DVD programming, reports a net profit of \$205,000 for the first fiscal quarter, which ended June 30, compared with a loss of \$191,000 during the same period a year ago. Sales rose to \$17.1 million from \$16.9 million. The company says that laserdisc sales declined 32% during the quarter to \$10.6 million, while DVD sales more than quadrupled to \$6.5 million.

QVC, the TV shopping network, says that it sold more than 5,500 units of the new two-CD, two-cassette Alabama collection, "For The Record: 41 Number One Hits," during the band's appearance on the network Aug. 25.

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EXECUTIVE TURNTABLE

DISTRIBUTORS. PolyGram Group Distribution in New York promotes **Rebecca Carroll** and **Paul Dellafiora** to senior director of artist development. They were, respectively, director of the college rep program and director of alternative artist development.

Patty Schreiber is promoted to director, label liaison, at BMG Distribution in New York. She was manager, label liaison.

Provident Music Distribution in Brentwood, Tenn., names **Johnathan Brandon** network support specialist. He was project manager at Kinko's.

HOME VIDEO. Rentrak in Portland, Ore., names **Rick Nida** VP of investor relations. He was director of corporate communications and investor relations at Payless Shoe Source.

The Video Software Dealers Assn. in Encino, Calif., promotes **Carrie Dieterich** to assistant VP of the membership department.



CARROLL



DELLAFIORA

She was director of special projects.

New Video in New York appoints **Polly DeFrank** director of sales. She was director of special sales at Warner Books.

NEW MEDIA. The Consumer Electronics Manufacturers Assn. in Arlington, Va., names **Ann Saybolt** staff director of communications. She was managing supervisor at Fleishman-Hillard.

MARKETING. Henry Brebowski is named marketing manager for the multimedia group at Borders in Ann Arbor, Mich. He was director of marketing at Video Works/Wax-Works.

Top Pop Catalog Albums™

| THIS WEEK | LAST WEEK | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) | TITLE | TOTAL CHART WEEKS |
|-----------|-----------|---|--|-------------------|
| | | ★ ★ NO. 1 ★ ★ | | |
| 1 | 5 | GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29389/EMI-CAPITOL (10.98/15.98) | THE HITS 9 weeks at No. 1 | 151 |
| 2 | 1 | BEASTIE BOYS ▲ ⁸ DEF JAM 527351/MERCURY (7.98 EQ/11.98) | LICENSED TO ILL | 362 |
| 3 | 3 | METALLICA ▲ ¹⁰ ELEKTRA 61113*/EEG (10.98/16.98) | METALLICA | 369 |
| 4 | 2 | SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98 EQ/17.98) | GREASE | 276 |
| 5 | 4 | BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98) | LEGEND | 481 |
| 6 | 6 | JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98) | SONGS YOU KNOW BY HEART | 394 |
| 7 | 7 | SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98) | SUBLIME | 110 |
| 8 | 9 | BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334*/EMI-CAPITOL (10.98/15.98) | GREATEST HITS | 202 |
| 9 | 11 | CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98) | FALLING INTO YOU | 130 |
| 10 | 8 | DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98) | CRASH | 123 |
| 11 | 10 | PINK FLOYD ▲ ¹⁵ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98) | DARK SIDE OF THE MOON | 1120 |
| 12 | 13 | GUNS N' ROSES ▲ ¹⁵ Geffen 24148 (6.98/11.98) | APPETITE FOR DESTRUCTION | 380 |
| 13 | 12 | SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98) | THE WOMAN IN ME | 184 |
| 14 | 14 | DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98) | VAULT — GREATEST HITS 1980-1995 | 102 |
| 15 | 15 | CREEDENCE CLEARWATER REVIVAL ▲ ¹ FANTASY 2* (12.98/17.98) | CHRONICLE VOL. 1 | 268 |
| 16 | 21 | 2PAC ▲ ⁹ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98) | ALL EYEZ ON ME | 130 |
| 17 | 16 | LYNYRD SKYNYRD ▲ ² MCA 42293 (7.98/12.98) | SKYNYRD'S INNYRDS/THEIR GREATEST HITS | 177 |
| 18 | 20 | METALLICA ▲ ⁹ ELEKTRA 60812/EEG (10.98/16.98) | ...AND JUSTICE FOR ALL | 440 |
| 19 | 19 | JEWEL ▲ ⁸ ATLANTIC 82700*/AG (10.98/15.98) HS | PIECES OF YOU | 134 |
| 20 | 18 | JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98) | GREATEST HITS | 411 |
| 21 | 23 | VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98 EQ/17.98) | THE BEST OF VAN MORRISON | 398 |
| 22 | 22 | AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98) | BIG ONES | 105 |
| 23 | 27 | ALANIS MORISSETTE ▲ ¹⁶ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS | JAGGED LITTLE PILL | 167 |
| 24 | 49 | VARIOUS ARTISTS BIG IDEA/EVERLAND 6936/WORD (6.98/10.98) | VEGGIE TUNES | 7 |
| 25 | 35 | ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98) | THE GREATEST HITS COLLECTION | 150 |
| 26 | 17 | SARAH MC LACHLAN ▲ ³ NETTWERK 18725/ARISTA (10.98/15.98) HS | FUMBLING TOWARDS ECSTASY | 206 |
| 27 | 32 | PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98) | THE WALL | 492 |
| 28 | 30 | TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98) | GREATEST HITS | 237 |
| 29 | 28 | FRANK SINATRA ● REPRISE 26501/WARNER BROS. (13.98/18.98) | SINATRA REPRISE — THE VERY GOOD YEARS | 44 |
| 30 | 25 | JIMI HENDRIX ▲ ¹ MCA 10829 (10.98/17.98) | THE ULTIMATE EXPERIENCE | 243 |
| 31 | 29 | MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98) | THE IMMACULATE COLLECTION | 240 |
| 32 | 34 | FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98) | GREATEST HITS | 317 |
| 33 | 38 | AC/DC ▲ ¹⁶ ATLANTIC 92418/AG (10.98/16.98) | BACK IN BLACK | 233 |
| 34 | 24 | AC/DC ▲ ⁹ ATLANTIC 92215/AG (10.98/16.98) | LIVE | 57 |
| 35 | 33 | ELTON JOHN ▲ ¹⁵ ROCKET 512532/A&M (7.98 EQ/11.98) | GREATEST HITS | 432 |
| 36 | 39 | METALLICA ▲ ⁴ ELEKTRA 60439/EEG (10.98/16.98) | MASTER OF PUPPETS | 409 |
| 37 | 48 | AEROSMITH ▲ ⁹ COLUMBIA 57367 (7.98 EQ/11.98) | AEROSMITH'S GREATEST HITS | 290 |
| 38 | 44 | VARIOUS ARTISTS ▲ ² TOMMY BOY 1137 (10.98/15.98) | ESPN PRESENTS: JOCK JAMS VOL. 1 | 162 |
| 39 | 26 | DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/15.98) | UNDER THE TABLE AND DREAMING | 178 |
| 40 | 47 | QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98) | GREATEST HITS | 278 |
| 41 | 40 | SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS | 40 OZ. TO FREEDOM | 94 |
| 42 | 50 | METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98) | RIDE THE LIGHTNING | 392 |
| 43 | 31 | BEASTIE BOYS ▲ CAPITOL 91743/EMI-CAPITOL (7.98/11.98) | PAUL'S BOUTIQUE | 39 |
| 44 | 37 | BARENAKED LADIES ● REPRISE 26956/WARNER BROS. (10.98/16.98) | GORDON | 7 |
| 45 | 46 | ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98 EQ/17.98) | THE CREAM OF ERIC CLAPTON | 75 |
| 46 | — | EAGLES ▲ ⁷ Geffen 24725 (12.98/17.98) | HELL FREEZES OVER | 195 |
| 47 | — | ELTON JOHN ▲ MCA 11481 (10.98/16.98) | LOVE SONGS | 77 |
| 48 | 36 | THE BEACH BOYS CAPITOL 29418/EMI-CAPITOL (10.98/15.98) | 20 GOOD VIBRATIONS — THE GREATEST HITS | 10 |
| 49 | 43 | KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS | KORN | 83 |
| 50 | — | ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98 EQ/11.98) | TIME PIECES — THE BEST OF ERIC CLAPTON | 310 |

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©1998, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

BUYING TRENDS

(Continued from page 79)

they're getting Mom or Dad to pay. Among the older male demos, 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, 0.8% moderate, and 5.2% light. But 6.4% of women 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 iden-

tified themselves as black to buy music on the Internet—6.8% of white respondents had done so, 4.9% of black respondents. But other surveys have pointed out racial distinctions in online usage. 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 CDnow, Music Boulevard, and Amazon.com or from the Web sites of brick-and-mortar retailers

like Tower, Best Buy, and Camelot, 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 88.4% 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%) 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."

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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.

RETAIL TRACK

by Ed Christman



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.

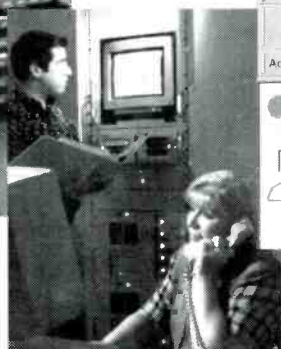
At least one other P-O-S provider is also said to be in a situation similar to RecordTrak's, according to retailers who use that product. Those merchants say they are waiting for that company to finish testing the Y2K compliance of an upgraded system. If

(Continued on page 84)

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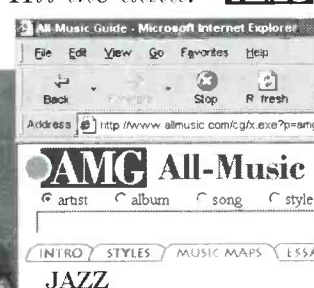


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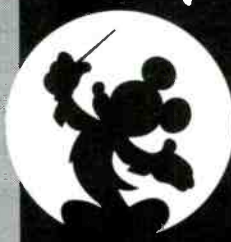
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Catalog Specialist Del-Fi Launches New-Music Imprint

DEL-FI GETS MILLENNIAL: Over the last few years, Los Angeles-based Del-Fi Records has distinguished itself with the intelligent marketing of its classic rock'n'roll catalog.

The 40-year-old label, run by producer **Bob Keane**, has neatly



repackaged 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's** work 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 Y2K—DF2K for short) for the release of developing artists (*Billboard* **Bulletin**, Sept. 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 moon. 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 so tuneful 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," **Double Naught Spies'** homage "Sonny & Cher," and **Single Bullet Theory's** Scott Walker-esque closer "Finding Out."

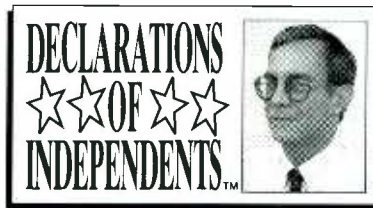
If "International Pop Overthrow" offers some clue to the kind of material DF2K will be releasing, Del-Fi's new venture is a label worth keeping an eye on.

ROUNDER-INDIE UPDATE: As expected (*Declarations of Independents*, *Billboard*, July 11), the first indie-distributed releases 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 Woodland, 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



by Chris Morris

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"/"3/4 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 song-

writing 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 is accompanied only by his piano, with **Richard Fischer** stepping in on French horn at isolated moments. Imagine "Pet Sounds" crossed with **Nick Drake's** "Pink Moon," and you have the idea.



PLUSH

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 there being arrangements. The reason it's as spare 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 Didn't Know) 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 really a lot of details on this record, and that's just one."

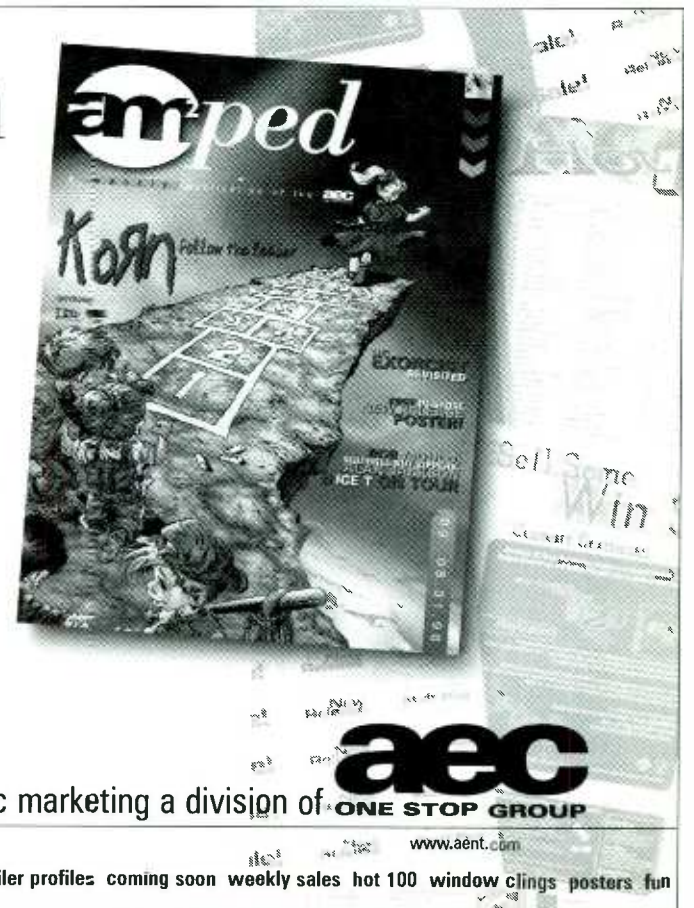
Hayes' reticent approach to interviews is matched by his ambivalent attitude about performing: His Sept. 5 show at the Empty Bottle with bandmates **Rian Murphy** and **Russell Baseman** was only his second gig of 1998. But he says the live dates have enhanced his feeling for his new material.

"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."

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Merchants & Marketing

RETAIL TRACK

(Continued from page 82)

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 now 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 15,000 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 oppor-

tunities 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.

Retail Track can't back up that claim, as I didn't test SoundSampler against other systems. But on a stand-alone basis, the system is very quick in moving from sample to sample and album to album. It should certainly shorten the lines for the machine.

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 fall conference of the National Assn. 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, he has developed the contacts necessary to expand in these territories.

"We're in a great position. As an umbrella group, 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 clear-cut revenue streams. If the public changes their method of receiving product, the risk goes up when you create product in a particular form."

But 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."

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Home Video

MERCHANTS & MARKETING

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, kids' titles were conspicuously absent from the mix.

The supplier skewed its long-awaited launch toward special-effects films like "Star Trek: First Contact" and "Face/Off," throwing in a few adult-appeal comedies for variety's sake. Kid vid, 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. Sales have borne out the strategy; the few kid-vid titles actually released have sold a fraction of those with greater adult appeal.

However, there are signs that children's DVD is becoming more of a priority for suppliers intent on expanding the format's core audience. Several high-profile titles are hitting retail in the coming months, ranging from PolyGram Video's "Barney's Great Adventure," a theatrical release, to "Beauty And The Beast: The Enchanted Christmas," a direct-to-video sequel that is Disney's first animated title to debut on DVD.

Earlier, PolyGram introduced the family-friendly "The Borrowers," which arrived day-and-date with the



Sony Wonder is bundling "Sesame Street" titles featuring Kermit and Grover with Sony Electronics DVD players to boost both the digital-video format and kid-vid sales.

VHS edition. And 20th Century Fox Home Entertainment included "Home Alone 3" as part of its initial DVD slate.

Not to be outdone, "Barney" creator Lyrick Studios is also feverishly developing a stable of DVD titles featuring the purple dinosaur and the book-conscious dog Wishbone.

"Certainly, it's an exciting opportunity for software," says Lyrick sales VP Debbie Ries. "I would like to be in the marketplace with product. But we are taking our time, because we want it to be right. We won't slap something out there. We're looking for the wow factor."

At this 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 video-philosophers, who are predominantly male," says Wendy Moss, senior VP of marketing at Sony Wonder and Sony Music Video. "But we've found, as with video, when people start 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 guarantee 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, he quickly adds, is precisely what Disney expects. "We didn't expect them to sell as much, but as we are launching a new format, we thought it important to have a wide spectrum of product to help drive hardware sales," he says.

By merchandising the "Beauty And The Beast" sequel and "The Santa Clause" near players whenever possible in the fourth quarter, Buena Vista hopes to drive hardware sales further. "We think people who are buying their shiny new DVD players are



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 Lieberfarb, 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; Emiel Petrone, chairman of the DVD Video Group; and Jeffrey Yapp, president of Hollywood Video.

going to want to wrap up some movies to put under the tree," Koch says. "We thought we could make the most noise with 'Beauty And The Beast.'"

Koch adds, however, "I would be less than candid if I didn't say we are looking at the market development and want to be somewhat prudent as to when we release our highly guarded properties."

Moss also intends to cross-merchandise Sony Wonder titles near players whenever possible this fourth quarter. After all, the label got into the DVD market as quickly as it did to help support its parent company, Sony Electronics. Sony Wonder has been bundling "Sesame Street" titles, among others, with Sony players to help whet the appetite for the format.

"The key thing is getting the hardware into the hands of people," Moss says.

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

need to have cool features you can't have unless you have DVD, so people will want to try it out," she says. "Otherwise, they'll just buy it on VHS."

With hardware sales to retailers projected to top 1 million units by year's end, DVD is two decades behind VCR penetration levels. Disc sales are correspondingly lower.

Moss says DVD titles generally sell anywhere from a few thousand to 20,000 units, a fraction of VHS volume. Koch wouldn't provide figures but admits that family DVDs muster at best a single-digit percentage of a title's VHS sales. In contrast, strong action DVDs can match 10%-13% of tape sales. "Even the largest DVD release is not that big," Koch says.

In one recent week, the VideoScan point-of-sale tracking service registered 174,000 DVD units, compared with 3.4 million videocassettes. None of the dozen or so kid-vid titles in the 1,100 active DVD releases show up on VideoScan's charts. "There's just not a lot going on," says VideoScan GM

(Continued on page 87)

Adult Web Sites Do A Delicate Dance Online

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 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 to anyone's attention—ETP Inc., offering 500 X-rated tapes—it 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 Tarzana-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-adult Web sites. For \$20 customers 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. We give them the 'black list' of markets, like the deep South, and then they're doing it. It's their Web site, not ours."

Osterholt finds the Web sites a global gold mine. "In one test recently, we had memberships from 17 countries pour in" hours after going online, he says.

ETP takes vigorous steps to determine a customer's age and credit worthiness and posts 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 porno 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 sur-

veillance were the subject of intense discussion recently here during the first World 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 \$3 million company," Osterholt says. "There is too much at risk."

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|--------------------|-----------|---------------|--|--|--------------------------------------|--|
| THIS WEEK | LAST WEEK | WKS. ON CHART | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS | | | |
| | | | TITLE (Rating) | Label Distributing Label, Catalog Number | Principal Performers | |
| | | | ★★★ No. 1 ★★★ | | | |
| 1 | 1 | 5 | THE WEDDING SINGER (PG-13) | New Line Home Video Warner Home Video N4659 | Adam Sandler Drew Barrymore | |
| 2 | 2 | 8 | GOOD WILL HUNTING (R) | Miramax Home Entertainment Buena Vista Home Entertainment 1355903 | Matt Damon Ben Affleck | |
| 3 | 3 | 5 | JACKIE BROWN (R) | Miramax Home Entertainment Buena Vista Home Entertainment 1355803 | Pam Grier Samuel L. Jackson | |
| 4 | 4 | 6 | U.S. MARSHALS (R) | Warner Home Video 15625 | Tommy Lee Jones Wesley Snipes | |
| 5 | 5 | 10 | WAG THE DOG (R) | New Line Home Video Warner Home Video N4642 | Dustin Hoffman Robert De Niro | |
| 6 | 7 | 4 | THE MAN IN THE IRON MASK (PG-13) | MGM/UA Home Video M907047 | Leonardo DiCaprio Jeremy Irons | |
| 7 | 9 | 3 | THE BIG LEBOWSKI (R) | PolyGram Video 4400565393 | Jeff Bridges John Goodman | |
| 8 | 6 | 7 | SPHERE (PG-13) | Warner Home Video 15331 | Dustin Hoffman Sharon Stone | |
| 9 | 12 | 3 | THE APOSTLE (PG-13) | Universal Studios Home Video 83676 | Robert Duvall Farrah Fawcett | |
| 10 | 8 | 5 | HARD RAIN (R) | Paramount Home Video 332133 | Morgan Freeman Christian Slater | |
| 11 | 11 | 5 | GREAT EXPECTATIONS (R) | FoxVideo 4492 | Ethan Hawke Gwyneth Paltrow | |
| 12 | 10 | 5 | DARK CITY (R) | New Line Home Video Warner Home Video N4656 | Rufus Sewell Kiefer Sutherland | |
| 13 | 13 | 14 | THE RAINMAKER (PG-13) | Paramount Home Video 335033 | Matt Damon Danny DeVito | |
| 14 | 17 | 3 | MR. NICE GUY (PG-13) | New Line Home Video N4661 | Jackie Chan | |
| 15 | 21 | 3 | KUNDUN (PG-13) | Touchstone Home Video Buena Vista Home Entertainment 13566 | Not Listed | |
| 16 | 15 | 2 | THE NEWTON BOYS (PG-13) | Columbia TriStar Home Video 0363 | Matthew McConaughey Ethan Hawke | |
| 17 | 20 | 16 | AS GOOD AS IT GETS (PG-13) | Columbia TriStar Home Video 21703 | Jack Nicholson Helen Hunt | |
| 18 | 18 | 11 | FALLEN (R) | Warner Home Video 6434 | Denzel Washington John Goodman | |
| 19 | 16 | 5 | THE GINGERBREAD MAN (R) | PolyGram Video 4400850493 | Kenneth Branagh Robert Duvall | |
| 20 | 14 | 10 | AMISTAD (R) | Universal Studios Home Video | Anthony Hopkins Morgan Freeman | |
| 21 | 32 | 3 | SENSELESS (R) | Dimension Home Video Buena Vista Home Entertainment 1357503 | Marlon Wayans David Spade | |
| 22 | 19 | 14 | MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R) | Warner Home Video 14776 | Kevin Spacey John Cusack | |
| 23 | 23 | 20 | L.A. CONFIDENTIAL (R) | Warner Home Video 14913 | Kevin Spacey Russell Crowe | |
| 24 | 27 | 22 | BOOGIE NIGHTS (R) | New Line Home Video Warner Home Video N4624 | Mark Wahlberg Burt Reynolds | |
| 25 | 22 | 10 | THE REPLACEMENT KILLERS (R) | Columbia TriStar Home Video 21623 | Chow Yun-fat Mira Sorvino | |
| 26 | 33 | 15 | DECONSTRUCTING HARRY (R) | New Line Home Video Warner Home Video N4653 | Woody Allen | |
| 27 | NEW► | | WOO (R) | New Line Home Video N4637 | Jada Pinkett Smith Tommy Davidson | |
| 28 | 29 | 7 | ZERO EFFECT (R) | Warner Home Video 2534 | Bill Pullman Ben Stiller | |
| 29 | NEW► | | TITANIC (PG-13) | Paramount Home Video 833483 | Leonardo DiCaprio Kate Winslet | |
| 30 | 35 | 2 | THE BORROWERS (PG) | PolyGram Video 4400551253 | John Goodman | |
| 31 | 24 | 4 | BLUES BROTHERS 2000 (PG-13) | Universal Studios Home Video 83379 | Dan Aykroyd John Goodman | |
| 32 | 26 | 8 | PALMETTO (R) | Warner Home Video 2533 | Woody Harrelson Elisabeth Shue | |
| 33 | 30 | 13 | SCREAM 2 (R) | Dimension Home Video Buena Vista Home Entertainment 1355303 | Neve Campbell Courtney Cox | |
| 34 | 39 | 6 | KRIPPENDORF'S TRIBE (PG-13) | Touchstone Home Video Buena Vista Home Entertainment 1357003 | Richard Dreyfuss Jenna Elfman | |
| 35 | 38 | 2 | SOUL IN THE HOLE (NR) | Xenon Entertainment 4050 | Not Listed | |
| 36 | 25 | 7 | PHANTOMS (R) | Dimension Home Video Buena Vista Home Entertainment 1355503 | Ben Affleck Peter O'Toole | |
| 37 | 28 | 24 | THE FULL MONTY (R) | FoxVideo 4806 | Robert Carlyle Mark Addy | |
| 38 | 37 | 19 | THE JACKAL (R) | Universal Studios Home Video 83267 | Bruce Willis Richard Gere | |
| 39 | 40 | 10 | THE POSTMAN (R) | Warner Home Video 15519 | Kevin Costner | |
| 40 | NEW► | | MEN WITH GUNS (R) | Columbia TriStar Home Video 29753 | Frederico Luppi Mandy Patinkin | |

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Sony Takes Wraps Off ‘Biggleland’

BIGGLEMANIA: “Adventures In Biggleland,” a new video series spun off the popular “Kidsongs” line (which developed into the successful PBS show currently in its third season), has been unveiled by Sony Wonder.

The first two 30-minute, \$12.98 titles are “Meet The Biggles” and “Billy’s Birthday.” A companion audio release to “Meet The Biggles” is also available on CD (\$12.98) and cassette (\$9.98).

Sony Wonder is supporting the new video titles through advertising, an on-pack premium, a tour, and a songwriting contest.

Set in a make-believe world, “Adventures In Biggleland” follows the antics of Billy and Ruby Biggle, a pair of brightly colored furry creatures who made their debut in the “Kidsongs” series. The live-action Kidsongs Kids join Billy and Ruby for songs and dances.

Sony Wonder VP of marketing **John Phillips** says the impetus to spin off the series came from a desire to “strengthen this longstanding franchise, take it to the next level.”

In addition, Phillips notes, extensive consumer research indicated that viewers wanted to know where the Billy and Ruby characters came from. “Thus, we created Biggleland,” he says.

And Phillips means that literally. Sony Wonder commissioned the construction of a 36-by-32-foot Biggleland set for the videos, which includes a bakery that resembles a giant popover, a library that looks like a book on its side, a toy shop full of bubbles, and a music store topped by a cymbal.

In Biggleland, the Biggles lead the Kidsongs Kids through children’s music classics like “Alouette” and “The Muffin Man,” along with such kid-appeal standards as “Consider Yourself” and “Alexander’s Ragtime Band.”

TV advertising for “Adventures In Biggleland,” which is produced jointly by “Kidsongs” creator Together Again Video Productions and Sony Wonder, is running on kid- and parent-oriented programs, and print ads will appear in national parenting publications. Plus, 860 Sony movie theaters will run advertising for the series.

The title will be packaged with an “Adventures In Biggleland” light-switch plate, valued at \$5.

Phillips says the “Kidsongs” concert tour, featuring the Biggles, will kick off in early 1999.

Biggles costumed characters will also make appearances at a number of holiday parades this year.

Then there’s the songwriting contest, in which children ages 4 through 10 are asked to submit new words to “Twinkle, Twinkle Little Star” and send a video of themselves performing it.

The winner will receive a family trip to Los Angeles and a “Kidsongs” screen test.

Sony Wonder will be coordinating



by Moira McCormick

local in-store events, such as screenings and coloring contests, in addition to the national contest.

Phillips notes that “Kidsongs,” which is written, performed, and produced by children, “is about kid empowerment,” and bringing it “right into each community” is the

most effective way to advertise the new series.

BABY’S FIRST ENCYCLOPEDIA: Four new titles in the independent series “Baby’s First Impressions” will bow Oct. 6, expanding the line to 10 titles.

The new releases are “Sounds,” “Seasons,” “Head To Toe,” and “Food Fun” and can be purchased individually for \$14.95.

The new titles join “Shapes,” “Colors,” “Letters,” “Numbers,” “Opposites,” and “Animals,” and all 10 are available as a gift set for \$149.95.

Purchasers of the entire pack of *(Continued on next page)*

| Top Kid Video™ | | | | | |
|----------------|------------|---------------|--|--------------------|-------------------------|
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. | | |
| | | | TITLE Label, Distributing Label, Catalog Number | Year of Release | Suggested List Price |
| 1 | NEW▶ | | ★★★ No. 1 ★★★ POCAHONTAS II: JOURNEY TO A NEW WORLD* Walt Disney Home Video/Buena Vista Home Entertainment 12743 | 1998 | 26.99 |
| 2 | 1 | 5 | THE BLACK CAULDRON Walt Disney Home Video/Buena Vista Home Entertainment 9124 | 1985 | 26.99 |
| 3 | 7 | 253 | AN AMERICAN TAIL ◇ Universal Studios Home Video 83842 | 1986 | 19.98 |
| 4 | 2 | 19 | ANASTASIA FoxVideo | 1997 | 26.98 |
| 5 | 4 | 29 | HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123 | 1997 | 26.99 |
| 6 | 5 | 149 | THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731 | 1989 | 26.99 |
| 7 | 3 | 7 | THE SPIRIT OF MICKEY Walt Disney Home Video/Buena Vista Home Entertainment 10060 | 1998 | 22.99 |
| 8 | 9 | 19 | ELMOPALOOZA! ◇ Sony Wonder | 1998 | 12.98 |
| 9 | 8 | 53 | FIEVEL GOES WEST ◇ Universal Studios Home Video 83843 | 1991 | 19.98 |
| 10 | 6 | 13 | MELODY TIME Walt Disney Home Video 6963 | 1948 | 22.99 |
| 11 | 10 | 5 | MULAN: SING ALONG SONGS Walt Disney Home Video/Buena Vista Home Entertainment 14023 | 1998 | 12.95 |
| 12 | NEW▶ | | THE BATMAN/SUPERMAN MOVIE Warner Family Entertainment/Warner Home Video 16351 | 1998 | 14.95 |
| 13 | 16 | 145 | PETER PAN: 45TH ANNIVERSARY LIMITED EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12730 | 1953 | 26.99 |
| 14 | 12 | 27 | CREATURE COMFORTS BBC Video/FoxVideo 7012 | 1997 | 14.98 |
| 15 | 15 | 3 | THE SWAN PRINCESS III Columbia TriStar Home Video 77443 | 1998 | 14.95 |
| 16 | 13 | 79 | THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955 | 1996 | 26.99 |
| 17 | 18 | 23 | BATMAN & MR. FREEZE: SUBZERO Warner Family Entertainment/Warner Home Video 149963 | 1998 | 19.96 |
| 18 | 11 | 229 | BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942 | 1942 | 26.99 |
| 19 | NEW▶ | | BARNEY'S HALLOWEEN PARTY Barney Home Video/The Lyons Group 2024 | 1998 | 14.95 |
| 20 | 19 | 15 | THE BRAVE LITTLE TOASTER GOES TO MARS Walt Disney Home Video/Buena Vista Home Entertainment 12435 | 1998 | 22.99 |
| 21 | 20 | 9 | THE MIGHTY KONG Warner Home Video | 1998 | 19.94 |
| 22 | 14 | 15 | BARNEY'S BIG SURPRISE! Barney Home Video/The Lyons Group 2023 | 1998 | 19.99 |
| 23 | NEW▶ | | TELETUBBIES: HERE COME THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3747 | 1998 | 14.95 |
| 24 | NEW▶ | | TELETUBBIES: DANCE WITH THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3748 | 1998 | 14.95 |
| 25 | 25 | 11 | BLUE'S CLUES: STORY TIME Nickelodeon Video/Paramount Home Video 838883 | 1998 | 9.95 |

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

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 theatrical sized poster.

Assistance in preparing this column was provided by Kim Cox.

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."



WHERE DOES A 600-LB DINOSAUR SIT?

ON TOP.

Some would have you believe that *Blue's Clues* is the number one rated show for preschoolers. Actually, **Barney & Friends** reaches more children ages 2-5 and is ahead of *Blue's Clues* in the ratings by 6 points. With nearly 10 million viewers weekly, Barney™ remains at the top of his game.

Most-Watched TV Programs (Ages 2-5)

| Program | Rating |
|-----------------------------|--------|
| <i>Barney & Friends</i> | 12.1 |
| <i>Arthur</i> | 11.3 |
| <i>Sesame Street</i> | 6.9 |
| <i>Teletubbies</i> | 6.7 |
| <i>Blue's Clues</i> | 6.1 |

Nielsen Media PBS and Nickelodeon Pocketpieces 9/97-6/98, ranked on kids 2-5. Qualifications available on request.



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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 "Toxic Avenger" series, will send out a limited number of free copies to retailers, according to Troma Team Video GM **Tony Rosen**. The disc will be priced at \$6.99.

"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 scriptwriting 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- to 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 when it's released on DVD. Kaufman says he hired two additional digital camera crews to film footage specifically for the DVD.

Some of the added features on the "Terror Firmer" DVD will include multiple-camera angles and an interactive element that will allow viewers to leave 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 who 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 World 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 www.b-movie.com/hof/hof.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 or 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 315-428-9602.

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 bios, 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 \$34.95.

SHELF TALK



by Eileen Fitzpatrick

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Label Distributing Label, Catalog Number | Principal Performers | Year of Release | Rating | Suggested List Price |
|-----------|-----------|---------------|---|--|-------------------------------------|--------------------|--------|-------------------------|
| | | | | ★ ★ ★ NO. 1 ★ ★ ★ | | | | |
| 1 | NEW ▶ | | TITANIC | Paramount Home Video 833483 | Leonardo DiCaprio Kate Winslet | 1997 | PG-13 | 29.95 |
| 2 | 2 | 27 | AUSTIN POWERS | New Line Home Video Warner Home Video N4577 | Michael Meyers Elizabeth Hurley | 1997 | PG-13 | 14.98 |
| 3 | 1 | 5 | THE BLACK CAULDRON | Walt Disney Home Video Buena Vista Home Entertainment 9124 | Animated | 1985 | PG | 26.99 |
| 4 | 3 | 7 | JERRY SPRINGER-TOO HOT FOR TV! | Real Entertainment 6502 | Jerry Springer | 1998 | NR | 24.99 |
| 5 | 4 | 12 | SPICE WORLD | Columbia TriStar Home Video 02018 | Spice Girls | 1997 | PG | 19.95 |
| 6 | NEW ▶ | | SPAWN 2 | HBO Home Video 91487 | Animated | 1998 | PG-13 | 22.97 |
| 7 | 36 | 2 | POCAHONTAS II: JOURNEY TO A NEW WORLD | Walt Disney Home Video Buena Vista Home Entertainment 12743 | Animated | 1998 | NR | 26.99 |
| 8 | 6 | 4 | PEARL JAM: SINGLE VIDEO THEORY | Epic Music Video Sony Music Video EV50161 | Pearl Jam | 1998 | NR | 14.98 |
| 9 | 8 | 13 | BACKSTREET BOYS: ALL ACCESS VIDEO ▲ | Jive/Zomba Video 41589-3 | Backstreet Boys | 1998 | NR | 19.98 |
| 10 | NEW ▶ | | THE EXORCIST-25TH ANNIVERSARY SPECIAL EDITION | Warner Home Video 16176 | Ellen Burstyn Linda Blair | 1973 | R | 19.98 |
| 11 | 5 | 16 | AS GOOD AS IT GETS | Columbia TriStar Home Video 21703 | Jack Nicholson Helen Hunt | 1997 | PG-13 | 19.95 |
| 12 | 7 | 115 | GREASE: 20TH ANNIVERSARY EDITION ◆ | Paramount Home Video 1108 | John Travolta Olivia Newton-John | 1978 | PG | 14.95 |
| 13 | 15 | 7 | PLAYBOY'S PLAYMATES REVISITED | Playboy Home Video Universal Music Video Dist. PBV0830 | Various Artists | 1998 | NR | 19.98 |
| 14 | 9 | 7 | JERRY SPRINGER-THE BEST OF | Real Entertainment 6509 | Jerry Springer | 1998 | NR | 14.99 |
| 15 | 21 | 2 | MERLIN | Hallmark Home Entertainment 96525 | Sam Neill | 1998 | NR | 19.98 |
| 16 | 14 | 4 | THE AVENGERS '67 BOX SET 1 | A&E Home Video New Video Group 17135 | Patrick Macnee Diana Rigg | 1967 | NR | 29.95 |
| 17 | 12 | 8 | SWINGERS | Miramax Home Entertainment Buena Vista Home Entertainment 10483 | Jon Favreau Vince Vaughn | 1996 | R | 19.98 |
| 18 | 11 | 7 | THE SPIRIT OF MICKEY | Walt Disney Home Video Buena Vista Home Entertainment 10060 | Animated | 1998 | NR | 22.99 |
| 19 | 17 | 2 | THE FULL MONTY | FoxVideo 4806 | Robert Carlyle Mark Addy | 1997 | R | 14.98 |
| 20 | 10 | 7 | IMAGE OF AN ASSASSINATION | MPI Home Video 72823 | Not Listed | 1998 | NR | 19.98 |
| 21 | 28 | 3 | PLAYBOY'S GEN-X GIRLS | Playboy Home Video Universal Music Video Dist. PBV831 | Various Artists | 1998 | NR | 19.98 |
| 22 | 24 | 20 | FLUBBER | Walt Disney Home Video Buena Vista Home Entertainment 1468 | Robin Williams | 1997 | PG | 22.99 |
| 23 | 30 | 2 | THE BORROWERS | PolyGram Video 4400551253 | John Goodman | 1998 | PG | 22.95 |
| 24 | 18 | 3 | THE AVENGERS '67 BOX SET 2 | A&E Home Video New Video Group 17140 | Patrick Macnee Diana Rigg | 1967 | NR | 29.95 |
| 25 | 13 | 18 | SOUTH PARK | Rhino Home Video Warner Home Video 36449 | Animated | 1998 | NR | 39.98 |
| 26 | 23 | 17 | SOUTH PARK: VOLUME 1 | Rhino Home Video Warner Home Video 36417 | Animated | 1998 | NR | 14.95 |
| 27 | NEW ▶ | | CHASING AMY | Miramax Home Entertainment Buena Vista Home Entertainment 12581 | Ben Affleck Joey Lauren Adams | 1997 | R | 19.98 |
| 28 | NEW ▶ | | DEVIL'S ADVOCATE | Warner Home Video 15090 | Keanu Reeves Al Pacino | 1997 | R | 19.98 |
| 29 | 25 | 121 | THE LITTLE MERMAID: THE SPECIAL EDITION | Walt Disney Home Video Buena Vista Home Entertainment 12731 | Animated | 1989 | G | 26.99 |
| 30 | 16 | 3 | JERRY SPRINGER-BAD BOYS AND NAUGHTY GIRLS | Real Entertainment 6507 | Jerry Springer | 1998 | NR | 19.99 |
| 31 | 26 | 9 | CONTACT | Warner Home Video 15041 | Jodie Foster Matthew McConaughey | 1996 | R | 19.98 |
| 32 | 39 | 17 | SOUTH PARK: VOLUME 2 | Rhino Home Video Warner Home Video 36418 | Animated | 1998 | NR | 14.95 |
| 33 | NEW ▶ | | EVENT HORIZON | Paramount Home Video 334823 | Laurence Fishburne Sam Neill | 1997 | R | 19.98 |
| 34 | 31 | 16 | STREETS IS WATCHING ● | Def Jam Home Video PolyGram Video 56821 | Jay-Z | 1998 | NR | 14.95 |
| 35 | RE-ENTRY | | SOUTH PARK: VOLUME 3 | Rhino Home Video Warner Home Video 36419 | Animated | 1998 | NR | 14.95 |
| 36 | RE-ENTRY | | THE AVENGERS: ESCAPE IN TIME/SEE-THROUGH MAN | A&E Home Video New Video Group 17137 | Patrick Macnee Diana Rigg | 1967 | NR | 12.95 |
| 37 | 27 | 2 | PLANET OF THE APES | FoxVideo 4105467 | Charlton Heston Roddy McDowell | 1968 | G | 19.98 |
| 38 | 22 | 14 | PLAYBOY'S 1998 PLAYMATE OF THE YEAR | Playboy Home Video Universal Music Video Dist. PBV0827 | Karen McDougal | 1998 | NR | 19.98 |
| 39 | 38 | 18 | MOUSE HUNT | Universal Studios Home Video 83585 | Nathan Lane Lee Evans | 1997 | PG | 22.98 |
| 40 | 32 | 4 | GOLGO 13: QUEEN BEE | Urban Vision Entertainment UV1026 | Animated | 1998 | NR | 19.95 |

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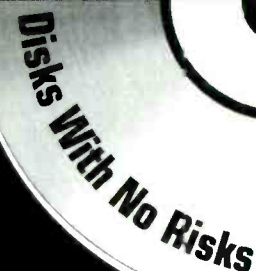
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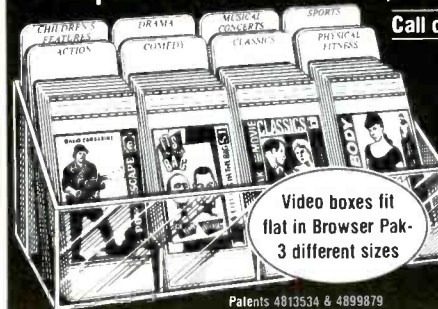
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FAX resume to: 212-664-8391

CALL BILLBOARD AT 212-536-5058

HELP WANTED



SR LEVEL PUBLICIST

The Rounder Records Group, one of the largest & most established independent labels w/ major label affiliation (Mercury) and branch distribution (PGD), is seeking an experienced publicist to head its publicity department. Applicants should have well established national contacts and ideally be willing to live in the Boston area. Applicants should also possess outstanding leadership/management skills combined with the ability to develop and implement national publicity campaigns. Title and salary commensurate with experience and background.

Please FAX resume and/
or letter of interest to
Director of Human Resources:
617-491-1970

NATIONAL ACCOUNTS SALES MANAGER

Fast growing consumer products company in the home entertainment business is seeking an experienced National Account Sales Manager. The ideal person would have a minimum of 5 yrs experience dealing with national and regional mass merchant, drug and supermarket retail chains. This individual would also have experience managing and increasing in these types of accounts. A background in consumer product sales, electronics, music and video industry is a plus. Please SEND resumes to:

DOS
PO Box 7647
Charlotte, NC 28241

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Long established, successful direct mail company located in Central New Jersey seeks a Country Music enthusiast who is familiar with both vintage and contemporary Country Artists.

Right individual will be capable of writing reviews, as well as selecting country music offerings to feature in our direct mail catalogs.

Great flexibility in working arrangements for right person.

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MUSICIANS WANTED

Sky Productions, has an offer for eleven musicians to perform for entertainment at restaurants, and night clubs. Musicians must play and sing Mexican tropical and salsa music. It will include playing the guitar, and singing. \$50.00 per hour per person for 8 hours each week, two nights a week. The nights will vary according to the itinerary. Three years experience playing and singing is required. They will perform as a group. Bookings cover the valley area of Texas. The job is temporary from November 1998 to October 1999.

CONTACT Mrs. Carmen Alvarez, at (956)843-8750, or SEND resume to: 2816 Tampico, Hidalgo, TX 78557.

ADMINISTRATIVE ASSISTANT

Rock & Roll Hall of Fame Foundation seeks Admin. Asst. for Executive Director in NY. Candidates must have strong communication skills. Event exper. helpful. Must like being an assistant. Self-starter. Salary commensurate w/ experience. FAX resume in confidence to: 212-258-2533.

MUSIC BUYER

NY based company currently seeking an experienced imports buyer to join our team. Buying responsibilities will include the following genres: Pop, Rock, Vocal, Dance, Jazz and Alternative. Candidates must have a strong product knowledge of imports, extensive industry connections and a minimum of 3 - 5 years experience in purchasing. Interested candidates should fax or e-mail resume and cover letter including salary requirements to: Mark Jarzabek, Musicrama, Inc., Confidential:

Fax 516-496-1077
e-mail MarkJ@Musicrama.com

NATIONAL SALES DIRECTOR

Exciting and rapidly expanding midwest-based music company with an aggressive product release schedule seeks a motivated sales professional, preferably with major label experience. Must have a substantial background in national sales with major retailers and rack jobbers. We offer a competitive base salary, expense allowance and commission override. Paid relocation. Interested candidates send resume and salary requirements to:

Box 8458, Billboard Classified
1515 Broadway, NYC, NY 10021

TERRITORY SALES MANAGER

Fast growing consumer products company is seeking a driven, upwardly mobile person for a Territory Sales Manager position. This person would have experience in dealing with mass merchant, drug and supermarket retail accounts. Prior sales experience with electronics, music or video products is a plus. Please SEND resumes to:

DOS
PO Box 7647
Charlotte, NC 28241

WANTED: INTERN (NYC area only)

Billboard Online has intern positions available starting September 7th. Requirements?... Enthusiasm a must. Attention to detail a must. College credit for the internship a must. Knowledge of HTML NOT a must, but highly preferred. Result: GREAT experience. Please call or e-mail Sarah in Electronic Media: (212) 536-5215
sburke@billboard.com

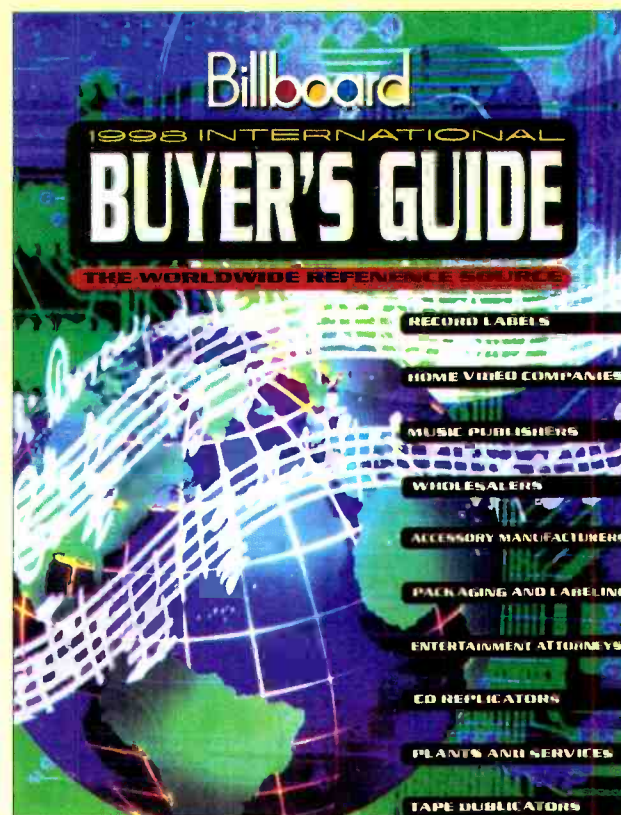
JAZZ COPYWRITER

Established direct mail house specializing in jazz promotion seeks individual to develop direct mail campaigns. Must have prior copywriting experience and be well versed in the field of jazz. FAX resumes and writing samples to: 732-517-1488.

Marketing - Billboard

Assistant marketing manager - press & publicity, Billboard Magazine. Motivated, creative thinker to direct press & publicity and research efforts of the marketing dept. Exceptional writing and verbal communication skills, strong press contacts & a flair for PR a must. Knowledge of the music & entertainment biz helpful. 2-3 yrs exp required. Salary - 30's + benefits. SEND resume to: Dept PA, Billboard, 1515 Broadway, NYC, NY 10036 or FAX 212-536-1400.

Billboard's 1998 International Buyer's Guide



If you're interested in joining those well-connected folks who do the **big deals**, make the **big money**, and have the **big fun** in the music and video business, we suggest that you order your own copy of Billboard's 1998 International Buyer's Guide before this year's press run is completely sold out.

IBG '98 brings you **more than 16,000 listings** including record labels, music publishers, wholesalers and distributors, manufacturers, service and supply companies, home video companies, public relations firms, schools, entertainment attorneys, tape duplicators, compact disc plants, and an audio books section that has been doubled in size. Plus, you'll find more than 50 pages of informative ads, and an entire section of manufacturing specification charts on blank tape.

With IBG '98, you will be able to:

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BDBG3128

Update



Visionary Venture. New York Gov. George Pataki presented Sarah McLachlan with the Elizabeth Cady Stanton Visionary Award July 14 at the Loeb Boathouse in New York's Central Park. In recognition of McLachlan's woman-centered Lilith Fair, the Governor's Commission Honoring the Achievements of Women chose the artist as the recipient of the award, which commemorates the 150th anniversary of the first women's rights convention in Seneca Falls, N.Y. Shown at the presentation, from left, are Arista Records president Clive Davis, McLachlan, and Pataki.

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 1954. It grew over the years to include four stores, 32 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 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. Donations can be made to the Gerald V. Boddicker Memorial Fund, P.O. Box 9729, Rapid City, S.D. 57709, to further music education through scholarships and music camps.

Marshall Barer, 75, of cancer, Aug. 25 in Santa Fe, N.M. The lyricist/librettist was best known for writing with composer Mary Rodgers the score for 1959's "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 cast recording was made to follow up MCA's cast recording of the show's first run. Barer 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, Natalie Feingold.

Jack Wiedenmann, in his mid-60s, 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 broader responsibilities at the label's office in New York, where he later headed its A&R department and produced a number of albums. In 1968, he joined MCA's Decca label as executive VP, where he developed the Decca and Kapp labels, Kapp being acquired under his aegis. When Paramount Pictures formed 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.

CALENDAR

SEPTEMBER

Sept. 12, **How To Start & Run Your Own Record Label**, a seminar with Dayle Deanna Schwartz, New Yorker Hotel, New York. 212-688-3504.

Sept. 14, **JazzJam4Vocalists**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Jazz Standard, New York. 212-245-5440.

Sept. 16, **A&R Q&A Panel**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, China Club, New York. 212-245-5440.

Sept. 16, **The Inner Circle: Industry Networking Event**, sponsored by the Powerhouse Group and National Academy of Recording Arts and Sciences, China Club, New York. 212-561-1736, rsvp@powerhousegroup.com.

Sept. 16, **Do Or Die Midwest Talent Showcase**, Shadows Nightclub, Chicago. 800-601-7180.

Sept. 16, **Entertainment Fellowship Dinner With Kathy Ireland**, CBS Studio Center, Los Angeles. 818-363-1047, extension 2.

Sept. 17, **Entertainment Publicists Professional Society Meeting**, on crisis management, Miyagi's restaurant, Los Angeles. 818-977-3904.

Sept. 17-19, **Billboard/Airplay Monitor Radio Seminar & Awards**, Pointe Hilton at Tapatio Cliffs, Phoenix. 212-536-5002.

Sept. 17-20, **Sixth Annual Cutting Edge & Roots Music Gathering**, New Orleans. 504-945-1800.

Sept. 19, **Human Rights Campaign National Dinner**, honoring Melissa Etheridge and Julie Cypher, Washington, D.C. 212-602-3933.

Sept. 19-20, **Third Annual Business Of The Music Conference**, Las Vegas. 702-647-2010.

Sept. 23, **32nd Annual Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Sept. 24-25, **REPLtech Summit**, Sheraton Mofarrej, São Paulo, Brazil. 516-222-1765, www.repltech.com/summit.

Sept. 26, **Henry H. Kessler Foundation 50th Anniversary Awards Gala**, New Jersey Performing Arts Center, Newark, N.J. 973-243-6818.

Sept. 26-29, **Audio Engineering Society Convention**, Moscone Convention Center, San Francisco. 212-661-8528.

Sept. 27, **Society Of Professional Audio Recording Services Board Of Directors Breakfast & Press Interface**, Hilton Hotel, San Francisco. 561-641-6648.

Sept. 27, **Ninth Annual Heroes And Legends Awards**, Sheraton Universal, Universal City, Calif. 213-466-1511.

Sept. 27, **14th Annual Technical Excellence & Creativity Awards**, Fairmont Hotel, San Francisco. 925-939-6149.

Sept. 29, **SESAC Songwriter Showcase**, Bitter End, New York. 212-586-3450.

Sept. 30-Oct. 2, **ComNet Conference & Exposition**, Moscone Convention Center, San Francisco. 800-545-EXPO, www.comnetexpo.com.

OCTOBER

Oct. 3-4, **Songwriters Expo 21**, with keynote speaker Melissa Etheridge, sponsored by the National Academy of Songwriters, Musicians Institute, Hollywood. 213-463-7178.

Oct. 4, **A Gala Evening With David E. Kelley And Jerry Seinfeld**, to benefit the Museum of Television & Radio, Beverly Hills, Calif. 310-786-1000.

Oct. 5, **Seventh Ella Lifetime Achievement Award Honoring Rosemary Clooney**, sponsored by the Society of Singers, Beverly Hilton Hotel, Beverly Hills, Calif. 213-651-1696.

Oct. 6-8, **East Coast Video Show**, New Atlantic City Convention Center, Atlantic City, N.J. 800-331-5706.

Oct. 11, **Environmental Media Awards**, Will Rogers State Historical Park, Los Angeles. 310-446-6244.

Oct. 12, **Academy Of Country Music Bill Boyd Golf Classic**, hosted by Glen Campbell, De Bell Golf Course, Burbank, Calif. 323-462-2351.

Oct. 12, **Gala Dinner & Show**, benefiting the G&P Charitable Foundation for Cancer Research, Sheraton Hotel and Towers, New York. 212-935-6080.

Oct. 13-16, **Digital Video Conference & Exposition**, Pasadena Center, Pasadena, Calif. 415-278-5258, www.dvexpo.com.

Oct. 14-17, **National Assn. Of Broadcasters Radio Show And Career Fair**, Washington State Convention and Trade Center, Seattle. 202-429-5498, www.nab.org/conventions.

Oct. 15-18, **Third Annual Texas Interactive Music Conference & BBQ**, Guadalupe River Ranch, Boerne, Texas. 512-473-3878.

Oct. 16-17, **Bermuda Jazz Festival**, Royal Naval Dockyard, Bermuda. 212-601-8000.

Oct. 16-21, **Salone Della Musica Trade Fair**, Turin, Italy. 39-11-433-7054.

Oct. 17, **National Assn. Of Broadcasters Marconi Radio Awards And Dinner**, Seattle. 202-775-3511.

Oct. 18-20, **Vibe Style Trade Show**, Javits Center, New York. 212-448-7452.

Oct. 19-22, **REPLtech ASIA 1998**, International

Convention & Exhibition Centre, Suntec City, Singapore. 914-328-9157.

Oct. 19-25, **World Of Bluegrass**, sponsored by the International Bluegrass Music Assn., Louisville, Ky. 615-340-9596.

Oct. 22-24, **Amsterdam Dance Event**, Felix Meritis art center, Amsterdam. 31-0-35-621-8748, anna.knaup@conamus.nl.

Oct. 22-24, **Society Of Professional Journalists National Convention**, Los Angeles. 201-946-5589.

Oct. 23, **VH1 Fashion Awards**, Theater at Madison Square Garden, New York. 212-258-7800.

Oct. 24-Nov. 8, **10th Annual Earshot Jazz Festival**, Seattle. 206-547-6763.

Oct. 26-28, **@d:tech Internet Marketing Conference**, Marriott Marquis, New York. 310-473-4147.

Oct. 29, **Seventh Annual Salute To Excellence Awards Dinner**, honoring WDAS Philadelphia PD Joe "Butterball" Tamburro, Sheraton Hotel and Towers, New York. 212-222-9400.

NOVEMBER

Nov. 2-4, **Webnoize '98: New Media Music Conference**, Sheraton Universal, Universal City, Calif. 781-279-2895.

Nov. 4, **City Of Hope Dinner Honoring Timothy White And Howard Lander**, Barker Hangar, Santa Monica, Calif. 213-626-4611, extension 6540.

Nov. 4-6, **20th Annual Billboard Music Video Conference & Awards**, Sheraton Universal, Universal City, Calif. 212-536-5002.

Nov. 4-8, **10th Annual International Western Music Festival & Conference**, Tucson, Ariz. 520-743-9794.

Nov. 7, **Steppin' Out**, World Trade Center and Seaport Hotel, Boston. 617-442-8800, extension 1421.

Nov. 8-10, **10th Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Universal City, Calif. 212-941-0099.

CHILE LABELS

(Continued from page 76)

and was unable to replace her.

Venus has almost completed its second album, which it will distribute independently. According to López Dóriga, the parting was amicable. Once it was learned that BMG had pared Huaika and Venus from its roster, the Chilean press began to speculate whether other rock acts would be dropped. BMG executives have denied that other groups will be forced to make an exit, although López Dóriga hints that the company will carefully consider the output of two acts, Solar and Ex, both of which are due to deliver albums.

"At BMG," explains López Dóriga, "we analyze each group in an independent manner. In the case of [Solar and Ex], those two groups are working on new discs, and very soon they will have to show us their material. We will then have an opinion with respect [to the material]."

Not all the news is bad for BMG's rock-rooted acts. Nicole has resigned with the label for three albums. Her most recent disc, "Sueños En Tránsito" (Dreams In Transit), went gold (15,000 units).

Javiera Y Los Imposibles continue to promote their second album, "La Suerte" (Luck), which has sold 10,000 units, according to the label.

GOOD WORKS

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 \$50,000 more than last year's

Maryville benefit, which featured **Townshend** and **Eddie Vedder**. Contact: **Erik Filkorn** at 310-996-7204.

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 that organization's fight against Proposition 9. Contact: **Avocado Productions** at 310-374-4837.

HOMEWARD 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 213-871-5375.

THE FREE R.A. BLOCH
NATIONAL
CANCER HOTLINE
1-800-433-0464

When cancer strikes you, your family or friends, reliable information is vital. Talking to a cancer survivor will help you or your loved ones successfully cope with this always-treatable, often-curable disease. All at absolutely no charge.

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All calls are absolutely free, completely sponsored by Richard Bloch and Sprint, and donations are never, ever solicited. Our volunteers don't give medical advice — they talk from personal experience of beating cancer. Their "I've-been-there" experience might save your life.

Call now for help, comfort and hope.

1-800-433-0464

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



Moon Shine. Elektra act Dakota Moon recently visited the Scott and Erica morning show and performed live at the studios of WOMX (Mix 105.1) Orlando, Fla. The band also performed a free concert that afternoon as part of the Mix 105.1 Days of Summer. Shown, from left, are Joe Dean and Ty Taylor of Dakota Moon; Scott and Erica; and Ray Artis and Malloy of Dakota Moon.

As Stocks Dip, Radio Grins And Bears It

This story was prepared by Jeff Silberman, managing editor of Top 40 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 may find themselves over-leveraged 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 Jacor 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 convinced 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 amputation 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 group 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

(Continued on next page)

newsline...

BILLBOARD/AIRPLAY MONITOR RADIO SEMINAR CONVENES. The fifth annual show opens Thursday (17) at the Pointe Hilton Resort in Phoenix and peaks Saturday (19) during a dinner and awards show for the year's top radio stations, syndicated shows and personalities, and executives. Also included this year are record label awards. Meanwhile, there are panels, artist showcases, parties, networking opportunities, and an exclusive premiere of DreamWorks' anticipated winter release "The Prince Of Egypt." It's not too late to make plans to attend. For the complete schedule, visit Billboard Online (www.billboard.com) or contact Michele Quigley at 212-536-5088.

MJI HITS THE BOULEVARD. N2K's Music Boulevard has announced a partnership with MJI Broadcasting to become the exclusive online music retailer for all of MJI's syndicated content services, which include rock, country, and hit information designed for use by station World Wide Web sites.

AMFM BOWS KEVIN BACON GUITAR SHOW. AMFM has launched "The Guitar Show With Kevin Bacon," a weekly show in which top rock guitarists will discuss their influences and share anecdotes with the actor, himself a guitarist with the Bacon Brothers. The program debuted Labor Day weekend with Eddie Van Halen, Queen's Brian May, and Aerosmith's Joe Perry.

A KENNEDY IN THE HOUSE. Former MTV VJ Kennedy will be a guest co-host on "Mancow's Morning Madhouse" the week of Monday (14), with the possibility of being named permanent co-host. Mancow originates on WKQX Chicago and is syndicated around the nation.

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 Till 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 staffers 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 a 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)



Bill Richards Radio Consulting

The 2nd Annual GOLF CLASSIC

A tribute to Heston Hosten

To benefit the T.J. Martell Foundation

For player information: Dan Richards at (407) 292-4424

Sept. 17, 1998

This event will kick off the
Billboard/Airplay Monitor
RADIO SEMINAR

For seminar info:
Michele Quigley: 212.536.5088



| Adult Contemporary | | | | | TITLE | ARTIST |
|--------------------|----|----|----|-----|----------------------------------|--|
| | | | | | IMPRINT & NUMBER/PROMOTION LABEL | |
| 1. | WK | L | 2 | WKS | ON | |
| ***No. 1*** | | | | | | |
| 1 | 1 | 1 | 18 | | | TO LOVE YOU MORE 545 MUSIC ALBUM CUT ◆ CELINE DION 5 weeks at No. 1 |
| 2 | 2 | 2 | 12 | | | YOU'RE STILL THE ONE ◆ SHANIA TWAIN MERCURY 568452 |
| 3 | 3 | 3 | 16 | | | OOH LA LA ◆ ROD STEWART WARNER BROS. 17195 |
| 4 | 6 | 8 | 7 | | | I'LL NEVER BREAK YOUR HEART ◆ BACKSTREET BOYS JIVE ALBUM CUT |
| 5 | 5 | 4 | 24 | | | TORN ◆ NATALIE IMBRUGLIA RCA ALBUM CUT |
| 6 | 4 | 5 | 36 | | | TRULY MADLY DEEPLY ◆ SAVAGE GARDEN COLUMBIA 78723 |
| 7 | 7 | 9 | 30 | | | MY FATHER'S EYES ◆ ERIC CLAPTON REPRISE ALBUM CUT |
| 8 | 9 | 6 | 22 | | | ADIA ◆ SARAH MCLACHLAN ARISTA 13497 |
| 9 | 10 | 11 | 11 | | | TO MAKE YOU FEEL MY LOVE ◆ GARTH BROOKS CAPITOL ALBUM CUT |
| 10 | 11 | 13 | 7 | | | THIS KISS ◆ FAITH HILL WARNER BROS. 17247 |
| 11 | 8 | 7 | 13 | | | TIME ◆ LIONEL RICHIE MERCURY ALBUM CUT |
| 12 | 12 | 10 | 22 | | | LOOKING THROUGH YOUR EYES ◆ LEANN RIMES CURB 73055/ATLANTIC |
| 13 | 13 | 12 | 35 | | | AS LONG AS YOU LOVE ME ◆ BACKSTREET BOYS JIVE ALBUM CUT |
| 14 | 15 | 21 | 10 | | | AFTER ALL THESE YEARS ANNE COCHRAN & JIM BRICKMAN RENEGADE ALBUM CUT/WINDHAM HILL |
| 15 | 16 | 17 | 34 | | | GIVE ME FOREVER (I DO) JOHN TESH FEATURING JAMES INGRAM GTSP ALBUM CUT/MERCURY |
| 16 | 17 | 16 | 35 | | | SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ◆ ELTON JOHN ROCKET 568108/A&M |
| 17 | 18 | 15 | 51 | | | I DON'T WANT TO WAIT ◆ PAULA COLE IMAGO 17318/WARNER BROS. |
| 18 | 14 | 14 | 16 | | | ALL ROADS LEAD TO YOU CHICAGO REPRISE ALBUM CUT |
| 19 | 19 | 20 | 9 | | | REFLECTION CHRISTINA AGUILERA WALT DISNEY ALBUM CUT/HOLLYWOOD |
| 20 | 20 | 19 | 62 | | | HOW DO I LIVE ◆ LEANN RIMES CURB 73022 |
| ***AIRPOWER*** | | | | | | |
| 21 | 22 | 22 | 5 | | | I DON'T WANT TO MISS A THING ◆ AEROSMITH COLUMBIA 78952 |
| 22 | 23 | 23 | 5 | | | CRUEL SUMMER ◆ ACE OF BASE ARISTA 13505 |
| 23 | 27 | — | 2 | | | FROM THIS MOMENT ON SHANIA TWAIN MERCURY ALBUM CUT |
| 24 | 21 | 18 | 21 | | | HEAVEN'S WHAT I FEEL ◆ GLORIA ESTEFAN EPIC 78875 |
| 25 | 25 | 27 | 4 | | | STANDING TOGETHER GEORGE BENSON GRP 3109* |

| Adult Top 40 | | | | | TITLE | ARTIST |
|----------------|----|----|----|-----|----------------------------------|---|
| | | | | | IMPRINT & NUMBER/PROMOTION LABEL | |
| 1. | WK | L | 2 | WKS | ON | |
| ***No. 1*** | | | | | | |
| 1 | 1 | 1 | 21 | | | IRIS ◆ GOO GOO DOLLS WARNER SUNSET ALBUM CUT/REPRISE 8 weeks at No. 1 |
| 2 | 4 | 5 | 15 | | | I DON'T WANT TO MISS A THING ◆ AEROSMITH COLUMBIA 78952 |
| 3 | 5 | 6 | 24 | | | REAL WORLD ◆ MATCHBOX 20 LAVA ALBUM CUT/ATLANTIC |
| 4 | 2 | 3 | 32 | | | TORN ◆ NATALIE IMBRUGLIA RCA ALBUM CUT |
| 5 | 3 | 2 | 28 | | | THE WAY ◆ FASTBALL HOLLYWOOD ALBUM CUT |
| 6 | 6 | 7 | 19 | | | CLOSING TIME ◆ SEMISONIC MCA ALBUM CUT |
| 7 | 9 | 11 | 13 | | | ONE WEEK ◆ BARENAKED LADIES REPRISE ALBUM CUT |
| 8 | 10 | 15 | 4 | | | I WILL WAIT ◆ HOOTIE & THE BLOWFISH ATLANTIC ALBUM CUT |
| 9 | 7 | 4 | 19 | | | KIND & GENEROUS ◆ NATALIE MERCHANT ELEKTRA ALBUM CUT/VEEG |
| 10 | 8 | 8 | 34 | | | I'LL BE ◆ EDWIN MCCAIN LAVA ALBUM CUT/ATLANTIC |
| 11 | 11 | 10 | 23 | | | YOU'RE STILL THE ONE ◆ SHANIA TWAIN MERCURY 568452 |
| 12 | 12 | 13 | 36 | | | TIME OF YOUR LIFE (GOOD RIDDANCE) ◆ GREEN DAY REPRISE ALBUM CUT |
| 13 | 16 | 16 | 11 | | | WISHING I WAS THERE ◆ NATALIE IMBRUGLIA RCA ALBUM CUT |
| 14 | 13 | 9 | 25 | | | UNINVITED ALANIS MORISSETTE WARNER SUNSET ALBUM CUT/REPRISE |
| 15 | 14 | 12 | 26 | | | ADIA ◆ SARAH MCLACHLAN ARISTA 13497 |
| 16 | 17 | 19 | 9 | | | JUMP JIVE AN' WAIL ◆ THE BRIAN SETZER ORCHESTRA INTERSCOPE ALBUM CUT |
| 17 | 21 | 28 | 3 | | | MY FAVORITE MISTAKE ◆ SHERYL CROW A&M ALBUM CUT |
| 18 | 15 | 14 | 46 | | | 3 AM ◆ MATCHBOX 20 LAVA ALBUM CUT/ATLANTIC |
| 19 | 18 | 17 | 12 | | | CAN'T GET ENOUGH OF YOU BABY ◆ SMASH MOUTH ELEKTRA ALBUM CUT/VEEG |
| 20 | 20 | 20 | 13 | | | STAY (WASTING TIME) ◆ DAVE MATTHEWS BAND RCA ALBUM CUT |
| 21 | 19 | 18 | 25 | | | TO THE MOON AND BACK ◆ SAVAGE GARDEN COLUMBIA 78576 |
| 22 | 24 | 23 | 9 | | | HOOCH ◆ EVERYTHING BLACKBIRD ALBUM CUT/SIRE |
| 23 | 23 | 26 | 8 | | | SAVE TONIGHT ◆ EAGLE-EYE CHERRY WORK ALBUM CUT |
| 24 | 22 | 25 | 7 | | | CRUSH ◆ JENNIFER PAIGE EDEL AMERICA 164024/HOLLYWOOD |
| ***AIRPOWER*** | | | | | | |
| 25 | 26 | 27 | 5 | | | THIS KISS ◆ FAITH HILL WARNER BROS. 17247 |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 65 adult contemporary stations and 78 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

Radio PROGRAMMING

AS STOCKS DIP, RADIO GRINS AND BEARS IT

(Continued from preceding page)

make it advantageous to sell.” Weening says, “We’re getting a lot of experience with how the group runs, and we are focused on integrating the stations we acquired. But we are also keen to expand by acquisition where we can do so and add to our shareholder value. We look for markets that meet our criteria and acquire the best assets in those markets, in terms of radio stations. We treat each opportunity as it comes.” And what if a dreaded recession hits? At Jacor, “we’d use different parameters in budgeting acquisitions and our own internal budgets,” Taylor says. “But we’re a diverse company, and each market has its own dynamic in terms of economics. As a practical matter, our GMs look at the growth in their own markets, the rate of population growth and consumer spending, and budget accordingly. We no longer use the national economy to budget a local market.”

LOCALLY: STAY THE COURSE

Concern about a recession’s negative impact runs higher on the market level, but most GMs agree that nation-

al problems need not be local ones. “Radio is a local business,” says Pat Fant, GM of R&B oldies KTXQ Dallas. “Our budgets are set by evaluating what we can do by maximizing our efforts in the local community. So what the stock market does won’t affect how we view our day-to-day

‘Whether the market goes up or down, it shouldn’t interfere with the execution of a carefully thought-out business plan’

business. We don’t set our promotion and marketing budget against economic predictions, but we do budget to individual station goals and what we need to attain in order to produce the optimum cash flow.”

The greatest debate centers on what impact a recession would have on an individual station’s business.

KFMB PUTS AN END TO WHIRL II

(Continued from preceding page)

The public was invited to ride the coaster along with the contestants starting at 11 a.m. daily.

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.

Blankets and pillows were prohibited, but the riders were allowed to don as much clothing as they liked. Each contestant had a support crew, providing meals and other necessities at the coaster, and received periodic checkups from a doctor.

As of the evening of Sept. 7, the contestants had racked up 18,151 laps around the coaster, which equals about 9,000 miles.

While “The Guinness Book Of Records” won’t acknowledge Whirl Till You Hurl II because it qualifies as a marathon, on Aug. 31 the riders technically broke the roller coaster record, having logged 62 consecutive days 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 suspense made good on-air material at the station. Jagger and Kristi of the “Big Drive You Home Afternoon Show” say that the contest was an underlying theme at the station all summer long and that they broadcast live most Fridays 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, three times a day.”

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 resources at the time when ratings drop—[and the station] is most in need of these resources.”

Dave Pugh, GM of Jacor’s Phoenix properties, says the tumultuous market hasn’t yet 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] dumps 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. “I don’t care 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 Berardini seconds Pugh’s sentiments.

“The only way it would affect us is if it would affect our advertisers,” he says. “Regardless of whether the stock market is good or bad, we still have the same budget, and we still have to make the same number. Just make your number. No excuses.”

At Bonneville, KZQZ (Z95.7) San Francisco GM Allan Hotlen notes that his company doesn’t need a backup plan to accommodate a bad economy.

“The people who run this company are brilliantly astute at gauging the overall economy,” he says. “Yet they’re flexible enough that if the conditions in 1999 are significantly different than the budget we set now, we all have the ability to revisit and adjust accordingly.”

Pugh adds, “I 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 more than they do with the market’s current level.”

However, even if a recession hits, KROQ Los Angeles GM Trip Reeb believes that “We 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 things they cut back are the big-ticket TV-campaign expenditures.”

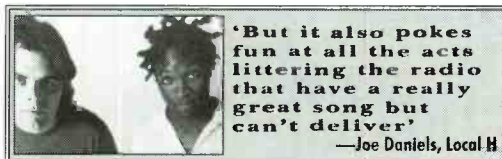
Clear Channel Miami VP/GM Ronna Woulfe is sanguine. “We still have the same budgets and the same expectations,” Woulfe says. “We’re always looking for creative ways to generate revenue, and we’ll just have to continue to concentrate on that and not lose focus. But we certainly can’t panic.”

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 is hidden in the lyrics of "All The Kids Are Right," No. 22 on this issue's Modern Rock Tracks. "On one hand it could

be about us having a bad night and not pleasing the fans," says the Chicago resident. "But it also pokes fun at all the acts littering the radio that have a really great song but can't deliver. You



"But it also pokes fun at all the acts littering the radio that have a really great song but can't deliver."
—Joe Daniels, Local H

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 bad 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 preproduction and experimentation. It was a luxury afforded by our past success."

Extra time isn't the only compensation the two members are getting used 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."

Billboard®

SEPTEMBER 19, 1998

Mainstream Rock Tracks™

| T. WK. | L. WK. | WKS. ON | WKS. ON | TRACK TITLE | ARTIST |
|--------|----------|---------|---------|---|---|
| | | | | ALBUM TITLE (IF ANY) | IMPRINT/PROMOTION LABEL |
| 1 | 2 | 2 | 14 | ★★★ No. 1 ★★★★★ WHAT'S THIS LIFE FOR MY OWN PRISON | ◆ CREED WIND-UP |
| 2 | 1 | 1 | 16 | THE DOWN TOWN DAYS OF THE NEW | DAYS OF THE NEW OUTPOST/GEFFEN |
| 3 | 4 | 5 | 10 | SOMEHOW, SOMEWHERE, SOMEWAY TROUBLE IS... | KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE |
| 4 | 7 | 19 | 3 | PSYCHO CIRCUS PSYCHO CIRCUS | KISS MERCURY |
| 5 | 6 | 6 | 9 | WHAT KIND OF LOVE ARE YOU ON ARMAGEDDON: THE ALBUM | AEROSMITH COLUMBIA |
| 6 | 5 | 4 | 17 | SPACE LORD POWERTRIP | ◆ MONSTER MAGNET A&M |
| 7 | 3 | 3 | 13 | IT'S ALRIGHT HAPPY PILLS | ◆ CANDLEBOX MAVERICK/WARNER BROS. |
| 8 | 9 | 9 | 8 | BETTER THAN YOU RELOAD | METALLICA ELEKTRA/VEG |
| 9 | 11 | 18 | 8 | INSIDE OUT EVE 6 | ◆ EVE 6 RCA |
| 10 | 8 | 7 | 11 | OVER YOUR SHOULDER ORANGE AVE. | SEVEN MARY THREE MAMMOTH/ATLANTIC |
| 11 | 10 | 8 | 17 | MY SONG BOGGY DEPOT | ◆ JERRY CANTRELL COLUMBIA |
| 12 | 17 | 16 | 7 | MACHETE WISHPOOL | BROTHER CANE VIRGIN |
| 13 | 22 | 24 | 10 | ★★★ AIRPOWER ★★★★★ FLY AWAY 5 | LENNY KRAVITZ VIRGIN |
| 14 | 16 | 20 | 5 | DRAGULA HELLBILLY DELUXE | ◆ ROB ZOMBIE GEFFEN |
| 15 | 14 | 12 | 35 | BLUE ON BLACK TROUBLE IS... | ◆ KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE |
| 16 | 12 | 10 | 21 | IRIS "CITY OF ANGELS" SOUNDTRACK | ◆ GOO GOO DOLLS WARNER SUNSET/REPRISE |
| 17 | 24 | — | 2 | ★★★ AIRPOWER ★★★★★ CELEBRITY SKIN CELEBRITY SKIN | ◆ HOLE DGC/GEFFEN |
| 18 | 21 | 25 | 4 | ★★★ AIRPOWER ★★★★★ THE DOPE SHOW MECHANICAL ANIMALS | ◆ MARILYN MANSON NOTHING/INTERSCOPE |
| 19 | 15 | 14 | 19 | IN HIDING YIELD | PEARL JAM EPIC |
| 20 | 13 | 11 | 17 | I DON'T WANT TO MISS A THING ARMAGEDDON: THE ALBUM | ◆ AEROSMITH COLUMBIA |
| 21 | 18 | 13 | 24 | SHIMMER SUNBURN | ◆ FUEL 550 MUSIC |
| 22 | 19 | 17 | 7 | ONCE IN A WHILE AND YOU THINK YOU KNOW WHAT LIFE'S ABOUT | DISHWALLA A&M |
| 23 | 26 | 27 | 5 | GOT THE LIFE FOLLOW THE LEADER | ◆ KORN IMMORTAL/EPIC |
| 24 | 23 | 21 | 13 | DU HAST SEHNSUCHT | ◆ RAMMSTEIN SLASH/LONDON/ISLAND |
| 25 | 31 | 31 | 4 | ALL THE KIDS ARE RIGHT PACK UP THE CATS | LOCAL H ISLAND |
| 26 | NEW | 1 | 1 | YOUR LIFE IS NOW JOHN MELLENCAMP | ◆ JOHN MELLENCAMP COLUMBIA |
| 27 | 30 | 39 | 3 | BOOGIE KING BIG WHEEL | THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY |
| 28 | 37 | — | 2 | SOMETIMES IT HURTS DARKEST DAYS | STABBING WESTWARD COLUMBIA |
| 29 | 33 | 32 | 5 | FATHER OF MINE SO MUCH FOR THE AFTERGLOW | ◆ EVERCLEAR CAPITOL |
| 30 | 38 | — | 2 | GOT YOU (WHERE I WANT YOU) HOLIDAY MAN | ◆ THE FLYS DELICIOUS VINYL/TRAUMA |
| 31 | NEW | 1 | 1 | SOFT SECOND COMING | SECOND COMING CAPITOL |
| 32 | 34 | 37 | 3 | FIRE ESCAPE ALL THE PAIN MONEY CAN BUY | ◆ FASTBALL HOLLYWOOD |
| 33 | 35 | 34 | 4 | PERFECT ADORE | ◆ THE SMASHING PUMPKINS VIRGIN |
| 34 | 25 | 23 | 17 | SHINING IN THE LIGHT WALKING INTO CLARKSDALE | JIMMY PAGE & ROBERT PLANT ATLANTIC |
| 35 | NEW | 1 | 1 | ROCKS WHEN WE WERE THE NEW BOYS | ◆ ROD STEWART WARNER BROS. |
| 36 | 27 | 22 | 11 | A SECRET PLACE CRYPTIC WRITINGS | ◆ MEGADETH CAPITOL |
| 37 | 28 | 29 | 10 | BORN WITHOUT YOU DOG YEARS | STORYVILLE ATLANTIC |
| 38 | 29 | 28 | 6 | ONE I WANT VAN HALEN 3 | VAN HALEN WARNER BROS. |
| 39 | RE-ENTRY | 5 | 5 | STAY (WASTING TIME) BEFORE THESE CROWDED STREETS | ◆ DAVE MATTHEWS BAND RCA |
| 40 | 36 | 30 | 26 | I LIE IN THE BED I MAKE WISHPOOL | BROTHER CANE VIRGIN |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 Mainstream rock stations and 77 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard®

SEPTEMBER 19, 1998

Modern Rock Tracks™

| T. WK. | L. WK. | WKS. ON | WKS. ON | TRACK TITLE | ARTIST |
|--------|----------|---------|---------|---|--|
| | | | | ALBUM TITLE (IF ANY) | IMPRINT/PROMOTION LABEL |
| 1 | 1 | 1 | 14 | ★★★ No. 1 ★★★★★ ONE WEEK STUNT | 4 weeks at No. 1 ◆ BARENAKED LADIES REPRISE |
| 2 | 2 | 2 | 21 | INSIDE OUT EVE 6 | ◆ EVE 6 RCA |
| 3 | 3 | 3 | 13 | PERFECT ADORE | ◆ THE SMASHING PUMPKINS VIRGIN |
| 4 | 4 | 5 | 15 | INTERGALACTIC HELLO NASTY | ◆ BEASTIE BOYS GRAND ROYAL/CAPITOL |
| 5 | 5 | 4 | 24 | FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAYERS GONE? | ◆ HARVEY DANGER SLASH/LONDON/ISLAND |
| 6 | 6 | 6 | 10 | I THINK I'M PARANOID VERSION 2.0 | ◆ GARBAGE ALMO SOUNDS/INTERSCOPE |
| 7 | 11 | 24 | 3 | CELEBRITY SKIN CELEBRITY SKIN | ◆ HOLE DGC/GEFFEN |
| 8 | 7 | 9 | 9 | FATHER OF MINE SO MUCH FOR THE AFTERGLOW | ◆ EVERCLEAR CAPITOL |
| 9 | 9 | 11 | 9 | JUMPER THIRD EYE BLIND | THIRD EYE BLIND ELEKTRA/VEG |
| 10 | 10 | 12 | 13 | WHAT'S THIS LIFE FOR MY OWN PRISON | ◆ CREED WIND-UP |
| 11 | 8 | 8 | 28 | SHIMMER SUNBURN | ◆ FUEL 550 MUSIC |
| 12 | 16 | 16 | 9 | SAVE TONIGHT DESIRELESS | ◆ EAGLE-EYE CHERRY WORK |
| 13 | 15 | 17 | 6 | FIRE ESCAPE ALL THE PAIN MONEY CAN BUY | ◆ FASTBALL HOLLYWOOD |
| 14 | 21 | 28 | 3 | SINGING IN MY SLEEP FEELING STRANGELY FINE | SEMISONIC MCA |
| 15 | 18 | 22 | 5 | GOT YOU (WHERE I WANT YOU) HOLIDAY MAN | ◆ THE FLYS DELICIOUS VINYL/TRAUMA |
| 16 | 17 | 15 | 9 | JUMP JIVE AN' WAIL THE DIRTY BOOGIE | ◆ THE BRIAN SETZER ORCHESTRA INTERSCOPE |
| 17 | 13 | 7 | 24 | IRIS "CITY OF ANGELS" SOUNDTRACK | ◆ GOO GOO DOLLS WARNER SUNSET/REPRISE |
| 18 | 12 | 10 | 11 | STAY (WASTING TIME) BEFORE THESE CROWDED STREETS | ◆ DAVE MATTHEWS BAND RCA |
| 19 | 14 | 13 | 8 | IN HIDING YIELD | PEARL JAM EPIC |
| 20 | 22 | 21 | 8 | ONCE IN A WHILE AND YOU THINK YOU KNOW WHAT LIFE'S ABOUT | DISHWALLA A&M |
| 21 | 27 | 35 | 3 | FLY AWAY 5 | LENNY KRAVITZ VIRGIN |
| 22 | 25 | 27 | 4 | ALL THE KIDS ARE RIGHT PACK UP THE CATS | LOCAL H ISLAND |
| 23 | 23 | 20 | 10 | THE DOWN TOWN DAYS OF THE NEW | DAYS OF THE NEW OUTPOST/GEFFEN |
| 24 | 29 | 40 | 3 | LULLABY SOUL'S CORE | ◆ SHAWN MULLINS COLUMBIA |
| 25 | 19 | 14 | 12 | HOOSH SUPER NATURAL | ◆ EVERYTHING BLACKBIRD/SIRE |
| 26 | 26 | 32 | 4 | THE DOPE SHOW MECHANICAL ANIMALS | ◆ MARILYN MANSON NOTHING/INTERSCOPE |
| 27 | 20 | 18 | 10 | OVER YOUR SHOULDER ORANGE AVE. | SEVEN MARY THREE MAMMOTH/ATLANTIC |
| 28 | 28 | 33 | 5 | GOT THE LIFE FOLLOW THE LEADER | ◆ KORN IMMORTAL/EPIC |
| 29 | 24 | 19 | 17 | GET 'EM OUTTA HERE MR. FUNNY FACE | ◆ SPRUNG MONKEY SURFDOS/HOLLYWOOD |
| 30 | 31 | 31 | 7 | SPACE LORD POWERTRIP | ◆ MONSTER MAGNET A&M |
| 31 | 35 | — | 2 | MY FAVORITE MISTAKE THE GLOBE SESSIONS | ◆ SHERYL CROW A&M |
| 32 | 30 | 26 | 20 | SAINT JOE ON THE SCHOOL BUS MARCY PLAYGROUND | ◆ MARCY PLAYGROUND CAPITOL |
| 33 | 34 | — | 2 | ONE MORE MURDER HOW DOES YOUR GARDEN GROW? | BETTER THAN EZRA ELEKTRA/VEG |
| 34 | NEW | 1 | 1 | SLIDE DIZZY UP THE GIRL | GOO GOO DOLLS WARNER BROS. |
| 35 | 36 | 34 | 18 | AVA ADORE ADORE | ◆ THE SMASHING PUMPKINS VIRGIN |
| 36 | NEW | 1 | 1 | CIRCLES EL OSO | SOUL COUGHING SLASH/WARNER BROS. |
| 37 | 32 | 29 | 6 | EVERYTHING FOR FREE COCOON CRASH | ◆ K'S CHOICE 550 MUSIC |
| 38 | RE-ENTRY | 25 | 25 | SAVE YOURSELF DARKEST DAYS | ◆ STABBING WESTWARD COLUMBIA |
| 39 | 40 | 37 | 7 | CAN'T GET ENOUGH OF YOU BABY CAN'T HARDLY WAIT | ◆ SMASH MOUTH ELEKTRA/VEG |
| 40 | RE-ENTRY | 23 | 23 | REAL WORLD YOURSELF OR SOMEONE LIKE YOU | ◆ MATCHBOX 20 LAVA/ATLANTIC |

HITS!
IN
TOKIO

Week of August 23, 1998

- Life Is A Flower / Ace Of Base
- Life / Des'ree
- Hinoatrubasho / Misia
- Intergalactic / Beastie Boys
- The Boy Is Mine / Brandy & Monica
- History Repeating / Propellerheads
Featuring Miss Shirley Bassey
- Oye / Gloria Estefan
- The First Night / Monica
- Another Day Goes By / Dakota Moon
- Kind And Generous / Natalie Merchant
- So Far Away / Soraya
- Doo Wop / Lauryn Hill
- Yokubou / Hofudeiran
- Love Letters / Ali
- The Rockfeller Skank / Fatboy Slim
- Heaven / Inner Shade
- Making History / Janet Kay
- Troubled Girl / Karen Ramirez
- Missing You / Mary J. Blige
- Ogiyodora / Lee-Tzsche
- Bring It On / N'dea Davenport
- Come To Me / Satoshi Tomiie
- Silly Man / The Tony Rich Project
- Until It's Alright / C.J. Lewis Featuring
Koumi Hirose
- I Love You / Debelah Morgan
- Luxury: Cococure / Maxwell
- Hey Now Now / Swirl 360
- World Without You / Trine Rein
- Hey Jude / Bob Belden Project
Featuring Jhelisa
- Rock With You / D'influence
- Ob-La-Di, Ob-La-Da / Inner Circle
- You Make Me / Monday Michiru
- Summer / Masters Of Funk Featuring
Robbie Danzie
- Sweetheart / JD And Mariah Carey
- Star Chasers / 4 Hero
- Live / Lenny Kravitz
- Today / Char
- Stay / Mica Paris
- All Right Now / Thriller U Featuring
Ali Campbell
- Freedom Street / Aswad
- Baby Baby, Service / Momoe Simano
- Boy You Knock Me Out / Tatyana Ali
- Battersea / Hooverphonic
- That Feeling / Yankee B.
- Push It / Garbage
- Time To Move On / Cloudberry Jam
- My Heart Will Go On / Celine Dion
- The Way / Fastball
- Deeper Underground / Jamiroquai
- Paradise / Southern All Stars

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"Sapporo Beer Tokyo Hot 100"
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J-WAVE / 81.3 FM IN TOKYO

81.3FM J-WAVE

Station information available at:
<http://www.j-wave.co.jp>

Ingénue 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 artist 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—were 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 enunciating her way through two top 40 hit remakes 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. 25 on the Hot 100 in February. Currently, there's the easygoing drum'n'bass version of **Cyndi Lauper's** 1984 chestnut "Time After Time."

The tender, 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. 30.

"It's a familiar hook with a refreshed sound, but it 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 there's no reason it can't hit in the late '90s," adds top 40 **WXXL** Orlando PD **Adam Cook**. "Callout for both the Hispanic core plus the white audience has so far panned out for us. We also have great singles 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 reincarnation.

"Her voice sounds very sweet," she says. "It's been interesting to hear the different versions of the song that have been recorded." Lauper and INOJ haven't met, but the song's originator adds, "I wish her the best of luck."

Both of INOJ's hits are taken from "So So Def Bass All-Stars" compilation albums, which she got involved with after a member of a band she was in connected her with **Charles "The Mixologist" Roane**, who has produced and recorded instruments for many tracks on the **Jermaine Dupri**-owned label's projects.

INOJ showed Roane songs she'd been writing—she had started at age 10—and let him hear some of the

work she'd recorded. It didn't hurt that warm-up appearances for the likes of **Regina Belle** and **Hi-Five** were on her résumé. She then flew to Atlanta and worked on material, including the demo of "Love You Down."

"I played the track, sang the song,



by Chuck Taylor

and we sent it off," INOJ says. "I didn't think another thing of it." That is, until Roane got an earful of her singing and insisted that the track be included on "Bass All-Stars Volume II"—and released as a single. He came back to her for "Volume III"—due Oct. 6—which fostered "Time After Time."

"As soon as people got vinyl pressings of the album ['Volume II'], they immediately found 'Love You Down.' People can find hit records, which is basically how this happened," says Columbia senior VP of national promotion **Jerry Blair**. "With 'Time After Time,' people started playing it early in dance marketplaces, and it's blown up from there."



INOJ

Blair says INOJ will release her solo project late this year or in first-quarter 1999 without tampering with her primary appeal, which is at top 40—and not R&B radio.

"It's true the records have been bigger with rhythmic and crossover radio stations than with R&B," Blair says. "It seems that she has become a pop artist. The key will be imaging 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 has no strong 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 as influences—past and present—**Minnie Ripperton**, **Stevie Wonder**, **Chicago**, **Michael Jackson**, the **Backstreet Boys**, **N Sync**, **Shania Twain**, **Shawn Colvin**, and **Aaliyah**.

What it comes 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 greets, drops, and station shows. They're giving me fire, so I've got to give them back extra fire. I'm really blessed and very happy."

Part of that fire she feels comes from making a positive impression in person. Polite and polished, INOJ also possesses the one trait PDs point out as a plus more often than any other: humility.

"She came in and did a little on-air interview and played at our summer show, then did a club gig that night," says **WZJM'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's 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 acts out there right now for shows."

And what if she just happens to release another remake? No matter, according to Eubanks.

"The only people that might care are radio and record people, who might say something," he says. "To listeners, they just know if they like the song or not."

As for the future, INOJ prefers to focus on things one day at a time. "Since I'm not a psychic friend, I try not to look that far ahead," she jokes, though she does admit to aspirations of 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."

WOWI's Nelson Takes Adult R&B To Fans Of All Ages In Norfolk

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 25-54 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 tailor **WOWI's** show to reach the entire listener spectrum.

"During the quiet storm time slot, **WOWI** has a 24.6 [12-plus]," says Nelson. "And in the target demo, 18-34, we [have a] 34.4. On Sundays, we have a 47.8 share with women 18-34."

Nelson joined the station in 1984 and quickly moved from P/T to the 7 p.m.-midnight slot. Within six months, management decided to split his shift, adding an R&B adult format in the second half, which he initially resisted. Yet after one book, the ratings for the shift's latter part skyrocketed, and the show and Nelson were moved to 10 p.m.-3 a.m.

"I thought it was a step down, and I resisted, because it wasn't what I wanted to do in radio," Nelson says. "I was in my early 20s and wanted to do the mix-show thing. The good thing was, I did have a love for the ballads, and eventually I grew to love the program as well."

Nelson and the show developed a loyal following. In 1991, he left **WOWI** to work for crosstown **WMYK** (K94) as the host of its R&B adult-formatted program "Night Moods." When **WMYK** became adult R&B **Touch 96**, Nelson was made assistant PD. He returned to **WOWI** two years ago.

"**WOWI's** quiet storm is an institution in this market, and being back here feels like being home," says Nelson, who now hosts the 10 p.m.-2 a.m. slot Sundays through Thursdays.

Like the R&B adult show on many mainstream R&B outlets, **WOWI's** is current-driven but strategically works in gold product.

"During the week, we're about 80/20 current to gold," Nelson says. "Sundays, which I call 'The Sunday Stroll' between 11 p.m. and 1 a.m., focuses on all oldies, while earlier in the evening we spotlight new music and album previews."

Stressing the importance of album cuts in R&B adult programming, Nelson says, "What people don't realize is that a lot of album cuts were played heavily on the radio in the '70s and '80s. Many of these songs people can't get any-

more and might not have in their record collections either."

Because the station overall targets a younger audience, Nelson and **WOWI** PD **K.J. Holiday** allow current album cuts on the program.

"We'll play cuts from the more popular albums, like those by **Brandy**, **Monica**, or **Mary J. Blige**—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 the format for younger listeners, Nelson says, he's had to adjust his idea of what songs fit into the show.

"Back in the day when I first started, I always played slow music and ballads," he says. "Today, it's different. You can get away with some tempo... you just have to carefully place them in terms of flow."

Other specialty programming within the show includes a "Top 10 At 10" listener-request countdown segment on Thursday nights.

Nelson adds, "I do 'Men'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 apologize. We'll only play male artists. Then the next night it's 'Ladies' Tuesday.'"

Although he doesn't program the show, Nelson says he's active in giving **Holiday** and music director **Heart Attack** suggestions for music. He's also given leeway to accommodate requests.

Here is a sample hour on **WOWI's** R&B adult show: **Patti LaBelle**, "Love, Need And Want You"; **Jagged Edge**, "Gotta Be"; **Mary J. Blige**, "Missing You"; **Janet Jackson**, "I Get Lonely"; **Prince**, "Do 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"; **Allure**, "All Cried Out"; and **Alicia Myers**, "If You Play Your Cards Right."

And while we often hear the complaint that many of today's artists are one-hit wonders, Nelson says the opposite is true for artists with an R&B adult following.

"There are some artists 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."

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JEFFREY KATZENBERG
Founding Partner of DreamWorks SKG
Q&A

& Intro by **MO OSTIN**
Head of DreamWorks Records



- COUNTRY KEYNOTE - **BUCK OWENS**
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McLachlan, The Tea Party Lead MuchMusic Video Nominations

MUCHMUSIC NOMINATIONS: Sarah McLachlan and the Canadian rock band the Tea Party top the list of nominees for the 1998 MuchMusic Video Awards. McLachlan and the Tea Party have earned six nominations each. Nominations for the People's Choice categories were listed here in a previous issue (Billboard, Sept. 12). At press time, nominations had not yet been announced for the new technology, Eye Popper, and VideoFact categories.

McLachlan's "Sweet Surrender" clip earned nods in such categories as best video, best editing, best cinematography, and favorite Canadian video. Her "Adia" video was nominated in the categories of favorite Canadian artist and favorite international artist. The Tea Party's "Release" clip received nominations



THE TEA PARTY

for best video, best cinematography, favorite Canadian group, and favorite Canadian video. The group's "Babylon" video earned nods in the categories of best cinematography and best director.

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's Choice categories. 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 leaving

the network at the end of September to start her own consulting company (Billboard Bulletin, Sept. 2). She tells Billboard that her new company will have a

"marketing perspective" to be geared to record labels and TV organizations.

Diane Mayer has joined Mammoth Records as director of video promotion... Miranda Downey has left her post as associate music director at Denver-based "Music Link."

Production company Villains has signed directors Ken Fox and Steve Carr. Heidi Santelli, 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 Thorpe has added urban video promotion duties for 550 Music and the Work Group.

Production company ?UC is ?UGet has closed its 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 Cooperative (NCTC), which is expected to increase the Box's U.S. distribution. NCTC consists of more than 5,000 cable systems that serve approximately 9.5 million U.S. cable-TV customers. The Box currently reaches more than 50 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 World Wide Web at www.thebox.co.uk.

THE EYE



by Carla Hay

PRODUCTION NOTES

LOS ANGELES

Ghetto Twinz Featuring Mia X completed the video for "No Pain No Gain" with director Will Horton.

Pearl Jam's "Do The Evolution," the band's first videoclip since 1992's "Jeremy," was directed by Todd McFarlane. Pearl Jam does not appear in the fully animated clip.

Darius Anthony directed Skull Duggery's "If It Don't Make Dollars." The clip features Master P

and Fiend.

Canibus' video for "Negro-Nom-etry" was directed by Beast.

OTHER CITIES

Shania Twain's "Honey, I'm Home" clip was directed by Kevin Carswell in Louisville, Ky.

Michael Martin Murphey shot "Born To Buck Bad Luck" with director Adrienne Thiele in Silver Creek, Colo.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Lauryn Hill, Doo Wop (That Thing)
- 2 Silk The Shocker, It Ain't My Fault
- 3 Monica, The First Night
- 4 Gerald Levert, Thinkin' Bout It
- 5 R. Kelly, Half On A Baby
- 6 Brandy Feat. Mase, Top Of The World
- 7 K-Ci & JoJo, Don't Rush
- 8 Aaliyah, Are You That Somebody?
- 9 Tyrese, Nobody Else
- 10 JD Feat. Jay-Z, Money Ain't A Thing
- 11 Tamia, So Into You
- 12 Monifah, Touch It
- 13 Tatyana Ali, Daydreamin'
- 14 Mase, Lookin' At Me
- 15 Ginuwine, Same Ol' G
- 16 Cam'ron, Horse & Carriage
- 17 Mya, Movin' On
- 18 Xscape, My Little Secret
- 19 Snoop Dogg, Still A G Thang
- 20 Boyz II Men, Doin' Just Fine
- 21 Nicole, Make It Hot
- 22 Usher, My Way
- 23 Jagged Edge, Gotta Be
- 24 Maxwell, Luxury: Cococure
- 25 Xzibit, What U See Is What U Get
- 26 DMX, How's It Goin' Down
- 27 Jon B., I Do
- 28 Magnificent 7, Street Mix
- 29 Next, I Still Love You
- 30 The Temptations, Stay

★ ★ NEW ONS ★ ★

Imajin, Do Doubt
Big Punisher, You Came Up
Pete Rock, Tru Master
Color Me Badd, Remember When
Inoj, Time After Time
Ricky Jones, If I Was The One
Mo Thugs Family, Ghetto Family
Professor Griff/Chuck D, O Bit-U-Worryz



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Pam Tillis, I Said A Prayer
- 2 Alan Jackson, I'll Go On Loving You
- 3 Jo Dee Messina, I'm Alright
- 4 Garth Brooks, To Make You Feel My Love

- 5 Vince Gill, If You Ever Have Forever In Mind
- 6 Mark Wills, Don't Laugh At Me *
- 7 The Wilkinsons, 26 Cents
- 8 Diamond Rio, You're Gone
- 9 Toby Keith, Getcha Some
- 10 Faith Hill W/Tim McGraw, Just To Hear You...
- 11 Shania Twain, Honey, I'm Home
- 12 Randy Travis, The Hole
- 13 Reba McEntire, Forever Love
- 14 Brooks & Dunn, How Long Gone
- 15 Travis Tritt, If I Lost You
- 16 Dwight Yoakam, Things Change
- 17 Terri Clark, You're Easy On The Eyes *
- 18 Warren Brothers, Guilty *
- 19 John Michael Montgomery, Hold On To Me
- 20 Lonestar, Everything's Changed *
- 21 Dixie Chicks, Wide Open Spaces *
- 22 Danni Leigh, If The Jukebox Took Teardrops *
- 23 Lee Ann Womack, A Little Past Little Rock *
- 24 Blackhawk, There You Have It *
- 25 Michael Peterson, When The Bartender Cries
- 26 Bryan White, Tree Of Hearts
- 27 Jeff Carson, Shine On
- 28 Mindy McCready, The Other Side
- 29 Aaron Tippin, For You I Will
- 30 Brady Seals, I Fell
- 31 BR5-49, Wild One *
- 32 Dolly Parton, Honky Tonk Songs
- 33 Alabama, How Do You Fall In Love *
- 34 Allison Moore, Set You Free *
- 35 Patty Loveless, Like Water Into Wine
- 36 Charlie Daniels Band, Texas
- 37 Tracy Lawrence, While You Sleep
- 38 Derailers, California Angel
- 39 Linda Davis, I Wanna Remember This
- 40 Trisha Yearwood, There Goes My Baby
- 41 Heather Myles, True Love
- 42 Mark Chesnut, Wherever You Are
- 43 Keith Harling, Coming Back For You
- 44 Great Divide, Pour Me A Vacation
- 45 Lila McCann, To Get Me To You
- 46 Tracy Byrd, I Wanna Feel That Way Again
- 47 Sara Evans, Cryin' Game
- 48 Billy Dean, Real Man
- 49 Trini Triggs, Straight Tequila
- 50 Bruce Robison, Angry All The Time

* Indicates Hot Shots

★ ★ NEW ONS ★ ★

Chris LeDoux, Bang A Drum
Cledus T. Judd, First Redneck On The Internet
Confederate Railroad, Keep On Rockin'
Monty Holmes, Alone
Willie Nelson, I Never Cared For You



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Aerosmith, I Don't Want To Miss A Thing
- 2 Will Smith, Just The Two Of Us
- 3 Beastie Boys, Intergalactic
- 4 Aaliyah, Are You That Somebody?
- 5 Brian Setzer Orchestra, Jump Jive An' Wail
- 6 Monica, The First Night
- 7 DMX, How's It Goin' Down
- 8 Korn, Got The Life
- 9 Pearl Jam, Do The Evolution
- 10 Lauryn Hill, Doo Wop
- 11 JD Feat. Jay-Z, Money Ain't A Thing
- 12 Backstreet Boys, I'll Never Break Your Heart
- 13 Barenaked Ladies, One Week
- 14 Eagle-Eye Cherry, Save Tonight
- 15 Usher, My Way
- 16 Dave Matthews Band, Stay (Wasting Time)
- 17 Brandy (Feat. Mase), Top Of The World
- 18 Marilyn Manson, The Dope Show **
- 19 Goo Goo Dolls, Iris
- 20 Pras Michel F/OT Dirty Bastard & Mya, Ghetto Supastar
- 21 Janet, Go Deep
- 22 Hole, Celebrity Skin **
- 23 Brandy & Monica, The Boy Is Mine
- 24 Harvey Danger, Flagpole Sitta
- 25 Natalie Imbruglia, Wishing I Was There
- 26 Monster Magnet, Space Lord
- 27 Hootie & The Blowfish, I Will Wait
- 28 K-Ci & JoJo, All My Life
- 29 Everclear, Father Of Mine
- 30 Eve 6, Inside Out
- 31 Mya, Movin' On
- 32 Snoop Dogg, Still A G Thang
- 33 Mase, Lookin' At Me
- 34 Garbage, I Think I'm Paranoid
- 35 'N Sync, Tearin' Up My Heart
- 36 Sheryl Crow, My Favorite Mistake
- 37 Master P, Make Em Say Uhh!
- 38 Creed, What's This Life For
- 39 Nicole, Make It Hot
- 40 Tatyana Ali, Daydreamin'
- 41 Rob Zombie, Dragula
- 42 All Saints, Never Ever
- 43 Melanie B Feat. Missy Elliott, I Want You Back
- 44 The Smashing Pumpkins, Perfect
- 45 Madonna, Ray Of Light
- 46 Backstreet Boys, Everybody
- 47 Mase, Feel So Good
- 48 Jd & Mariah Carey, Sweetheart
- 49 A Tribe Called Quest, Find A Way
- 50 Red Hot Chili Peppers, Give It Away

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

No New Adds This Week



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Goo Goo Dolls, Iris
- 2 Aerosmith, I Don't Want To Miss A Thing
- 3 Barenaked Ladies, One Week
- 4 Natalie Imbruglia, Torn
- 5 Matchbox 20, Real World
- 6 Hootie & The Blowfish, I Will Wait
- 7 Shania Twain, You're Still The One
- 8 Brian Setzer Orchestra, Jump Jive An' Wail
- 9 Semisonic, Closing Time
- 10 The Smashing Pumpkins, Perfect
- 11 Natalie Imbruglia, Wishing I Was There
- 12 Sheryl Crow, My Favorite Mistake
- 13 Madonna, Ray Of Light
- 14 Fastball, The Way
- 15 Sarah McLachlan, Adia
- 16 Edwin McCain, I'll Be
- 17 Green Day, Time Of Your Life
- 18 Janet, Go Deep
- 19 Smash Mouth, Walkin' On The Sun
- 20 Mariah Carey, Whenever You Call
- 21 Marcy Playground, Sex & Candy
- 22 Eagle Eye Cherry, Save Tonight
- 23 Matchbox 20, 3 AM
- 24 Third Eye Blind, Semi-Charmed Life
- 25 Natalie Merchant, Kind & Generous
- 26 Anggun, Snow On The Sahara
- 27 Dave Matthews Band, Stay
- 28 Culture Club, Miss Me Blind
- 29 Celine Dion, To Love You More
- 30 Alanis Morissette, Hand In My Pocket
- 31 Alanis Morissette, You Learn
- 32 Paula Cole, I Don't Want To Wait
- 33 Sugar Ray, Fly
- 34 Janet, Together Again
- 35 Brandy & Monica, The Boy Is Mine
- 36 Des'ree, Life
- 37 Toni Braxton, You're Makin' Me High
- 38 Eurythmics, Sweet Dreams
- 39 Rod Stewart, Da Ya Think I'm Sexy?
- 40 Blondie, Heart Of Glass
- 41 Michael Jackson, Don't Stop 'Til You Get Enough
- 42 Gloria Gaynor, I Will Survive
- 43 Clash, Rock The Casbah
- 44 R.E.M., Losing My Religion
- 45 Whitney Houston, I Will Always Love You
- 46 Fleetwood Mac, Landslide
- 47 AC/DC, You Shook Me All Night Long
- 48 Natalie Merchant, Wonder
- 49 The Wallflowers, One Headlight
- 50 Sister Hazel, All For You

★ ★ NEW ONS ★ ★

R. Kelly, Half On A Baby

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 19, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Kirk Franklin, Lean On Me

BOX TOPS

- Five, When The Lights Go Out
- Aaron Hall, All The Places I Will Kiss You
- Mya, Movin' On
- Silk The Shocker, It Ain't My Fault
- Aaliyah, Are You That Somebody?
- Monica, The First Night
- Snoop Dogg, Still A G Thang
- Xscape, My Little Secret
- Next, I Still Love You
- Cannibus, I Honor U
- 98 Degrees, Because Of You
- Monifah, Touch It
- Black Eyed Peas, Joints & Jams
- Lauryn Hill, Doo-Wop (That Thing)
- A Tribe Called Quest, Find A Way
- Fat Joe, Don Cartagena
- Shaquille O'Neil, The Way It's Goin' Down
- Master P, Goodbye To My Homies
- JD & Mariah Carey, Sweetheart
- Backstreet Boys, I'll Never Break Your Heart
- JD Feat. Jay-Z, Money Ain't A Thang
- K-Ci & JoJo, Don't Rush (Take Love Slowly)
- Melanie B Feat. Missy Elliott, I Want You Back
- Stars On 54, If You Could Read My Mind
- R. Kelly, Half On A Baby
- Keith Sweat Feat. Snoop Dogg, Come And Get Wit Me
- Mase, Lookin' At Me
- 'N Sync, Tearin' Up My Heart
- Xzibit, What U See Is What U Get
- TQ, Westside
- Funkmaster Flex, American Cream Team

NEW

Def Squad F/Biz Markie, The Game
Funkmaster Flex, Here We Go
Kelly Price, Friend Of Mine (Remix)
Link, I Rely Want To Sex...
Pete Rock, True Master
Queen With Wyclef Jean, Another One Bites The Dust



Continuous programming
1515 Broadway
New York
NY 10036

- A Tribe Called Quest, Find A Way
- Fastball, Fire Escape
- Komeda, Cul De Sac
- Korn, Got The Life



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Korn, Got The Life (new)
- Keith Sweat F/Snoop Dogg, Come And Get Wit Me (new)
- Hole, Celebrity Skin
- Barenaked Ladies, One Week
- Aerosmith, I Don't Want To Miss A Thing
- Janet, Go Deep
- Beastie Boys, Intergalactic
- Jennifer Paige, Crush
- 54-40, Since When
- Monica, The First Night
- Tragically Hip, Poets
- Love Inc., You're A Superstar
- Matthew Good Band, Apparitions
- Usher, My Way
- Monster Magnet, Space Lord
- Natalie Imbruglia, Wishing I Was There
- Big Wreck, Blown Wide Open
- The Smashing Pumpkins, Ava Adore
- Snoop Dogg, Still A G Thang
- The Smashing Pumpkins, Perfect



Continuous programming
Hawley Crescent
London NW18TT

- Aerosmith, I Don't Want To Miss A Thing
- Jamiroquai, Deeper Underground
- Des'ree, Life
- Puff Daddy F/Jimmy Page, Come With Me
- Brandy & Monica, The Boy Is Mine
- Spice Girls, Viva Forever
- Robbie Williams, Millennium
- Another Level, Freak Me
- Beastie Boys, Intergalactic
- Madonna, Drowned World/Substitute For Love
- Savage Garden, To The Moon And Back
- Manic Street Preachers, If You Tolerate This...
- All Saints, Bootie Call
- Eagle-Eye Cherry, Save Tonight
- Sparkle, Be Careful
- Rammstein, Stripped
- Lauryn Hill, Doo Wop (That Thing)
- Sash Feat. Tina Cousins, Mysterious Times
- The Corrs, What Can I Do
- Lenny Kravitz, I Belong To You



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- 4Kast, I Tried
- Barenaked Ladies, One Week
- Big Runga, Sway
- BR5-49, Wild One
- Eagle-Eye Cherry, Save Tonight
- Everclear, Father Of Mine
- Garbage, I Think I'm Paranoid
- Lord Tariq & Peter Gunz, We Will Ball
- Maxwell, Luxury: Cococure
- Mya, Movin' On
- Newsboys, Entertaining Angels
- Reel Big Fish, Take On Me
- Squirrel Nut Zippers, Suits Are Picking Up The Bill
- The Crystal Method, Comin' Back
- Trin-I-Tee 5:7, God's Grace



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Rev. Horton Heat, Lie Detector
- They Might Be Giants, Doctor Worm
- The Smashing Pumpkins, Perfect
- Greg Kroll, Psychotic Reaction
- Mad Cadillacs, Road Rash
- The Verve, Sonnet
- Raspuntina, The Olde Headboard
- Rancid, Blood Clot
- Kent, If You Were Here
- Beastie Boys, Intergalactic
- Big Runga, Sway
- Clutch, The Soapmakers
- The Planet Smashers, Change



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- The Smashing Pumpkins, Perfect
- Clutch, The Soapmakers
- Anthrax, Inside Out
- Everclear, Father Of Mine
- Heather Nova, London Rain
- Fatboy Slim, Rockafeller Skank
- Harvey Danger, Flagpole Sitta
- Pearl Jam, Do The Evolution
- Arkana, Futures Overrated
- Beastie Boys, Intergalactic
- Rob Zombie, Dragula

NEWS LTD. COMPLETES MUSHROOM BUY

(Continued from page 6)

it had been anticipated (Billboard, Sept. 5). He and James Murdoch, News' VP of music and new media, were both at the press conference. Neither would say how much News is paying for the 50% of Mushroom Records it doesn't already own, although a figure of \$23 million (\$40 million Australian) circulated during the week. News is believed to have shelled out \$10 million for its original share, acquired in 1993 from Gudinski and co-owner Gary Ashley.

"I'm sure I'll have postnatal depression," Gudinski says about the transaction, "but for the moment, I feel fantastic."

Sources suggest there has been tension lately between him and News, compounded by the fact of his casting vote at the Mushroom board level. At least once this year, Gudinski was obliged to inject his own money into the firm. "But Michael outlasted [News'] impatience with him," says a source. Gudinski says, "James and I get on very well. He's young, he's a music person. The key to Mushroom is music people." Yet he acknowledges that his other business interests, including music publishing and concert promotion, will keep him occupied.

Among Gudinski's other busi-

nesses are the lucrative Mushroom Music publishing company and firms dealing with touring, booking, and merchandising.

Gudinski founded Mushroom a quarter of a century ago at the age of 20 and built it into one of the independent icons of Australia's music business.

"He was, in effect, *the* Australian independent industry," says seasoned entrepreneur Chris M. Murphy, former manager of INXS. "He was a leader, because he made things happen and because he could take on the big boys."

Another industry entrepreneur, Glenn Wheatley, pays tribute to Gudinski's tenacity "and the way he kept pulling rabbits out of the hat." Wheatley adds, "He signed up people no one else would, like Madder Lake and Matt Taylor."

Taylor himself recalls, "I was living in a commune, and Michael roared up in an E-type Jaguar and offered me a deal."

Acts associated with Mushroom over the past 25 years include Skyhooks, Paul Kelly, Split Enz, Jimmy Barnes, Kylie Minogue, and, more recently, Garbage, Ash, Deni Hines, and Peter Andre.

Gary Ashley, who signed Garbage to Mushroom Records U.K. for the world outside of North America, says, "This is a sad day for me, because Mushroom was a major part of my life. But obviously Michael's made a decision that he doesn't want to be in the Mushroom business anymore." Ashley parted with Gudinski in 1996 and is now senior VP of A&R at MCA Records in Los Angeles.

Mushroom will become fully aligned with the News-owned Festival group of music companies, another prominent Australian independent; Festival has a long history but a more conservative bent than Gudinski's label.

Festival has been re-energized since Rupert Murdoch put News' music interests under James, his youngest son. Former PolyGram Music Publishing Australia managing director Roger Grierson was recruited as Festival chairman in January, and approximately \$10 million has been spent on reorganizing and refreshing its business.

Murdoch says that the Mushroom name will be maintained and that the label will be operated autonomously. No staff losses or organizational changes are anticipated in the near future, he says. But he appears coy on specific plans for the label, except to indicate it will play a key role in News' global music strategy.

"We want to take Australian music to the world, and working together to take Mushroom to the next step is part of that," he says. "We sense this is the right time. There is another resurgence of great Australian talent."

Festival has an Australian staff of 135 and 10 in New Zealand. Mushroom has 100 staffers in Australia, 25 in the U.K., and three in New Zealand.

Mushroom's existing distribution deal with BMG in Europe, Asia, and elsewhere will continue for two

years. The company's Australian distribution is expected to return soon to Festival from Sony Music, although Gudinski praises Sony's efforts and says it has helped the label strengthen its market share. He says this is currently around the 8% mark.

Gudinski says he will continue to be connected with Mushroom Records as nonexecutive chairman.

"I'm too dedicated to my artists to be going anywhere for a time," he says. However, most in the Australian industry expect him to return with another label venture in due course. Sources claim his non-compete clause in the News deal is for no more than 12 months.

If \$23 million is an accurate estimate of what Gudinski is receiving, colleagues suggest he has done well to more than double in five years the value of his Mushroom stake, which was \$10 million in 1993. The earlier pact gave News a noncontrolling 50% share, which, says an executive familiar with the arrangements, let the larger com-

pany keep Mushroom loans and debts "off the [News] books" and away from public scrutiny.

Annual revenue figures aren't available for Festival or Mushroom, although one source claims the latter label's peak has been in the region of \$30 million.

For his part, incoming Mushroom CEO Dickson is expected to pick up responsibilities previously held by Gudinski. The coup of capturing Dickson after his 12 years with PolyGram—the past 18 months as group managing director, music operations—is largely attributed to Grierson. Aside from his tenure at PolyGram's Australian music publishing unit, Grierson is known for his management of artists like Nick Cave and for an artist-friendly, independent spirit.

"He also has a great marketing mind," says Gill Robert, marketing/programming VP at CMT Australia/Pacific Rim and former Festival marketing manager.

Sources say PolyGram Far East executive VP Tim Read is taking immediate charge of PolyGram

Australia's music unit from Dickson; it's a post he previously held. Wagers are being made in the local industry that Universal Music Australia managing director Paul Krige will lead the Universal/PolyGram entity when the combination is complete.

Mushroom's day-to-day operations in Australia will continue in the hands of managing director Warren Costello, while Korda Marshall remains managing director of Mushroom U.K. Both report to Grierson, who says Festival acts like Mental As Anything, Dave Graney, and Rebecca's Empire will be issued in Europe through Mushroom U.K. and joint ventures.

An anticipated album by the reunited Cold Chisel could be a test for News to expand its music reach into the U.S. market—an ambition Gudinski long held but never consummated.

"News' synergy and resources will be particularly useful in breaking there," he says.

VERVE 'RED HOT' SET SALUTES GERSHWIN

(Continued from page 11)

among others. Verve was also the distributing label for 1996's "Red Hot + Rio," which was a contemporary tribute to Brazilian music. That project raised roughly a half-million dollars for a variety of AIDS relief and awareness programs.

Since its inception in 1990, the Red Hot Organization has had 10 albums on a variety of labels, raising more than \$7 million.

Remarkably low on musical indulgence, "Red Hot + Rhapsody" deftly combines such seemingly disparate styles as alterna-rock, ambient pop, traditional jazz, and trip-hop. Among the set's more adventurous moments are Bowie's take on "A Foggy Day," produced by legendary film composer Angelo Badalamenti, and Baaba Maal's rendition of "Bess, You Is My Woman Now," which he sings in Senegalese. Such fine moments add up to a cachet project that Verve believes can transcend its arty origins and reach a wide audience.

"The word-of-mouth so far has been highly encouraging," says Nate Herr, VP of marketing (U.S.) at the label. "The combined efforts of our staff with those of Red Hot's should generate a tremendously successful run for this project."

The label will service the album to a variety of radio formats, including college, modern rock, triple-A, and R&B. Although each format will be directed to different cuts, Morcheeba's earthy electronic funk duet with Hubert Laws on "Summertime" will be issued as a commercial single Oct. 6. An advance copy of the track has already begun to generate some college airplay.

"It may not be the most exciting celebrity cut on the album, but it's easily the most airplay-worthy," says Janet Warman, music director at WBLU Buffalo, N.Y. "We started playing it [on Sept. 1], and the feedback has been just incredible.

We're also playing the Skylab track ["The Man I Love"], which is also going over well."

The retail efforts behind "Red Hot + Rhapsody" will be a bit more extensive—and far more collaborative between Red Hot and the label.

"After 10 albums, we've learned to be more involved in the marketing process of these projects," says Red Hot founder/executive director John Carlin. "We're more self-determined about our own marketing. We're not waiting for someone to do things for us. It's not just a matter of selling records for us. We need to make sure that the message is attached: AIDS awareness, human rights, safe sex."

At the same time, however, Carlin insists that Red Hot albums, as a rule, are not solely based on charity.

"We make good records whose existence is their own musical merit," he says. "That's the gratifying part. People actually use our product, and they don't buy it out of guilt or obligation."

Still, he concedes that "marketing is a painful issue, since it's such a hit-driven market. We're not an artist that a label is building on. There are no traditional tools or continuity, and the label doesn't make a profit, so the system doesn't have the same incentive."

While that may be true, some retailers view "Red Hot + Rhapsody" as an event-oriented project that deserves prominent rack placement.

"I'd be foolish not to support an album with artists like David Bowie and Natalie Merchant," says Eric Keil, head buyer for Compact Disc World, a nine-store, South Plainfield, N.J.-based chain. "This is the kind of album that should do well throughout the rest of the year. It will start with people interested in supporting the cause and hearing new music by some of the artists

involved, and then it will become a solid holiday gift item."

Adding to the project's media profile will be a concert gathering by many of the album's participants at New York's Webster Hall. Sponsored by Details magazine and Levi Strauss, the show is being taped for a television special that Carlin says MTV will likely air Dec. 1, which is World AIDS Day.

"Red Hot + Rhapsody" marks the realization of a 10-year-old vision for Carlin, who began working on it shortly after 1990's groundbreaking "Red Hot + Blue," which paid tribute to the music of Cole Porter.

"Cole Porter is wonderful and witty, but Gershwin has always been far more exciting to me," he says. "Gershwin brilliantly fused Tin Pan Alley songwriting with African-American rhythms, classical European harmonics, and melodic improvisation. They're like works of nature."

Luscious Jackson's Jill Cuniff wholeheartedly agrees. "I grew up listening to Gershwin. To me, 'I've Got A Crush On You' sounds like a Luscious Jackson song. Some of the words are dated, like 'sweetie pie,' but it still sounds fresh and funny."

For other participating artists, "Red Hot + Rhapsody" was less about paying tribute to Gershwin, specifically, and more about opening consumers' minds to different styles of music in general.

"I was a huge fan of both 'Red Hot + Blue' and 'Red Hot + Rio' musically and conceptually," says Sheik, who performs "Embraceable You" on the set. "The originality of the interpretations of such excellent material always excited me and opened me up to music I didn't know. The fact that these records were made for such a noble cause makes them examples of the best kind of modern culture."

Imbruglia Leads ARIA Noms Pack

MELBOURNE, Australia—Natalie Imbruglia caps off a year of worldwide chart success with nine nominations in the latest Australian Record Industry Assn. (ARIA) Awards, announced Sept. 7 in Melbourne and Sydney.

The native Australian and RCA Records artist is a contender for best album, single, female artist, new talent, debut album, debut single, and pop release, with both "Torn" and "Big Mistakes" up for highest-selling Australian single.

Also figuring strongly in the '98 ARIAs are Regurgitator (on EastWest in Australia and Reprise in the U.S.) and the Whitlams, associated with the indie label Phantom/MDS. The two bands are competing for best Australian group with Savage Garden, an act on Roadshow/Warner in Australia and Columbia/Sony elsewhere in the world; the Superjesus on EastWest; and You Am I on Ra/BMG, now affiliated with Wasabi/RCA in the U.S.

At the nominations' announcement, Savage Garden was given an outstanding achievement award for global sales of 8 million for its self-titled debut album and for becoming the third Australian-based group (after Men At Work and INXS) to gain a U.S. chart-topping single.

The ARIA Awards take place Sept. 20 at the Capitol Theatre in Sydney. CHRISTIE ELIEZER

EUROPEAN RETAILERS BRACE FOR SLOW SHIFT TO THE EURO

(Continued from page 1)

finance director at HMV Europe. "They'll go to the supermarket and buy food, of course, but they won't be happy about buying nonessentials like music."

Clark predicts a slump in sales for all retailers in the early days of the euro, despite the fact that stores have been issued a code of conduct intended to make consumers feel more comfortable with the world's newest major currency.

The European Commission code of conduct says that stores should not be seen to be profiteering from the introduction of the euro. To make in-store dealings more transparent and, thereby, to make consumers feel more comfortable, the code says retailers should do the following:

- Clearly label goods with the price in both the national currency and euros during the transition period;
- Willingly accept both the euro and the national currency during the transition period;
- Clearly demonstrate to customers the rates and rules for converting the national currency to euros;
- Display in-store the contact details of the European Commission department handling consumer complaints in relation to the euro.

Those stores adhering to the code of conduct will receive a badge to display saying that they have done so. Clark says he anticipates reputable retailers will try to qualify for the badge so as not to lose consumer favor when compared with rivals that have one.

However, the activities of dedicated record retailers may not be at the core of the impact of the euro. In the eyes of some senior label executives, the companies most likely to get a jump-start from the euro are the supermarkets that sell music (Billboard, Aug. 8).

The household-goods hypermarket company that has pioneered music retailing—often as a loss leader—is France's Carrefour. Carrefour now accounts for 11% of the French music market and is the country's second-largest music retailer; the supermarket sector in total in France accounts for some 60% of sales. This is often blamed for the decimation of dedicated music stores in France, a phenomenon that has been particularly virulent among indies.

PolyGram's continental European president, Rick Dobbis, suggested in the first part of this series, which examined the euro's effects on record labels in the region, that the euro will ease Carrefour's expansion across national boundaries and warned, "If I was a German record retailer, I'd be worried about what the French hypermarkets are doing" (Billboard, Aug. 8).

Carrefour has 279 hypermarkets in 18 countries, 179 of them in Europe, and 117 of those in France. Music, though, accounts for only approximately 1% of its \$26 billion annual revenue. Says

In the second installment of a three-part series on the introduction of the single European currency, the euro, Billboard analyzes its effect on music retailers.

Carrefour CEO Daniel Bernard, "Carrefour is mobilized to successfully negotiate the introduction of the euro, but the period of double currency has to be reduced to the minimum."

Carrefour has been prepared for the introduction of the euro through the experience of its stores in Argentina and Brazil, where new national currencies have been introduced. Because of what Bernard learned in those countries, he argues that retailers would fare better if the euro arrived overnight rather than over a 2½-year period.

"We know that, for psychological and educational reasons, it's better to have a 'big bang,'" Bernard says. "Plus, double currencies will cause us problems with double checkout counters, cashboxes, and so on and will increase the management costs."

He adds, "It's like if the U.K. government decided people should suddenly drive on the right side of the road instead of the left as they do now and then asked the truck drivers to make the switch on week one and the private car drivers to switch on week two."

Bernard makes no comment on whether the euro will assist Carrefour's expansion. However, HMV's Clark says there are so many challenging factors when opening stores in a new territory that currency is "almost the least of our complications."

IMPACT ON PRICING

One of the crucial issues raised by the euro is its impact on prices. For Carrefour, Bernard says, the chain must somehow recover the money it is investing in altering its systems to accommodate the new currency. But the man in charge of the chain's music and video retailing, cultural products manager Laurent Villoutreix, argues that "the end-user prices will be the same in francs and in euros. The only question will be to round it up or down, but we will not use the Euro to increase our prices."

Wolfgang Orthmayr, managing director of Germany's leading music retail chain, the 20-store WOM, says he expects record companies' dealer prices to drop across Europe as a result of the euro, possibly reaching Spanish and Portuguese levels. He adds that he also anticipates broad harmonization of margins and that this will improve the position of German retailers, who, he says, operate with lower profits than their counterparts elsewhere in the EU.

Orthmayr notes that the technical preparations for conversion to the euro have already been completed at all WOM outlets and that the chain is now eager for

the completion of the transition period. He argues that displaying prices in two currencies—deutsche marks and euros—is "a terrible waste of money, causing retailers to sustain losses of many millions of marks."

Bodo Bochnig, chairman of the German Record Retailers Assn., adds, "Many prices will have to be rounded down and the psychologically important 99 pfennig prices will disappear. We will have to absorb the loss."

Jean-Christophe Hermann,

'We'll need an extra till in every cash register in all of our shops across Europe'

marketing manager at FNAC, France's leading music retailer, with 25% of the market there, and which has stores in Belgium, Spain, and Portugal, says there will be no hiding from the price questions the euro will expose. He argues that, because FNAC, along with other retailers, sells over the Internet, prices in stores must be the same as online prices. "It is impossible for us to have a different price policy in-store and online," he states, "because we want to be competitive in both areas."

"It is clear that with the euro, the people will compare the prices, and as we want to sell records online out of France—and as records in France are expensive—we can't apply the French prices on the Internet."

HMV's Clark argues, though, that consumers are already aware of price differentials, even when they have to convert from one currency to another.

"You can see that from the cross-[English] Channel trade in alcohol," Clark notes. "British consumers have worked out that beer and wine are much cheaper in France, so they regularly cross the channel to buy there. And they did that without having to see both prices in euros." How the euro will affect retailers' relationships with labels remains to be seen. However, indications are that there will be no immediate impact.

"All our suppliers have asked us if we plan to settle our bills with them in euros," says Clark. "When we have said we have no immediate plans to do so, that has been seen by them as a good thing."

Nonetheless, the euro will facilitate the EU's cross-border trade in records—trans-shipments. Retailers are already able to buy their stock from any legitimate supplier within the EU and need not deal with their local major-label affiliate. Such trans-shipments are commonplace with 15

currencies in use and will be simplified further when they can be conducted in just one.

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 the countries where we are operating."

Villoutreix confirms that Carrefour is already in discussion with some suppliers. "But actually they don't want us to centralize, and we don't want to do this without their agreement."

He adds, "Obviously it should be possible for us to have direct access to the international catalogs, and, beside the advantages of the price, it could help us—and the record companies—to create more exchanges 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 a 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 records will be far more difficult to handle on a pan-European basis than FNAC's other main line, books. "The record companies have a lack of vision," says Hermann, "and there are important [value-added tax] differences and price policies, meaning that records, unlike books, are a local rather than global commodity."

Hermann adds, "With the advent of the euro, it is crucial for the European record providers to harmonize their prices, but I'm afraid that it will take time. But the combination of euro and Internet will make it necessary for them to do so."

Though retailers have absorbed the cost of converting their systems to accommodate the euro, they remain unsure of when consumers will join the party.

Says Hermann, "We have just finished a big experiment in our Parisian Saint-Lazare outlet where all the prices were both in francs and euros and where the buyer received two cash till receipts, one in francs and one in euros. But it seems that so far the consumers are not involved in this

currency question. They are passively waiting for the moment when they will no longer have any choice but to count in euros. So, for us the question is not to put up both prices—it is easy to do—but to find the right moment to decide that one currency is leading the other one. We can do it very quickly; we are ready, but we are waiting for the consumer decision."

"To convert ourselves to the euro is a rather costly affair," says Juan da Silva, GM at Dutch-based Free Record Shop. "In January all the price stickers on CDs should show the prices in guilders and in euros. We want our clients to adapt themselves gradually."

Da Silva notes that such a process of adaptation is not straightforward.

"With two guilders to the euro, supposedly cheap prices in euros as opposed to guilders might surprise them. Also, we'll need an extra till in every cash register in all of our shops across Europe. So it's not only a matter of finance but of logistics as well, as it will take up space behind the counters, too."

Free Record Shop, though, is free of any nostalgia for the guilder. "We will fully back the single European currency," Da Silva states. "It's just a shame that the U.K., from which we still import a substantial volume of music videos and merchandising material, is not joining the continent in this truly unifying process."

In one sense, though, the U.K. is joining through the back door, Clark says.

HMV's U.K. stores—particularly those in central London—are being prepared to accept the euro because that will be the currency that many tourists will eventually be using to trade in. The fact that many Britons will travel to euro-using countries before the currency is introduced here will also help the U.K. transition, Clark says.

But, even in those first-wave nations, Clark says, he does not anticipate early use of the euro. "I don't see a whole group of people with euro checkbooks and credit cards coming in on day one," he states. "In fact, I see the reverse. I think there will be a lot of resistance."

Assistance in preparing this story was provided by Rémi Bouton in Paris, Wolfgang Spahr in Hamburg, and Robbert Tilli in Amsterdam.

The Euro: A Primer

The euro is being introduced in 11 of the 15 European Union member nations: Germany, France, Spain, Italy, Portugal, the Netherlands, Belgium, Finland, Ireland, Austria, and Luxembourg. The remaining states—the U.K., Sweden, Greece, and Denmark—have left the political door open to join at a later date.

For the nations in the first wave, exchange rates of their national currencies will be irrevocably fixed Jan. 1. From that point, national currencies and the euro will co-exist until Jan. 1, 2002, when the first set of euro notes and coins will be issued. Six months later, national currencies in the participating states will cease to be legal tender.

ANOUSHKA SHANKAR CONTINUES SITAR LEGACY ON ANGEL

(Continued from page 1)

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," which consists 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/EMI 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 lives the life of a California high school student, as well as that of a disciplined studying, touring musician. So Anoushka plays the piano, writes poetry, dances, and belongs to her school's feminism club—and listens to Madonna and Metallica—when she isn't practicing her sitar three or four hours a day, a regimen that doubles during her family's winter sojourns in India.

Anoushka started her lessons four years ago; she debuted onstage with her father at his 75th birthday celebration a year later in New Delhi, India. All the lessons and concerts around the world since have 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. "And 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.

"She is just opening up, and I have every confidence that she will blossom fully," he says. "And we're in no hurry. The sitar presents enormous technical challenges, and then



you must go deeper and deeper into the music, into improvisation and the spiritual powers of the ragas. That only comes with age and experience.

"From the moment I first put her hand on the sitar until now, I have been her only teacher," Ravi adds. "So there has been a mirror effect in that she has something of my sound. But she has her own special touch—a gift that is god-given."

The shower of accolades for Anoushka's artistry has already begun; most notably, she was awarded the House of Commons Shield in July by the British Parliament. She is the

youngest person to receive this honor and the only female.

"We see Anoushka as an artist of the future," says Angel senior VP/GM Gilbert Hetherwick. He adds that while the company is eager for her to establish herself classically, "you never know where her talents could take her."

Anoushka's stage presence has grown quickly by dint of some high-profile experiences. Last year, Anoushka performed Ravi's Concerto No. 1 for Sitar and Orchestra in London with

'We see Anoushka as an artist of the future'

the London Symphony Orchestra under Zubin Mehta. And in June, she appeared in a concert at New York's Town Hall that featured Alice Coltrane, widow of jazz giant John Coltrane, and her son, Ravi—who was named after Anoushka's father.

Last month, Anoushka performed with her father at the World of Music, Arts & Dance (WOMAD) Festival in Redmond, Wash., and has solo spots set this fall with the orchestras of Shreveport, La., and La Jolla, Calif., to play the Sitar Concerto No. 1.

In the early part of next year, she will perform a handful of concerts with Ravi in India and Asia, making broadcast appearances along the way. (International release of the album

will come territory by territory this fall and winter.)

The highest-profile U.S. concert on behalf of "Anoushka" will happen Sept. 25, as Ravi and Anoushka return to Carnegie Hall for a duet performance. While they're in New York, there are plans for joint appearances on national TV, an apt venue for Anoushka, who has a poise and charm beyond her years.

With "Anoushka" a top fall priority for Angel, the label has contracted the New York-based Intercultural Niche Strategies (INS) to market it to the Indian community in the U.S., particularly at such events as the Deepavali Festival Oct. 4 at New York's South Street Seaport. There, INS will operate a booth featuring not only "Anoushka" but Ravi's hit "Chants Of India" album from last year and the four-disc "In Celebration" set from '95 (The White Paper, Billboard, March 18, 1995). Among its gems, the latter features Anoushka's recording debut on "Adarini."

There will also be two Ravi albums that mark the beginning of an extensive reissue program for his World Pacific/Angel back catalog, with each title remastered at London's Abbey Road and repackaged with reminiscences from the artist.

The first two reissues, due Oct. 20, are "Portrait Of A Genius" and the classic "Live At Monterey" from 1967. Two more reissues follow in January ("India's Master Musician" and "Ravi Shankar In London") and two more in March ("Improvisations" and "Ravi Shankar In Concert").

Additional releases are being planned for later in 1999.

INS will place ads for the Anoushka and Ravi titles in Indian music magazines and in community periodicals; it will also service the albums to world music specialty shows. Angel will service "Anoushka" to more than 300 NPR stations next month, with service to college outlets later.

According to Larry King, buyer at the Tower Records on Los Angeles' Sunset Boulevard, Angel's work on behalf of "Chants Of India" bodes well for "Anoushka."

"The label did a great job with that album," he says. "It was by far Ravi's best-selling album in my 20 years here—the biggest since the Beatles days, probably. It introduced him to a whole new generation. With his daughter, we'll have to see. But the table is certainly set for her to pick up the mantle."

After Anoushka graduates from high school next year, she plans to concentrate on her solo career with more concerts on her own. Although she has a mind open to all sorts of music, she is dedicated to first developing as a classical artist—and she hopes to avoid any of the rivalries that the Indian media regularly foist upon the second generation of classical musicians.

And whether she carries on tradition or transcends it, she has the ideal role model.

"People have said that there is something in my playing that sounds like my father's," she says. "And that is the highest compliment."

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 now reconcile the two versions.

The WIPO treaties offer new protections in the online environment. The many private sector interests have successfully forged negotiated compromises to get the WIPO bills passed, and the last remaining impediments seem to be members of Congress themselves, who appear to be more concerned with guarding the sanctity of which committee is in charge of what than 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, as one source puts it, "tell these guys to stop arguing and get on with it."

Another bill that may have problems in final conference reconciliation as the session ends is the copyright term extension bill, now formally titled the Sonny Bono Copyright Term Extension Act, in honor of the late Republican lawmaker and entertainer.

That bill would bring U.S. copyright law in sync with those of other nations by allowing copyright protection of 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 was attached that extends fee exemptions to all but the largest restaurants and taverns and allows them to bring fee disputes to arbitration in or near their own communities rather than to a New York court (**Billboard**, April 4). However, the Senate bill still languishes at committee level, and music industry lobbyists have been attempting to convince Judiciary Committee lawmakers to strip the restaurant exemption amendment from the Senate version. The National Restaurant Assn. has refused any entreaties by legislators for a compromise, according to sources.

Sources say that committee chairman 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 may die in committee, according to sources.

The bankruptcy reform legislation may also come up for final passage. There is still a major question as to whether the final version worked out in conference will contain a controversial provision requested by the Recording Industry Assn. of America that would make it difficult for recording artists who file for bankruptcy to extricate themselves from recording contracts. The House passed the legislation June 10 containing that provision, but the provision 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 schedule was ever set down. "We started talking about the concept of CIS six years ago, and we have been dealing with CIS itself for four years," he comments. "But if we see the speed of the development of the online environment, we understand that we must move forward with CIS."

Vervoord adds that CIS will also be a vital tool as European societies 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.

Authors' rights in the digital environment was the overriding theme of the congress here. However, the collecting societies were warned twice in open sessions that progress is not being made fast enough in this area.

Frances Preston, president/CEO of BMI, stated, "We are not approaching the digital age. We are in the digital age. And we are already behind the times."

Mihály Ficsor, assistant director at the World Intellectual Property Organisation (WIPO), said that the Internet was "developing at a breathtaking pace." Copyright holders' main protection against the challenge of the Internet are the WIPO treaties agreed to at the end of 1996 but which will not become law until they have been ratified by 64 nations. To date, only two have done so. Added Ficsor,

"We need the ratifications before it is too late. There is no more sad a sentence than this: You are too late."

The congress agreed to a number of resolutions during its closed sessions of Sept. 8-9. One of those was to appoint Polish novelist Andrzej Szczypiorski as new CISAC president, replacing ASCAP president/CEO Marilyn Bergman. The new VP is Christian Bruhn, chairman of the board at German society GEMA.

The other resolutions were:

- A condemnation of the attempts by telecommunications companies and Internet access providers to dilute the provisions of the Copyright Directive now passing through the European Union's political arena.

The resolution also attacked the document in its original form as being inadequate for rights owners' needs in the digital environment;

- An exhortation to CISAC members to ensure that all computer systems are year 2000 compliant;
- A criticism of the Copyright Board of Canada for its decision concerning SOCAN's Commercial Television Tariff 2.A. The CISAC resolution describes this as "an unjustified attack on the collective administration 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

DRAFT EU LAW TACKLES TELECOM LIABILITY

(Continued from page 8)

telecom companies and those whose rights are affected by their activities. She argues that a joint approach to the problem would be most effective. Regnier adds, though, that IFPI is remaining vigilant.

"We do not want the telecom companies to sit there with their arms folded, saying there is nothing they can do about how people use their systems," she says. "There are things they can do."

On a separate issue, Zourek said later in his CISAC speech that the EU will never have a unified copyright law (**Billboard-Bulletin**, Sept. 9). He said that EU politicians did

not wish to harmonize laws if there was no need to do so. In a statement that will change the perception of DG15's operating philosophy, Zourek said his department wished to preserve the diversity of copyright traditions across the EU's 15-nation market and intended to harmonize law only where it assisted the free trading of copyrighted material.

Zourek's statement wasn't challenged from the meeting floor, but some delegates later told him that they thought that failing to harmonize all legislation would put up barriers to the sale of music across the EU.

INDUSTRY WARY AS WAVE OF PORTABLE MP3 PLAYERS LOOMS

(Continued from page 1)

on the desktop.

A new generation of portable devices that play so-called "MP3 files" are on the horizon for less than \$200 from such influential backers as San Jose, Calif.-based Diamond Multimedia Systems Inc.

MP3 is a popular, open, sound-file digital format that allows for the easy conversion and online distribution of music (Billboard, July 18).

The rub for the music industry is that MP3 song files—which such players depend on—are in many instances illegally posted online without label consent and offered for free download. While there are also many licensed, legal sites from which MP3 content can be derived, the new hardware devices—which can also be used to play back CDs converted into the MP3 format—don't include copy-protection mechanisms.

Some of the hardware makers counter that they're serving a clear marketplace desire for such a product, a desire that record labels would be wise to address via licensed material. Others say that copy-protection issues, such as rules mandated under the Digital Audio Home Recording Act, aren't applicable since their units only play back music. (Some models will, however, offer voice-recording capabilities.)

For its part, the Recording Industry Assn. of America (RIAA), which has been increasingly vocal in its concerns over the threat posed by online piracy, is assessing the situation.

Of the new hardware units, senior executive VP/general counsel Cary Sherman says, "We are examining the legality of these devices very carefully."

Concerns or no, the units are coming. Diamond, an established provider of various modems, sound and graphics cards, and multimedia acceleration devices for computers, has announced it will release its Rio PMP3000 portable MP3 player in October.

The device, which weighs 2.4 ounces and can hold up to one hour of music or 16 hours of voice recordings, will retail for \$199. Because the 32-megabyte, Solid State device has

no moving parts, there are no skipping errors during playback.

Additionally, the Rio accommodates flash-card memory upgrades (very small diskettes that plug into the player) that let consumers expand the amount of music that can be held on the device.

"It fits in very well with what we're already doing as a PC compa-



Diamond's unit, left, can hold up to one hour of music. The MPMan, right, is being sold online.

ny," says Diamond GM Ken Comstock. "The Rio represents a new arena in the market for us, which is consumer devices, and a solution for one of the big problems that has held back music from expanding more in the PC space: a lack of portability."

Meanwhile, \$10 billion Korean conglomerate Saehan Information Systems, which introduced the world to portable MP3 players when it released its MPMan this year, promises two new models in 1999's first quarter.

Saehan's lower-end MP-F30 MPMan comes in 32- and 64-megabyte models and includes features such as voice recording (up to four hours) and data storage. The company's MP-H10 model doesn't include a voice-recording option but does feature the ability to scroll through songs by artist, genre, or other categorizations. A 2 1/2-inch disc drive lets users store as much as two gigabytes' worth of music—about 500 songs. Neither model has yet been priced.

Unlike Saehan, which has been offering its MPMan for sale exclusively online, Diamond has been able to use its existing relationships with retailers such as Fry's Electronics,

Electronics Boutique, Babbages, and Best Buy to place the Rio in stores.

Representatives from Best Buy, the only chain Diamond works with that also carries music, declined to comment for this article.

Diamond will engage in online promotions with companies like SonicNet and GoodNoise and, according to Diamond marketing/communications director Lorraine Comstock, will focus on the gamers who already account for much of the company's sales.

The Rio ships with a CD-ROM containing more than 200 legal MP3-formatted songs from GoodNoise and MP3.com, as well as software from Xing Technologies and the Music-Match Corp. that 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 systems, may be protected by a loophole in the Digital Audio Home Recording Act.

Diamond VP of corporate marketing Tim Wort says the Rio is a playback device rather than a recording device, and it's therefore legal under existing statutes.

"[The Rio] doesn't record; it plays back MP3 files that have been recorded somewhere else," says Wort. "The ripping and encoding of the song is the recording, but our device is a PC peripheral that can't do any recording on its own. It's not like a MiniDisc player that you hook up and record."

Don Katz, 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.

"Someone might be able to get around the system, but ultimately MP3 is largely used for illegally liberated content," says Katz. "A lot of markets are based around young peoples' appetite for illegal stuff, but you can't fool yourself. At the end of the day, you're playing fast and loose."

Lorraine Comstock says record

labels would be better off embracing the MP3 format and reaping the benefits of lower distribution costs.

"I think if the industry backs MP3, people will do the honest thing," she says.

She may not be alone. A major-label executive who requested anonymity admitted to feeling that the industry was running out of options.

"I'm starting to think that we need to start looking at ways to make MP3 the default [digital-delivery system] and legalize it somehow," says the source. "Certainly, it bothers us as a record company, but when I hear about [devices] like [the Rio], I wonder if the cat is already out of the bag."

Others perceive the evolution of these devices as a call to action.

PolyGram Group Distribution VP of new media/technology Jim McDermott credits the RIAA's efforts to thwart online piracy, but says that portable MP3 players—and the MP3 phenomenon in general—is indicative of the vacuum created by the lack of a

legitimate digital-distribution option.

"If we don't meet the challenge to evolve this channel into a commerce environment, then all of these devices are going to be really handy tools for the free distribution of music," he says. "Many labels have been looking at the Internet as a promotions channel. But between MP3 piracy and us giving away music through our promotional efforts, we're teaching consumers that when the hard good goes away, the music itself has very little, if any, value. It's a suicide scenario."

One acceptable compromise may come from companies like a2b Music, which showed a prototype of a Sanyo-developed product at a trade gathering last year. Larry Miller, a2b Music's COO, says the company is now in discussions with several large consumer electronics manufacturers. He adds that sometime in 1999 the company hopes to see portable players for its encrypted AAC compression files, which offer copy protection.

RIAA ADJUSTS CD PLANT GUIDELINES

(Continued from page 1)

RIAA's policy previously made no distinction between sampling and piracy, the association now says in a statement that "sampling may qualify as 'fair use' under copyright law" in some instances.

"There are no hard and fast rules in this area, and judgments on both 'fair use' and indemnification must be made on a case-by-case basis," continues the statement. "The RIAA, therefore, recommends that [CD plant operators] decide how to handle such situations in consultation with your own attorneys."

The dispute arose when Negativland brought a CD master to an unidentified pressing plant and was turned down by the plant on the grounds that the disc contained sampling and therefore could be interpreted as pirated product by the RIAA or a court. Negativland countered that its recording was protected under the "fair use" doctrine and that the plant was trying to curtail its First Amendment rights.

In a statement, RIAA president/CEO Hilary Rosen says, "Unfortunately, Negativland and many of you believe that our [guidelines] have had the unintended effect of prejudicing the group's ability to get their album pressed. As an organization that has worked tirelessly to protect freedom of expression, we are gravely concerned about this perception. Our objective in issuing the CD plant guidelines has been to stop piracy, not artistic expression."

In a separate release, Negativland expressed qualified support for the RIAA's new stance. "These new guidelines will, for the first time, acknowledge the concept of fair use in copyright and acknowledge that a gray area does indeed exist in copyright law," says the group. "This is a very positive and extraordinary concession on the part of the RIAA, though it remains to be seen as to how this will play itself out in the real world."

Announced by Rosen during a keynote speech June 3 at the REPLiTech conference in San Francisco, the RIAA's program—titled

Anti-Piracy Good Business Practices for CD Mastering and Manufacturing Plants—includes anti-piracy awareness seminars, encouragement of the use of the source identification code on product, and a message to plant owners to request background information from CD brokers (Billboard, June 6). Furthermore, the RIAA has been urging manufacturers to routinely review orders for legitimacy, consult the association if an order looks suspicious, forfeit advance payments from infringers, and exercise common sense in evaluating orders.

Rosen—who used the REPLiTech speech to also announce that the RIAA had secured a \$4 million settlement from the former parent company of CD replicator Disc Manufacturing Inc.—warned CD makers that noncompliance with the formalized guidelines would result in legal action.

The Negativland scenario illustrates the extent to which replicators have heeded her threats. "We have hired some people to do more listening and watching than we've done in the past, and we've got a process in each plant to put a reasonable effort to catch this sort of thing," says a senior executive at a large independent manufacturing facility. "We've always had a policy, we've always required indemnification, and we've always notified customers of our policy. It's just that we're putting more bite behind it than in the past."

The RIAA's stepped-up anti-piracy efforts mirror those of the International Federation of the Phonographic Industry, whose director general, Nic Garnett, last year urged suppliers of raw materials for CDs to stop selling product to counterfeiters (Billboard, Sept. 27, 1997).

Rosen says she is encouraged by some plants' new initiatives. "They're being very cautious, and the Negativland scenario is proof of that," she says. "But that's not our only monitor of this. We have been getting more calls from plants, and our information tells us they're being more careful."

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 Granada Media Group, Channel 4, Columbia TriStar, and EMI Music.

In addition to its video publishing activities, VCI owns book publisher Andre Deutsch; a music distribution company, Disc; and budget and reissue labels division MCI Music.

Kingfisher's announcement came as shareholders voiced their disquiet over the SMG bid. Katie Potts, who manages the 8.5% VCI holding of Herald Investment Trust, says she was "incredulous that other shareholders have sold at 80 pence, which represents less than six times earnings."

Kingfisher, which is the U.K. market leader in sell-through video through its 786-store Woolworth's chain, is one of VCI's biggest cus-

tomers 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 Crimson imprints, which would have to sit alongside VCI's own budget offerings from MCI Music.

Industry insiders believe that Kingfisher's move may well bring out 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.

Granada Media Group declined comment when contacted about VCI. For SMG, spokesman Callum Spreng said the synergies of the two businesses were clear to see. "We are 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 also "a very successful part of the business which is attractive to us."

VCI, which has long been rumored as ripe for a takeover, has seen its shares plummet in recent months to a low of 49.5 pence each, having been valued in 1996 at 150 million pounds (\$250.5 million). SMG, which has identified annual cost savings of 2 million pounds per year within VCI's corporate structure, said the deal would be enhancing earnings this year.

SMG chief executive Andrew Flanagan says the acquisition would be "an extremely good fit" with its existing operations.

Michael Grade, VCI's chairman, said in a statement that the company would "be better served by being part of a larger and well-resourced group."

HOT 100 SINGLES SPOTLIGHT™



by Theda Sandiford-Waller

LATE BLOOMER: Elektra may have just released **Third Eye Blind's** fifth track, "Jumper," to radio, but this issue's increased radio activity for "How's It Gonna Be" is equal to that of the newer song. Audience impressions for "How's It Gonna Be" are up 15% to 17.8 million listeners. The track jumps 10 positions on Hot 100 Airplay to No. 53 and rebounds 49-38 on the Hot 100 to pick up that chart's Greatest Gainer/Airplay title.

Why the recent turnaround after 45 weeks on the airplay chart? Apparently ABC's "The Practice" and the WB's "Dawson's Creek" have been featuring the song in on-air promos and during the shows, and as a result radio call-out has turned around. Several stations, including major-market powerhouses WHTZ New York, KQSI Detroit, KHTS San Diego, and KDWB Minneapolis, recently upped their rotation of the song. WHTZ's PD, **Tom Poleman**, attributes the song's "longevity and mass appeal" to the TV exposure and says, "The song is performing better as a recurrent than when it was in current rotation," adding that "Gonna" is in "strong recurrent rotation."

CRYSTAL BALL: Considering that a limited shipment of **Aerosmith's** "I Don't Want To Miss A Thing" (Columbia) has been made available to retail and that more than half of those units have already been depleted, expect the single to fall from atop the Hot 100 next issue. This issue, sales of "I Don't Want" are down 49% from the last issue. If Aerosmith loses comparable sales points next issue, the No. 2 title, **Monica's** "The First Night" (Arista), will slip into the top spot. The difference in chart points between Nos. 1 and 2 on the Hot 100 is about 2,500.

NEXT: Here is a partial list of forthcoming single in-store dates. As always, all dates are subject to change.

A very limited pressing of **Edwin McCain's** "I'll Be" (Lava/Atlantic) hit shelves Sept. 8, making the song eligible to appear on next issue's Hot 100.

After it arrives at retail Tuesday (15), expect **Barenaked Ladies'** "One Week" (Reprise) to be the Hot 100's next big debut, in the Oct. 3 issue. "One Week" is already No. 3 on Hot 100 Airplay with 65 million audience impressions. If noncommercially available titles were allowed to bow on the Hot 100, "One Week" would be No. 8 this issue. Also hitting stores Tuesday (15) are **Deborah Cox's** "Nobody's Supposed To Be Here" (Arista) and **Depeche Mode's** "Only When I Lose Myself" (Warner Bros.).

The following week, a limited shipment of **Will Smith's** "Just The Two Of Us" (Columbia) will arrive in stores. Also due Sept. 22 are **En Vogue's** latest, "No Fool No More" (EastWest/EEG), from the "Why Do Fools Fall In Love" soundtrack, and **Stardust's** "Music Sounds Better With You" (Virgin). **JD & Mariah Carey's** "Sweetheart" (So So Def/Columbia) hits retail Sept. 29. **Janet's** "Go Deep" (Virgin), 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.

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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 radio airplay without the liabilities associated with retail-available singles. And these cost issues were already in play long before anyone had the bright idea of trying to stoke chart position by putting a high-appeal artist on sale for a ridiculously low price.

So, while the Hot 100 remains a prized franchise, with success on the chart still regarded as a noteworthy career achievement, the undeniable changes at radio and within the music industry significantly limit the Hot 100's ability, as the chart is now constructed, to chronicle America's most popular music.

Since the chart's 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 would miss huge songs, like 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 reach in the 1997 chart year at the Hot 100 radio panel, which consists of more than 350 of the nation's leading mainstream top 40, top 40/rhythm-crossover, adult top 40, adult contemporary, and modern rock stations. Yet, since "Don't Speak" never appeared as a retail-available single, it never charted. The same thing happened with the Cardigans' "Love-fuck," which was the No. 3 Hot 100 Airplay song in 1997's Year in Music issue. Also missing from the Hot 100: 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 '97's year-end airplay list, as well as the Fugees' "Killing Me Softly," which was a top 10 airplay song in 1996.

In 1994, only one of the year's 75 most-played songs was not released as a retail single. Last year, 19 of the 75 most-played songs, a whopping 25%, bypassed stores, and thus missed their shot at the Hot 100.

The move away from retail-available singles started with pop and rock songs, but as the '90s progressed, the trend shifted to other formats, to the point where five of the top 10 songs on last year's Hot R&B Airplay were not released as singles. Only a dozen of Modern Rock Tracks' 40 most-played songs were released as singles last year, compared with 23 out of 40 in 1994. Just 10 of '97's 40 most-played Mainstream Rock Tracks made the retail floor, compared with 17 out of 40 three years earlier.

As selection has shrunk, so has the number of singles consumers. Earlier this year, a Soundata poll showed that only 21% of music consumers had bought a single in the last 90 days, down from 22% during the same time frame in 1997.

In 1991, the year that SoundScan data began to dramatically reshape the content of Billboard's sales charts, the magazine faced a daunting challenge: how to replace the previously vague radio and sales information that

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 still allowed consumers to vote with their wallets.

However, as the decade progressed, that 60/40 formula became problematic:

- The unfiltered impact of sales data allowed hip-hop and country records to chart, but since those kinds of music were not played by the Hot 100 radio panel, they could not compare fairly with pop, R&B, and rock singles.

- For certain priority artists, labels began pursuing strategies to ensure dramatically high debuts. Chief among these ploys was to withhold a song from retail release until the song reached a critical mass at radio—which meant that the general public already had a hit memorized before it ever reached the Hot 100.

- The pursuit of high chart entries also provoked costly sales games. These gambits, which Billboard decried in a 1996 editorial, not only drove up the stakes for a product that often did not break even, but also caused radio programmers and music critics to pooch-pooch the value of sales data—even in cases in which songs like Coolio's "Gangsta's Paradise" and Puff Daddy & Faith Evans' "I'll Be Missing You" moved huge numbers at retail without one day of sale pricing.

- And, as noted above, an increasing number of extremely popular songs are never released as singles and are therefore absent from the Hot 100. That trend has also shifted the chart's radio/sales ratio out of whack, as the absence of huge radio records has shifted the scales to the point where, in most weeks, sales points

outweigh radio audience points.

Three years ago, the charts department began to explore possibilities that might enhance the Hot 100's ability to chronicle the industry's most popular songs. Options include allowing radio-only tracks to appear on the chart, a shift of the radio-to-sales ratio, and an expansion of the radio panel to include mainstream R&B, adult R&B, country, mainstream rock, and triple-A rock stations.

LOOKING AHEAD

As Billboard proudly celebrates the first 40 years of the Hot 100, the magazine also has the responsibility of ensuring that 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 ways in which we mesh BDS and SoundScan data to provide the world with a sharper view of America's most popular songs, regardless of radio format, in much the same way that 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 highest level on the various questions that face the Hot 100's current and future methodologies. Myriad test charts have been formulated to see how various options would reshape this critical indicator. The results of this exhaustive process will lead to a new methodology that will be unveiled in the Dec. 5 issue, which kicks off the new chart year and signals a bold new era for the Hot 100. Stay tuned.

Geoff Mayfield is Billboard's director of charts. Assistance in preparing this story was provided by Theda Sandiford-Waller, Silvio Pietrolun-go, and Keith Caulfield.

BUBBLING UNDER™ HOT 100® SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (IMPRINT/PROMOTION LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (IMPRINT/PROMOTION LABEL) |
|-----------|-----------|----------|--|-----------|-----------|----------|--|
| 1 | 2 | 2 | I AIN'T HAVIN' IT HELTAK SKELTAK (DUCK DOWN/PRIORITY) | 14 | — | 1 | A LITTLE PAST LITTLE ROCK LEE ANN WOMACK (DECCA/MCA NASHVILLE/ARISTA NASHVILLE) |
| 2 | — | 1 | DON CARTAGENA FAT JOE (FEAT. PUFF DADDY) (MYSTIC/BIG BEAT ATLANTIC) | 15 | 17 | 10 | IN YOUR WORLD TWISTA & THE SPEED KNOT MOBS' A2 (CFEAT. RYAN WAY ATLANTIC) |
| 3 | — | 1 | TRU MASTER PETE ROCK WITH INSPECTAH DECK & KURUPT (LOUD RCA) | 16 | 15 | 51 | ALIVE PEARL JAM (EPIC) |
| 4 | 4 | 12 | STAY DREAMHOUSE (TRAUMA) | 17 | 18 | 7 | NO WOMAN GENERAL GRANT (POLYBEAT/VIRGIN) |
| 5 | 5 | 11 | I SAID A PRAYER PAM TILLIS (ARISTA NASHVILLE) | 18 | 16 | 2 | TAKE ME AWAY MIX FACTORY (PHAT CAT) |
| 6 | 13 | 4 | HOW'S IT GOIN' DOWN DMX (FEAT. FAITH EVANS) (BUFF RYDERS/DEF JAM/RECURRY) | 19 | 24 | 22 | SOUTHSIDE LIL' KEKE (JAM DOWN/BREAKAWAY) |
| 7 | 7 | 3 | BE MINE WILD ORCHID (RCA) | 20 | 11 | 3 | IF I HAD A CHANCE CYNTHIA (TIMBER/TOMMY BOY) |
| 8 | 12 | 8 | THE HOLE RANDY TRAVIS (DREAMWORKS (NASHVILLE)) | 21 | 3 | 5 | FEEL IT THE TAMPERER FEAT. MAYA (BATTERY/JIVE) |
| 9 | 6 | 15 | YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY) BIG BAD VODOODO DADDY (COOLSVILLE/JEM/CAPITOL) | 22 | — | 1 | SEXUAL HEALING FOURPLAY FEAT. EL DEBARGE (WARNER BROS.) |
| 10 | 9 | 7 | STANDING TOGETHER GEORGE BENSON (GRP) | 23 | 21 | 4 | CLOSING TIME SOKAOTIC (UNDER THE COVER) |
| 11 | 10 | 8 | BUSY CHILD THE CRYSTAL METHOD (IDITY OF ANGELS/OUTPOST/GEFFEN) | 24 | 22 | 8 | GIRLS DJ SMURF (COLLIPARK/ICHIBAN) |
| 12 | 8 | 25 | 2 LIVE PARTY THE 2 LIVE CREW (LIL' JOE) | 25 | 14 | 42 | EVEN FLOW PEARL JAM (EPIC) |
| 13 | — | 2 | UNIFY KID CARRI FEAT. SNOOP DOGGY DOGG & SLICK RICH (TRACK MASTERS/COLUMBIA) | | | | |

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

PLANET BUYS NORTHEAST ONE-STOP

(Continued from page 6)

pany's proprietary product, will offer the 120,000-title catalog stocked by Northeast. Moreover, Northeast will handle fulfillment for the site, making it one of the few music sites not fulfilled by Valley Media.

Planet was formed in 1996 by Giakas, a former investment banker with 18 years of Wall Street experience. Since its acquisition, the company has been acquiring masters, restoring them, and licensing them to other labels. Recent deals, according to Giakas, include licensing 100 compilation albums to Nippon Columbia, of which 50 were released June 25, while the other 50 are expected to be released in December in five markets in the Far East; a joint venture with Shandell Music in Johannesburg, South Africa, that issued 15 albums through a company named Planet South Africa; and a joint venture in the U.K. with London-based New Millennium Group that has issued 15 albums through a company named Planet U.K.

The compilations include series about the history of rock'n'roll and a history of the blues series. The company has licensing rights to masters including recordings by Tony Bennett, Janis Joplin, Glenn Miller, Jefferson Airplane, and Alabama. Giakas reports.

In addition, Planet runs the Higher Ground gospel label, which has issued an album by Chris Simpson. Also, the company owns a 48-track recording studio and restoration facility, overseen by Planet Music president Joe Venneri, who has had a long career in music, 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. Giakas projects that with the acquisition of Northeast the company will be doing about \$200 million in a few years.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



SEPTEMBER 19, 1998

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST <small>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)</small> | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|---|---|---------------|
| 1 | 1 | — | 2 | LAURYN HILL <small>RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)</small> | ★★★No. 1★★★ THE MISEDUCATION OF LAURYN HILL | 1 |
| 2 | 7 | — | 2 | SOUNDTRACK <small>SONY CLASSICAL 60691 (11.98 EQ/17.98)</small> | ★★★GREATEST GAINER★★★ BACK TO TITANIC | 2 |
| 3 | 6 | 5 | 24 | 'N SYNC▲ <small>RCA 67613 (10.98/16.98)</small> | 'N SYNC | 3 |
| 4 | NEW► | | 1 | ALAN JACKSON <small>ARISTA NASHVILLE 18864 (10.98/16.98)</small> | ★★★HOT SHOT DEBUT★★★ HIGH MILEAGE | 4 |
| 5 | 2 | 2 | 8 | BEASTIE BOYS▲ ² <small>GRAND ROYAL 37716*/CAPITOL (11.98/17.98)</small> | HELLO NASTY | 1 |
| 6 | 4 | 6 | 9 | BARENAKED LADIES▲ <small>REPRISE 46963/WARNER BROS. (10.98/16.98)</small> | STUNT | 3 |
| 7 | NEW► | | 1 | FAT JOE <small>MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)</small> | DON CARTAGENA | 7 |
| 8 | 3 | 4 | 11 | SOUNDTRACK▲ ³ <small>COLUMBIA 69440 (11.98 EQ/17.98)</small> | ARMAGEDDON — THE ALBUM | 1 |
| 9 | 11 | 9 | 56 | BACKSTREET BOYS▲ ⁶ <small>JIVE 41589 (10.98/16.98)</small> | BACKSTREET BOYS | 4 |
| 10 | 8 | 3 | 5 | SNOOP DOGG <small>NO LIMIT 50000*/PRIORITY (11.98/17.98)</small> | DA GAME IS TO BE SOLD, NOT TO BE TOLD | 1 |
| 11 | 10 | 7 | 12 | SOUNDTRACK▲ <small>BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)</small> | DR. DOLITTLE: THE ALBUM | 4 |
| 12 | 5 | — | 2 | ROB ZOMBIE <small>GEFFEN 25212* (10.98/16.98)</small> | HELLBILLY DELUXE | 5 |
| 13 | 12 | 11 | 44 | SHANIA TWAIN▲ ⁵ <small>MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)</small> | COME ON OVER | 2 |
| 14 | 9 | 1 | 3 | KORN <small>IMMORTAL 69001*/EPIC (11.98 EQ/16.98)</small> | FOLLOW THE LEADER | 1 |
| 15 | 14 | 14 | 11 | THE BRIAN SETZER ORCHESTRA <small>INTERSCOPE 90183 (10.98/16.98)</small> | THE DIRTY BOOGIE | 14 |
| 16 | NEW► | | 1 | BIG ED <small>NO LIMIT 50729*/PRIORITY (10.98/16.98)</small> | THE ASSASSIN | 16 |
| 17 | 13 | — | 2 | ALABAMA <small>RCA (NASHVILLE) 67633/RLG (19.98/28.98)</small> | FOR THE RECORD: 41 NUMBER ONE HITS | 13 |
| 18 | 18 | 12 | 13 | BRANDY▲ ² <small>ATLANTIC 83039*/AG (10.98/16.98)</small> | NEVER S-A-Y NEVER | 2 |
| 19 | 17 | 13 | 41 | WILL SMITH▲ ³ <small>COLUMBIA 68683* (10.98 EQ/17.98)</small> | BIG WILLIE STYLE | 8 |
| 20 | 16 | 10 | 23 | SOUNDTRACK▲ ⁴ <small>WARNER SUNSET/REPRISE 46967/WARNER BROS. (10.98/17.98)</small> | CITY OF ANGELS | 1 |
| 21 | 15 | 8 | 4 | SOUNDTRACK <small>FLYTE TYME 11806/MCA (10.98/17.98)</small> | HOW STELLA GOT HER GROOVE BACK | 8 |
| 22 | 21 | 23 | 16 | DMX▲ <small>RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)</small> | IT'S DARK AND HELL IS HOT | 1 |
| 23 | 20 | 19 | 79 | MATCHBOX 20▲ ⁶ <small>LAVA/ATLANTIC 92721*/AG (10.98/15.98)</small> | YOURSELF OR SOMEONE LIKE YOU | 5 |
| 24 | 19 | 16 | 7 | JERMAINE DUPRI▲ <small>SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)</small> | JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK | 3 |
| 25 | 43 | 47 | 39 | SOUNDTRACK▲ ¹⁰ <small>SONY CLASSICAL 63213 (10.98 EQ/17.98)</small> | ★★★PACESETTER★★★ TITANIC | 1 |
| 26 | 32 | — | 2 | VARIOUS ARTISTS <small>TOMMY BOY 1266 (12.98/17.98)</small> | ESPN PRESENTS: JOCK JAMES VOL. 4 | 26 |
| 27 | 29 | 27 | 42 | CELINE DION▲ ⁸ <small>550 MUSIC 68861/EPIC (10.98 EQ/17.98)</small> | LET'S TALK ABOUT LOVE | 1 |
| 28 | 26 | 20 | 4 | KELLY PRICE <small>T-NECK 524516/ISLAND (10.98 EQ/16.98)</small> | SOUL OF A WOMAN | 15 |
| 29 | 24 | 21 | 8 | MONICA● <small>ARISTA 19011* (10.98/16.98)</small> | THE BOY IS MINE | 8 |
| 30 | 27 | 17 | 4 | VINCE GILL <small>MCA NASHVILLE 70017 (10.98/16.98)</small> | THE KEY | 11 |
| 31 | 25 | 22 | 49 | CREED▲ ⁴ <small>WIND-UP 13049 (10.98/16.98)</small> | MY OWN PRISON | 22 |
| 32 | 23 | 18 | 16 | SOUNDTRACK▲ <small>CAPITOL 93402 (10.98/17.98)</small> | HOPE FLOATS | 4 |
| 33 | 30 | 29 | 20 | MYA <small>UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)</small> | MYA | 29 |
| 34 | 28 | 24 | 73 | SAVAGE GARDEN▲ ⁴ <small>COLUMBIA 67954 (10.98 EQ/16.98)</small> | SAVAGE GARDEN | 3 |
| 35 | 22 | 15 | 4 | VARIOUS ARTISTS <small>LOUD 67647*/RCA (10.98/16.98)</small> | FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER | 4 |
| 36 | 38 | 37 | 32 | DIXIE CHICKS▲ <small>MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98)</small> | WIDE OPEN SPACES | 36 |
| 37 | 35 | 30 | 30 | CHERRY POPPIN' DADDIES▲ <small>MOJO 53081/UNIVERSAL (10.98/16.98)</small> | ZOOT SUIT RIOT | 17 |
| 38 | 34 | 28 | 15 | MASTER P▲ ⁴ <small>NO LIMIT 53538*/PRIORITY (12.98/19.98)</small> | MP DA LAST DON | 1 |
| 39 | 36 | 70 | 3 | SOUNDTRACK <small>TVT SOUNDTRAX 8210/TVT (10.98/17.98)</small> | BLADE | 36 |
| 40 | 39 | 33 | 13 | EVE 6● <small>RCA 67617 (10.98/16.98)</small> | EVE 6 | 33 |
| 41 | 33 | 25 | 7 | SOUNDTRACK <small>MAVERICK 46984/WARNER BROS. (11.98/17.98)</small> | THE WEDDING SINGER VOLUME 2 | 22 |
| 42 | 31 | 31 | 27 | MADONNA▲ ² <small>MAVERICK 46847/WARNER BROS. (10.98/17.98)</small> | RAY OF LIGHT | 2 |
| 43 | 44 | 34 | 7 | GERALD LEVERT <small>EASTWEST 62261/EEG (10.98/16.98)</small> | LOVE & CONSEQUENCES | 17 |
| 44 | 53 | 39 | 4 | LUTHER VANDROSS <small>VIRGIN 46089 (11.98/17.98)</small> | I KNOW | 26 |
| 45 | 37 | 32 | 19 | DAVE MATTHEWS BAND▲ ² <small>RCA 67660* (10.98/16.98)</small> | BEFORE THESE CROWDED STREETS | 1 |
| 46 | 47 | 41 | 51 | USHER▲ ⁴ <small>LAFACE 26043/ARISTA (10.98/16.98)</small> | MY WAY | 4 |
| 47 | 40 | 38 | 26 | NATALIE IMBRUGLIA▲ <small>RCA 67634 (10.98/16.98)</small> | LEFT OF THE MIDDLE | 10 |
| 48 | 41 | 35 | 44 | SPICE GIRLS▲ ³ <small>VIRGIN 45111 (11.98/17.98)</small> | SPICEWORLD | 3 |
| 49 | 49 | 48 | 20 | FAITH HILL▲ <small>WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)</small> | FAITH | 7 |
| 50 | 45 | 36 | 31 | SOUNDTRACK▲ <small>MAVERICK 46840/WARNER BROS. (11.98/17.98)</small> | THE WEDDING SINGER | 5 |
| 51 | 63 | 58 | 5 | POINT OF GRACE <small>WORD 69456/EPIC (10.98 EQ/16.98)</small> | STEADY ON | 24 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST <small>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)</small> | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|---|---|---------------|
| 52 | 42 | — | 2 | NICOLE <small>THE GOLD MIND/EASTWEST 62209/EEG (10.98/16.98)</small> | MAKE IT HOT | 42 |
| 53 | 57 | 52 | 74 | THIRD EYE BLIND▲ ² <small>ELEKTRA 62012*/EEG (10.98/16.98)</small> | THIRD EYE BLIND | 25 |
| 54 | 64 | 60 | 17 | XSCAPE● <small>SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)</small> | TRACES OF MY LIPSTICK | 28 |
| 55 | 48 | 45 | 13 | RAMMSTEIN● <small>MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98)</small> | SEHNSUCHT | 45 |
| 56 | 59 | 66 | 23 | ALL SAINTS● <small>LONDON 828997/ISLAND (10.98 EQ/16.98)</small> | ALL SAINTS | 56 |
| 57 | 75 | 59 | 3 | THE TEMPTATIONS <small>MOTOWN 530937 (10.98 EQ/16.98)</small> | PHOENIX RISING | 57 |
| 58 | 51 | 26 | 4 | E-40 <small>SICK WID' IT 41645/JIVE (19.98/24.98)</small> | THE ELEMENT OF SURPRISE | 13 |
| 59 | 50 | 43 | 60 | SARAH MCLACHLAN▲ ³ <small>ARISTA 18970 (10.98/16.98)</small> | SURFACING | 2 |
| 60 | 69 | 62 | 50 | BRIAN MCKNIGHT▲ <small>MOTOWN 536215 (10.98 EQ/16.98)</small> | ANYTIME | 13 |
| 61 | 60 | 49 | 10 | MAXWELL● <small>COLUMBIA 68968* (10.98 EQ/16.98)</small> | EMBRYA | 3 |
| 62 | 55 | 44 | 9 | NOREAGA <small>PENALTY 3077*/TOMMY BOY (11.98/16.98)</small> | N.O.R.E. | 3 |
| 63 | 56 | 40 | 5 | SQUIRREL NUT ZIPPERS● <small>MAMMOTH 980169* (10.98 EQ/16.98)</small> | PERENNIAL FAVORITES | 18 |
| 64 | 61 | 56 | 48 | JANET▲ ² <small>VIRGIN 44762 (11.98/17.98)</small> | THE VELVET ROPE | 1 |
| 65 | 66 | 51 | 64 | K-CI & JOJO▲ ³ <small>MCA 11613* (10.98/16.98)</small> | LOVE ALWAYS | 6 |
| 66 | 65 | 54 | 38 | NEXT▲ <small>ARISTA 18973 (10.98/15.98)</small> | RATED NEXT | 37 |
| 67 | 54 | 88 | 4 | SOUNDTRACK <small>EPIC 68905 (11.98 EQ/17.98)</small> | DANCE WITH ME | 54 |
| 68 | 52 | 42 | 20 | SOUNDTRACK● <small>INTERSCOPE 90160* (11.98/17.98)</small> | BULWORTH — THE SOUNDTRACK | 10 |
| 69 | 62 | 50 | 19 | BIG PUNISHER▲ <small>LOUD 67512*/RCA (10.98/16.98)</small> | CAPITAL PUNISHMENT | 5 |
| 70 | 70 | 63 | 28 | BIG BAD VODOO DADDY● <small>COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98)</small> | BIG BAD VODOO DADDY | 47 |
| 71 | 67 | 55 | 83 | SPICE GIRLS▲ ⁶ <small>VIRGIN 42174* (10.98/16.98)</small> | SPICE | 1 |
| 72 | 73 | 69 | 50 | JON B.▲ <small>YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)</small> | COOL RELAX | 33 |
| 73 | 71 | 61 | 6 | MARY J. BLIGE● <small>MCA 11848 (10.98/17.98)</small> | THE TOUR | 21 |
| 74 | 93 | — | 2 | SOUNDTRACK <small>TOMMY BOY 1294 (12.98/17.98)</small> | 54 — VOL. 2 | 74 |
| 75 | 81 | 75 | 18 | LEANN RIMES▲ <small>CURB 77901 (10.98/17.98)</small> | SITTIN' ON TOP OF THE WORLD | 3 |
| 76 | 74 | 68 | 24 | SEMISONIC● <small>MCA 11733 (10.98/16.98)</small> | FEELING STRANGELY FINE | 43 |
| 77 | 99 | — | 2 | SOUNDTRACK <small>TOMMY BOY 1293 (12.98/17.98)</small> | 54 — VOL. 1 | 77 |
| 78 | 72 | 64 | 14 | THE SMASHING PUMPKINS▲ <small>VIRGIN 45879* (11.98/17.98)</small> | ADORE | 2 |
| 79 | 77 | 73 | 17 | GARBAGE <small>ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)</small> | VERSION 2.0 | 13 |
| 80 | 46 | — | 2 | JAYO FELONY <small>DEF JAM 558762*/MERCURY (10.98 EQ/16.98)</small> | WHATCHA GONNA DO | 46 |
| 81 | 68 | 53 | 7 | CAM'RON <small>UNTERENTAINMENT 68976*/EPIC (11.98 EQ/16.98)</small> | CONFESSIONS OF FIRE | 6 |
| 82 | 82 | 83 | 18 | VONDA SHEPARD▲ <small>550 MUSIC 69365/EPIC (11.98 EQ/17.98)</small> | SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) | 7 |
| 83 | 84 | 79 | 14 | BROOKS & DUNN▲ <small>ARISTA NASHVILLE 18865 (10.98/16.98)</small> | IF YOU SEE HER | 11 |
| 84 | 79 | 72 | 14 | HARVEY DANGER <small>SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98)</small> | WHERE HAVE ALL THE MERRYMAKERS GONE? | 70 |
| 85 | 76 | 65 | 16 | NATALIE MERCHANT● <small>ELEKTRA 62196/EEG (10.98/16.98)</small> | OPHELIA | 8 |
| 86 | 114 | 110 | 10 | MARK WILLS <small>MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98)</small> | ★★★HEATSEEKER IMPACT★★★ WISH YOU WERE HERE | 86 |
| 87 | 90 | 92 | 29 | SILKK THE SHOCKER▲ <small>NO LIMIT 50716*/PRIORITY (10.98/16.98)</small> | CHARGE IT 2 DA GAME | 3 |
| 88 | 88 | 89 | 48 | EVERCLEAR▲ <small>CAPITOL 36503* (10.98/15.98)</small> | SO MUCH FOR THE AFTERGLOW | 33 |
| 89 | 85 | 71 | 18 | GARTH BROOKS <small>CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)</small> | THE LIMITED SERIES | 1 |
| 90 | 97 | 86 | 8 | TRISHA YEARWOOD● <small>MCA NASHVILLE 70023 (10.98/16.98)</small> | WHERE YOUR ROAD LEADS | 33 |
| 91 | 92 | 87 | 45 | MASE▲ ³ <small>BAD BOY 73017*/ARISTA (10.98/16.98)</small> | HARLEM WORLD | 1 |
| 92 | 58 | — | 2 | XZIBIT <small>LOUD 67578*/RCA (10.98/16.98)</small> | 40 DAYZ & 40 NIGHTZ | 58 |
| 93 | 80 | 74 | 40 | ANDREA BOCELLI▲ <small>PHILIPS 539207 (10.98 EQ/17.98)</small> | ROMANZA | 37 |
| 94 | 94 | 85 | 14 | REBA MCENTIRE● <small>MCA NASHVILLE 70019 (10.98/16.98)</small> | IF YOU SEE HIM | 8 |
| 95 | 107 | 112 | 5 | EAGLE-EYE CHERRY <small>WORK 69434/EPIC (10.98 EQ/16.98)</small> | ★★★HEATSEEKER IMPACT★★★ DESIRELESS | 95 |
| 96 | 101 | 102 | 66 | TIM MCGRAW▲ ² <small>CURB 77886 (10.98/16.98)</small> | EVERYWHERE | 2 |
| 97 | 87 | 78 | 16 | SOUNDTRACK▲ <small>EPIC 69338 (11.98 EQ/17.98)</small> | GODZILLA — THE ALBUM | 2 |
| 98 | 78 | 57 | 7 | WU-TANG KILLA BEES <small>WU-TANG 50013*/PRIORITY (10.98/16.98)</small> | THE SWARM | 4 |
| 99 | 89 | 81 | 26 | FASTBALL▲ <small>HOLLYWOOD 162130 (10.98 EQ/16.98)</small> | ALL THE PAIN MONEY CAN BUY | 29 |
| 100 | 83 | 84 | 3 | CARRERAS-DOMINGO-PAVAROTTI (LEVINE) <small>ATLANTIC 83110/AG (14.98/19.98)</small> | THE 3 TENORS: PARIS 1998 | 83 |
| 101 | 95 | 82 | 7 | MAC <small>NO LIMIT 50727*/PRIORITY (10.98/16.98)</small> | SHELL SHOCKED | 11 |
| 102 | 103 | 93 | 25 | JO DEE MESSINA● <small>CURB 77904 (10.98/16.98)</small> | I'M ALRIGHT | 61 |
| 103 | 117 | 106 | 41 | GARTH BROOKS▲ ⁶ <small>CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)</small> | SEVENS | 1 |
| 104 | 91 | 76 | 9 | KANE & ABEL <small>NO LIMIT 50720*/PRIORITY (10.98/16.98)</small> | AM I MY BROTHERS KEEPER | 5 |
| 105 | 100 | 94 | 23 | EDWIN MCCAIN● <small>LAVA/ATLANTIC 82995/AG (10.98/15.98)</small> | MISGUIDED ROSES | 73 |

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|-----------|--------------|-----------|---------------|--|--|---------------|
| 106 | 112 | — | 2 | TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98) HS | KISS THE SKY | 106 |
| 107 | 108 | 95 | 14 | GLORIA ESTEFAN ● EPIC 69200* (11.98 EQ/17.98) | GLORIA! | 23 |
| 108 | 118 | 100 | 42 | METALLICA ▲ ² ELEKTRA 62126*/EEG (10.98/16.98) | RELOAD | 1 |
| 109 | NEW ► | | 1 | TRACY LAWRENCE ATLANTIC (NASHVILLE) 83137/AG (10.98/16.98) | THE BEST OF TRACY LAWRENCE | 109 |
| 110 | 120 | 99 | 54 | MASTER P ▲ ² NO LIMIT 50659*/PRIORITY (10.98/16.98) | GHETTO D | 1 |
| 111 | 113 | 103 | 6 | DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98) | UNBELIEVABLE | 70 |
| 112 | 86 | 67 | 4 | LIZ PHAIR MATADOR 53554*/CAPITOL (10.98/16.98) | WHITECHOCOLATESPACEEGG | 35 |
| 113 | 110 | 108 | 12 | MONSTER MAGNET A&M 540908 (8.98 EQ/12.98) HS | POWERTRIP | 108 |
| 114 | 106 | 98 | 18 | VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98) | PURE FUNK | 51 |
| 115 | 109 | — | 2 | KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98) HS | SLOW DOWN | 109 |
| 116 | 98 | 91 | 46 | BARENAKED LADIES ▲ REPRISE 46393/WARNER BROS. (10.98/16.98) HS | ROCK SPECTACLE | 86 |
| 117 | 128 | 125 | 17 | LENNY KRAVITZ VIRGIN 45605 (10.98/16.98) | | 5 |
| 118 | 121 | 111 | 47 | GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98) | NIMROD. | 10 |
| 119 | 111 | 90 | 13 | JOHN FOGERTY REPRISE 46908/WARNER BROS. (10.98/17.98) | PREMONITION | 29 |
| 120 | 119 | 97 | 15 | MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98) | FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION | 25 |
| 121 | NEW ► | | 1 | WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98) | TEATRO | 121 |
| 122 | 124 | 109 | 20 | GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98) | ONE STEP AT A TIME | 2 |
| 123 | 102 | 46 | 3 | INSANE CLOWN POSSE ISLAND 524552 (17.98 EQ/23.98) | FORGOTTEN FRESHNESS VOL. 1 & 2 | 46 |
| 124 | 126 | 115 | 29 | JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS | A JAGGED ERA | 104 |
| 125 | 96 | 77 | 14 | SOUNDTRACK ● ELEKTRA 62201/EEG (11.98/17.98) | CAN'T HARDLY WAIT | 25 |
| 126 | 116 | 96 | 23 | FUEL 550 MUSIC 68554*/EPIC (10.98 EQ/16.98) HS | SUNBURN | 77 |
| 127 | 123 | 104 | 8 | VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98) | ULTIMATE COUNTRY PARTY | 83 |
| 128 | 133 | 135 | 8 | VARIOUS ARTISTS RHINO 75467 (11.98/16.98) | MILLENNIUM FUNK PARTY | 128 |
| 129 | 130 | 120 | 13 | VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98) | MONSTERS OF ROCK | 117 |
| 130 | 122 | 101 | 5 | SOUNDTRACK LONDON 460581 (17.98 EQ CD) | EVER AFTER | 100 |
| 131 | 115 | 80 | 4 | KILLARMY WU-TANG 50014*/PRIORITY (10.98/16.98) | DIRTY WEAPONRY | 40 |
| 132 | 151 | 140 | 10 | RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WORD 69309/EPIC (13.98 EQ/19.98) HS | THE JESUS RECORD | 113 |
| 133 | 131 | 119 | 48 | KENNY WAYNE SHEPHERD BAND ● REVOLUTION 24689/WARNER BROS. (10.98/16.98) | TROUBLE IS... | 74 |
| 134 | 135 | 118 | 59 | PUFF DADDY & THE FAMILY ▲ ² BAD BOY 73012*/ARISTA (10.98/17.98) | NO WAY OUT | 1 |
| 135 | 132 | 117 | 10 | LUCINDA WILLIAMS MERCURY 558338 (10.98 EQ/16.98) | CAR WHEELS ON A GRAVEL ROAD | 65 |
| 136 | 138 | — | 2 | MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98) | MO'HOGANY | 136 |
| 137 | 136 | 173 | 18 | TAMIA QWEST 46213/WARNER BROS. (10.98/16.98) | TAMIA | 67 |
| 138 | 134 | 116 | 55 | FLEETWOOD MAC ▲ ⁴ REPRISE 46702/WARNER BROS. (10.98/17.98) | THE DANCE | 1 |
| 139 | 105 | — | 2 | INDO G HYPNOTIZE MINDS 1683/RELATIVITY (10.98/15.98) HS | ANGEL DUST | 105 |
| 140 | NEW ► | | 1 | LOCAL H ISLAND 524549 (10.98 EQ/16.98) HS | PACK UP THE CATS | 140 |
| 141 | 168 | 164 | 7 | TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS | TRIN-I-TEE 5:7 | 141 |
| 142 | 143 | 132 | 54 | INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98) | THE GREAT MILENKO | 63 |
| 143 | 142 | 137 | 25 | LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) HS | THREE DOLLAR BILL, Y'ALL | 100 |
| 144 | 140 | 150 | 31 | PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98) | YIELD | 2 |
| 145 | 125 | 105 | 14 | SOUNDTRACK ● WALT DISNEY 60631 (10.98/16.98) | MULAN | 24 |
| 146 | 149 | 129 | 7 | 2PAC MECCA 8807 (11.98/16.98) | IN HIS OWN WORDS | 112 |
| 147 | 141 | 121 | 26 | ERIC CLAPTON ▲ DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98) | PILGRIM | 4 |
| 148 | 180 | 152 | 10 | NEWSBOYS STAR SONG 45917/VIRGIN (10.98/16.98) | STEP UP TO THE MICROPHONE | 61 |
| 149 | 150 | 139 | 4 | JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98) HS | JENNIFER PAIGE | 139 |
| 150 | 170 | 145 | 14 | JACI VELASQUEZ MYRRH/WORD 69311/EPIC (10.98 EQ/16.98) | JACI VELASQUEZ | 56 |
| 151 | 145 | 123 | 13 | CLAY WALKER GIANT (NASHVILLE) 24700/WARNER BROS. (NASHVILLE) (10.98/16.98) | GREATEST HITS | 41 |
| 152 | 161 | 158 | 39 | THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003*/GEFFEN (10.98/16.98) | VEGAS | 92 |

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| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST IMPRINT & NUMBER/DIST'RIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
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| 153 | 152 | 141 | 54 | DAYS OF THE NEW ▲ OUTPOST 30004/GEFFEN (10.98/16.98) HS | DAYS OF THE NEW | 54 |
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| 162 | 144 | 128 | 63 | WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98) | WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS | 16 |
| 163 | 147 | 124 | 8 | COLLIN RAYE EPIC (NASHVILLE) 68876/SONY (NASHVILLE) (10.98 EQ/16.98) | THE WALLS CAME DOWN | 55 |
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| 165 | 169 | 156 | 8 | ACE OF BASE ARISTA 19021 (10.98/16.98) | CRUEL SUMMER | 101 |
| 166 | 104 | — | 2 | ELLIOTT SMITH DREAMWORKS 50048*/GEFFEN (8.98/12.98) HS | XO | 104 |
| 167 | 148 | 126 | 7 | CANDLEBOX MAVERICK 46975/WARNER BROS. (10.98/16.98) | HAPPY PILLS | 65 |
| 168 | 159 | 143 | 23 | MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98) | LET'S RIDE | 20 |
| 169 | 192 | 166 | 19 | FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110 (11.98/17.98) | (PAGES OF LIFE) CHAPTERS I & II | 51 |
| 170 | 162 | 160 | 22 | PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98) | ALL WORK, NO PLAY | 81 |
| 171 | 167 | — | 2 | DOLLY PARTON DECCA 70041/MCA NASHVILLE (10.98/16.98) | HUNGRY AGAIN | 167 |
| 172 | 160 | 134 | 17 | HANSON ▲ MOE 558399/MERCURY (10.98 EQ/17.98) | 3 CAR GARAGE: THE INDIE RECORDINGS '95-'96 | 6 |
| 173 | 166 | 153 | 49 | LOREENA MCKENITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98) | THE BOOK OF SECRETS | 17 |
| 174 | 181 | 163 | 25 | C-MURDER ● NO LIMIT 50723*/PRIORITY (10.98/16.98) HS | LIFE OR DEATH | 3 |
| 175 | 183 | 186 | 3 | EVERYTHING BLACKBIRD 38003/SIRE (10.98/14.98) | SUPER NATURAL | 175 |
| 176 | 190 | 191 | 52 | LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.38) | YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS | 1 |
| 177 | RE-ENTRY | | 49 | BOYZ II MEN ▲ ² MOTOWN 530819* (11.98 EQ/17.98) | EVOLUTION | 1 |
| 178 | 171 | 165 | 44 | VARIOUS ARTISTS ● POLYGRAM TV/POLYDOR 555120/A&M (10.98 EQ/17.98) | PURE DISCO 2 | 71 |
| 179 | 174 | 161 | 14 | ROD STEWART WARNER BROS. 46792 (10.98/17.98) | WHEN WE WERE THE NEW BOYS | 44 |
| 180 | 153 | 122 | 4 | M.O.P. RELATIVITY 1618* (10.98/15.98) | FIRST FAMILY 4 LIFE | 80 |
| 181 | 139 | 113 | 8 | COUNTING CROWS DGC 25222/GEFFEN (18.98 CD) | ACROSS A WIRE — LIVE IN NEW YORK | 19 |
| 182 | RE-ENTRY | | 42 | MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS | UNPREDICTABLE | 3 |
| 183 | 179 | 155 | 6 | VARIOUS ARTISTS POLYGRAM TV 565122/ISLAND (10.98 EQ/17.98) | PURE REGGAE | 150 |
| 184 | 185 | 194 | 37 | CHICO DEBARGE ● KEDAR 53088*/UNIVERSAL (10.98/16.98) | LONG TIME NO SEE | 86 |
| 185 | 127 | 107 | 7 | SUNZ OF MAN THREAT/WU-TANG 12305*/RED ANT (10.98/16.98) | THE LAST SHALL BE FIRST | 20 |
| 186 | 175 | 157 | 23 | THE CARPENTERS A&M 540838 (10.98 EQ/17.98) | LOVE SONGS | 106 |
| 187 | 158 | 142 | 22 | ANDREA BOCELLI PHILIPS 462033 (10.98 EQ/17.98) | ARIA — THE OPERA ALBUM | 59 |
| 188 | 188 | 174 | 77 | THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73011*/ARISTA (19.98/24.98) | LIFE AFTER DEATH | 1 |
| 189 | 194 | 171 | 64 | SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98) | MY BEST FRIEND'S WEDDING | 14 |
| 190 | RE-ENTRY | | 42 | LSG ▲ EASTWEST 62125/EEG (10.98/16.98) | LEVERT.SWEAT.GILL | 4 |
| 191 | RE-ENTRY | | 15 | TERRI CLARK MERCURY (NASHVILLE) 558211 (10.98 EQ/16.98) | HOW I FEEL | 70 |
| 192 | 176 | 144 | 6 | SOUNDTRACK CAPITOL 95737 (10.98/17.98) | THERE'S SOMETHING ABOUT MARY | 132 |
| 193 | 191 | 170 | 60 | SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS | FUSH YU MANG | 19 |
| 194 | 157 | 154 | 21 | SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO 56511/ANGEL (9.98/16.98) HS | TIME TO SAY GOODBYE | 71 |
| 195 | 173 | 127 | 6 | CELLY CEL SICK WID' IT 41622/JIVE (10.98/16.98) | G-FILEZ | 53 |
| 196 | 193 | 175 | 25 | SOUNDTRACK ▲ HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98) | THE PLAYERS CLUB | 10 |
| 197 | 172 | — | 2 | ROYAL CROWN REVUE WARNER BROS. 47020 (10.98/16.98) HS | THE CONTENDER | 172 |
| 198 | 197 | 189 | 32 | KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98) | I WILL STAND | 95 |
| 199 | RE-ENTRY | | 16 | MICHAEL W. SMITH REUNION 10007/JIVE (10.98/16.98) | LIVE THE LIFE | 23 |
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VAPOR BUILDS ON JONATHAN RICHMAN'S 'MARY' BOOST

(Continued from page 11)

says Richman, recalling the tree scene—and the origins of his involvement in the flick. “[Directors] Peter and Bobby Farrelly knew us because we were bit players in [their preceding film] ‘Kingpin’—but they knew us before that, because they’d seen us onstage at a lot of places. So they invited us to dinner at this big, fancy Italian restaurant where you not only taste the wine first, but the olive oil. And they asked us if we’d seen ‘Cat Ballou’ and if we’d do the same kind of thing. So I read the script and the next day called them up with the [title] song finished.”

The Rockin’ Leprechaun Music (ASCAP) writer doesn’t know if attendance at his concerts has increased as a direct result of the movie. (“They don’t tell me why they come,” he says.) Likewise, Frank Girona, Vapor’s GM, says the film’s effect on Richman’s fan base won’t be fully manifest until “I’m So Confused” comes out and Richman tours behind it.

Still, Richman has garnered “Mary”-related press coverage, and Chris Nadler, divisional advertising coordinator for the Musicland Group, says he’s getting inquiries from people who weren’t familiar with Richman prior to the movie.

“Certainly he’s received a lot of extra notoriety because of his appearance in ‘Mary’ and on the [Capitol Records] soundtrack,” says Nadler. “Couple this with the fact that he continues to be one of the most endearing, charismatic, and unique performers out there, and it seems like he’s poised for overnight success—despite the fact that he’s been around 20-some years.”

His current movie presence aside, Richman has been markedly more visible lately on TV; he recently performed on “Late Night With Conan O’Brien” and taped upcoming spots on Comedy Central’s “Viva Variety” and “Penn & Teller’s Sin City Spectacular.”

Such increased TV exposure, though, is mainly attributable to the fact that “Jonathan’s been around so long,” says Girona. “He’s such a proven artist that you can’t say if he’s all of a sudden getting recognition. But I’m sure there are people who are not aware of Jonathan who will identify him with the movie.”

At the very least, “the movie will make programmers more aware of Jonathan Richman and put his music more at the forefront of their minds,” says Oedipus, VP/PD at modern rock station WBCN Boston—the hometown of California resident Richman. Another advantage that Oedipus notes is the album’s producer: fellow Bostonian Ric Ocasek, whose former band, the Cars, included David Robinson, originally the drummer for the Modern Lovers.

Nadler, himself a devout Richman fan, says, “As always, I love the new record, but I’m most excited about Ocasek producing because of his recent production work with bands like Weezer. With Jonathan, he has very subtly complemented Jonathan’s sound and not overwhelmed it.”

Richman, who is notoriously reticent when it comes to discussing his work, agrees with the assessment of Ocasek.

“He’s really great,” he says of the producer in what, for him, is a long-winded pronouncement. “For one

thing, he’s a real nice guy, and second, he has a good feel for atmosphere.”

Ocasek also contributed keyboard parts to “I’m So Confused,” as did his co-mixer, Brian Sperber. Other guest musicians included bassist Darryl Jenifer, conga player Edwin Bonilla, and female vocalists Steph Dickson and Keren DeBerg.

The album includes another “There’s Something About Mary” soundtrack song in “True Love Is Not Nice,” as well as new versions of the previously released “When I Dance” and the Modern Lovers’ classic “Affection.”

Only non-U.S. copies will include the movie’s title track, says Girona, who notes that the album’s international release dates will be staggered later this year to coincide with the movie’s global release schedule, as well as with Richman’s next overseas jaunt, which will probably be in Feb-

ruary and March. Richman is booked by Monterey Peninsula.

Richman says his domestic tour schedule, meanwhile, includes playing Neil Young’s annual Bridge School benefit in October in San Francisco. (Young and his manager, Elliot Roberts, own Vapor.)

The album’s title track will ship to triple-A stations Sept. 22, with the full album going to college and non-commercial radio Sept. 25. A video for the song directed by Jesse Dylan will be available, as will an electronic press kit. Footage from the kit will be edited into a 30-second TV commercial for targeted-market buys on Comedy Central and VH1.

Vapor’s marketing of “I’m So Confused” will encompass pricing incentives, posters, mobiles, and counter standees, with print ads to include minis of Richman’s debut Vapor album, 1996’s “Surrender To Jonathan.”

RIMES SETS HOT 100 RECORD

(Continued from page 6)

so big, and with this song we had something that didn’t sound country. We have to be really careful, obviously, with the number of country artists we play. Right now we have LeAnn and Faith Hill and Shania [Twain], and that’s enough. But if it’s a great song, we’ll play it.”

Country singles are increasingly finding their way onto the Hot 100—there were nine last issue, including two by Rimes—but, apart from Twain and “How Do I Live,” they aren’t being worked as pop.

At country KKBQ Houston, VP of programming Dene Hallam says crossing over is a double-edged sword, both for stations and for artists. “The artists and their managers especially have to be very careful about considering that crossover,” says Hallam. “Sometimes there’s no crossing back.”

Rimes has had four country hits while the song has been out, Curb notes. “We really believe in the country format,” he says. “It’s a multi-platinum format.” The track is the first multi-platinum country single certified by the Recording Industry Assn. of America and has reached triple-platinum status.

The pop/country schism, Rimes says, “is a very fine line to walk, but in this case we didn’t change the music. We just attracted a wider audience.”

The single has indeed captured a broad audience, figuring prominently on a dozen Billboard charts. The track reached No. 1 on the Adult Contemporary, Top Country Singles Sales, and Hot Dance Music/Maxi-Singles Sales charts. It peaked at No. 2 on both the Hot 100 Singles Sales chart and on the Canadian singles chart and at No. 3 on the Hot 100 Airplay chart.

Curb notes that country cross-overs were once fairly routine. “Before there was a country chart, Jimmie Rodgers and the Carter Family and Vernon Dalhart and Patsy Montana were all selling pop,” he says. “Marty Robbins did it, Patsy Cline did it. It wasn’t until the ‘80s that that began to decline. That was also when country artists started selling platinum albums, which may have something to do with it.”

Rimes says that her next project will be an album of traditional country songs. “I want to do country classics. I want to pay something back to country’s history,” she says.

BAKER

(Continued from page 6)

down from the top position at the label after Phil Quartararo was named president of Warner Bros. Records Inc. (U.S.) and assumed responsibility for the day-to-day operation of the company (Billboard, April 4).

Since that time, 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 says of his exit, “My instincts were telling me that it was time to go and do something different.”

While the soft-spoken executive says, “Even in the presidency, I [felt] like this worker bee, doing whatever [I was] doing here,” he played a major role in the development of some 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, Porno For Pyros, and Paula Cole.

Baker—who took the helm at Warner Bros. after an intense period of flux within the upper echelon of Warner Music Group—calls the company “a label I’ve enjoyed every minute of being at. Even with all the turmoil, I’ve enjoyed it.”

In a prepared statement, Warner Bros. Records Inc. (U.S.) chairman/CEO Russ Thyret said, “Steven’s contributions to this company have been very substantial. He is a friend, and I’ll miss working 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.”



by Geoff Mayfield

HILL TOP: A week after setting a first-week SoundScan-era record for a female artist, Lauryn Hill still stands tall on The Billboard 200, leading the No. 2 album by a margin exceeding 100,000 units. Her second-week performance shows strong staying power for any kind of music, and it’s particularly remarkable when compared with other hip-hop albums.

Hill’s sum in the second week stands at a strong 265,000 units. That marks a 37% decline, which happens to be the smallest second-week slide by any of the seven albums that have debuted at No. 1 on the big chart this year. Of the six other ‘98 sets that opened atop the list, **Garth Brooks’** boxed set, “The Limited Series,” previously had the smallest second-week dip, at 48%. Chart-topping albums by **DMX**, the **Dave Matthews Band**, **Snoop Dogg**, the **Beastie Boys**, and **Korn** each had week-two drops of more than 50%. Korn saw the largest, with a 59% evaporation.

“The Miseducation Of Lauryn Hill” becomes the fourth rap album this year to hold The Billboard’s 200’s top slot for more than a week, although some rock and rap fans will quickly point out that one of those four, the **Beastie Boys’** “Hello Nasty,” isn’t a hip-hop album.

While **Master P** and **Snoop Dogg**, like Hill, did manage to hold court for more than a week, most hip-hop sets have short stays in the chart’s upper reaches. More than half of the 23 hip-hop albums that debuted in The Billboard 200’s top 10 this year—15—had but one week in the top 10. That batch of 23, by the way, doesn’t include albums by **Master P** or **Noreaga**, as each debuted prematurely at lower chart positions due to street-date transgressions.

FU-GEE-LA: While **Lauryn Hill’s** continued domination of The Billboard 200 and Top R&B Albums underlines the popularity of the **Fugees**, from which she hails, next issue’s charts will offer another indicator of the group’s influence. Arriving on the big chart will be rapper **Canibus**, who is managed by Hill’s fellow Fugee **Wyclef Jean**. This issue’s list suggests that the rookie, whose album includes tracks produced by Jean, will be big.

Canibus makes premature entries on both Top R&B Albums at No. 43 and on Heatseekers at No. 24. While it’s not unusual to see street-date headaches cause an early R&B debut, the Heatseekers chart is less often affected; the latter bow suggests big demand for Canibus, who built some of his awareness and reputation through a feud with veteran rapper **LL Cool J**.

Another anticipated entry next issue will belong to **Hole**, fronted by **Courtney Love**, rocker, actress, and widow of **Nirvana’s Kurt Cobain**. The band’s last album, released in 1994, spent 68 weeks on The Billboard 200, peaking at No. 52. This time, though, Love’s celebrity is much higher; thanks in part to the commencement of her acting career.

Key, too, is radio’s reception. The title track of the new set, “Celebrity Skin,” bullets 11-7 in its third week on Modern Rock Tracks. This also marks the first Hole track to ever appear on Mainstream Rock Tracks, where it bullets 24-17. A release-week appearance on MTV’s Video Music Awards, scheduled for Sept. 10, should also stoke Hole’s sales.

HIGH SEAS: With all the attention generated by the home video voyage of “Titanic,” both the original and sequel soundtracks are finding a fast track. In its second week, “Back To Titanic” earns the Greatest Gainer designation (164,000 units, a 50,000-piece improvement over prior-week sales) and a piece of chart history. By jumping to No. 2, it also overtakes 1988’s “More Dirty Dancing” as the highest-charting soundtrack sequel (see Chart Beat, page 110).

The original 10-times-platinum “Titanic” soundtrack, which spent 16 weeks at No. 1, wins the percentage-based Pacesetter award, cruising 43-25 on a 60.5% sales gain (49,000 units). **Celine Dion’s** latest, which includes the film’s signature “My Heart Will Go On,” bullets to No. 27 with a 3,000-unit rise that may have been helped by a rerun of **Rosie O’Donnell’s** talk show.

BITS AND PIECES: The aforementioned MTV awards show will be one of the major stories on next issue’s Billboard 200. Last year’s cablecast lit chart fires for **Jamiroquai**, **Beck**, **Prodigy**, **Fiona Apple**, **Foo Fighters**, and **Marilyn Manson**. The Manson band is using this year’s Video Music Awards show as a launch pad for its next album, due in stores Tuesday (15) . . . OK, ‘N Sync’s recent march into the top 10 exhibited the power of a Disney Channel special, but can a promo for an upcoming special on the cable outlet cause a stir? Apparently so, as shown this issue by **Cleopatra**. The act’s upcoming Disney show doesn’t premiere until Saturday (19), but the channel’s pre-show promotion fans a 42% sales spike and a re-entry at No. 160 on The Billboard 200 . . . With an Aug. 31 double-header on “Live With Regis & Kathie Lee” and “Oprah,” **Luther Vandross** bullets 53-44 on an 11% gain.

MTV WINS SHOULD SPIKE 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 an act, and it's particularly beneficial to new acts that are still being branded at radio and retail. "By being nominated, a group like Cherry Poppin'

Daddies is helped," he says.

Following is a list of 1998 Video Music Award winners. (The winner of the Viewer's Choice 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 dance video: Prodigy, "Smack My Bitch Up" (Maverick/Warner Bros.).

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: Natalie Imbruglia, "Torn" (RCA).

Best video from a film: Aerosmith, "I Don't Want To Miss A Thing" from "Armageddon" (Colum-

bia/Sony Music Soundtrax).

Best R&B video: Wyclef Jean Featuring Refugee Allstars, "Gone Till November" (Ruffhouse/Columbia).

Best direction in a video: Madonna, "Ray Of Light" (Maverick/Warner Bros.). Director: Jonas Akerlund.

Best choreography in a video: Madonna, "Ray Of Light" (Maverick/Warner Bros.). Choreographer: Madonna.

Best special effects in a video: Madonna, "Frozen" (Maverick/Warner Bros.). Special effects: Steve

Murgatroyd, Dan Williams, Steve Hiam, and Anthony Walsham.

Best art direction: Bjork, "Bachelorette" (Elektra). Art director: Donovan Davidson.

Best editing: Madonna, "Ray Of Light" (Maverick/Warner Bros.). Editor: Jonas Akerlund.

Best cinematography in a video: Fiona Apple, "Criminal" (Work Group). Cinematographer: Harris Svides.

Breakthrough video: Prodigy, "Smack My Bitch Up" (Maverick/Warner Bros.).

JUSTICE DEPT. STUDYING SFX'S ACQUISITIONS

(Continued from page 6)

rary Group of St. Louis, and Concert/Southern Promotions of Atlanta for a combined \$244 million (December '97); Houston's PACE Entertainment for \$130 million (January '98); five companies, including Boston's Don Law Co., Los Angeles' Avalon Attractions, and Falk Associates Management, and 80% of Event Merchandising for \$225 million (May 1998); New York-based Marquee Group in a stock deal worth \$100 million (July '98); MagicWorks for \$100 million (August '98); and Cellar Door. DiCesare-Engler of Pittsburgh also was acquired for an undisclosed sum this summer.

Several other major players still exist in the concert/touring industry. The largest is Universal Concerts, based in Universal City, Calif.; it owns more than a dozen sheds and has a strong presence in California, the Pacific Northwest, the Southwest, Denver, and Atlanta. Universal itself has recently joined the acquisition game, buying San Diego-based Bill Silva/Andrew Hewitt Presents and United Concerts of San Diego. Universal also was said to be a bidder for Cellar Door, considered a major piece of the puzzle with its sheds and strong regional offices in Detroit, the Carolinas, Florida,

Atlanta, and Washington, D.C.

Regionally, the promoter ranks have been greatly thinned. Metropolitan Entertainment in New York promotes in the Northeast and produces such national tours as the Furthur Festival and the Backstreet Boys. Smaller but successful regional players include Jam in Chicago, the Belkins in Cleveland, Beaver Productions in New Orleans, Evening Star in Phoenix, Fantasma in Florida, and Electric Factor 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

by 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 Stevie Nicks and Boz Scaggs 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-professed believer in the traditional agent/promoter system, good news for nervous talent agents who have expressed concerns over SFX's control of venues and markets.

WERNER GETS ON BOARD BOTTOM LINE WITH 'TRAINS'

(Continued from page 11)

ald.

"He captured the whole performer and really got what happened over the course of a five-minute recording session," she says, "and that's what we were trying to get with this recording."

It's not surprising that Werner leans toward the classics: She has a master's in classical music from Philadelphia's Temple University.

Familiar folk themes of betrayal, lost loves, and facing life's crossroads are well-represented on "Time Between Trains," but Werner also throws in the breezy "Petaluma Afternoons" and the jazzy rap "Bring 'Round The Boat."

This is Werner's fourth album and the first under her new deal with Bottom Line, which is distributed by BMG Distribution in the U.S., EMI Music Distribution in Canada, and various indies throughout the rest of the world.

Her 1995 effort, "Last Of The Good Straight Girls," on Private Music, sold 22,000 units, according to SoundScan.

She also self-released "Midwestern Saturday Night" in 1991 and "Live At Tin Angel" in 1993.

Throughout the past five years, Werner has played more than 200 dates a year with established artists such as Richard Thompson and Joan Armatrading.

And although she had three albums to her credit, Bottom Line Records was more impressed with her live performance résumé.

"Our whole philosophy is to sign acts that are out there doing it,"

says Bottom Line co-founder/president Hank Medress. "If I heard a great tape, we [still] wouldn't sign them until we heard them live."

Medress says Werner's ability to "win over" an audience is her strongest asset.

"She's a funny person, and her timing is excellent," says Medress. "She makes you feel like she's sitting in your living room—it's that intimate a performance."

Because of Werner's strong performance abilities, Bottom Line's strategy for the new album is clear: tour, tour, tour.

She is booked on a six-month tour swing that kicked off at the Philadelphia Folk Festival in Schwenksville, Pa., last month and winds down in Dallas in mid-January.

Her booking agent is Ann Arbor, Mich.-based Fleming-Tamulevich, which also handles Ani DiFranco and Dar Williams. She is managed by Larry Goldfarb and Rick Cohen at Philadelphia-based Golden Guru Entertainment.

"The most important thing is that we don't expect to sell a million units or even 100,000 units," says Medress. "We're about staying with the artist and building the audience."

Bottom Line has used the same strategy with the Canadian band Moxy Fruvous, which after years of touring is ready to "break," according to Medress.

The label has signed only one other artist, Veda Hille, another Canadian who Medress says

"makes Tori Amos seem calm."

Triple-A and noncommercial radio will be courted, and as Werner's fan base expands, the label hopes she will cross over into other formats.

Werner already has caught the ear of WFUV New York music director Rita Houston, who has supported the singer since her first album.

"A lot of times a singer/songwriter is defined as someone up there with a guitar," says Houston, "but Susan has many more elements than just an acoustic guitar. There's a certain freshness to what she does, and she's an artist who has the potential to reach a wider audience."

Werner's previous album bodes well for the new set, some retailers say.

"Her last album did really well," says Newbury Comics buyer Carl Mello. "We put in a medium-sized buy for the new one and will feature it in our new-release section at our \$11.88 sale pricing."

This Week's
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Exclusive Concert Reviews

Celine Dion
Madison Square Garden, N.Y.

Pearl Jam
Lakewood Amphitheatre, Atlanta

Exclusive Album Reviews

Ebeling Hughes
"Transfigured Night"
(Zero Hour)

Jaz Klash
"Thru The Haze"
(World Domination)

Snowpony
"The Slow-Motion World Of Snowpony"
(Radioactive)

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HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS



A Familiar Ring. Country songstress LeAnn Rimes gets a backstage surprise from friend and songwriter Bill Mack, who presented her with a Billboard Top Ten pendant after a recent performance. Mack possesses a Billboard Top Ten ring for writing Rimes' No. 1 hit "Blue." The official rings and pendants, which acknowledge outstanding Billboard chart achievements in all charted categories, are available to eligible buyers only (verification of achievement is required). The pieces are crafted by Jostens, which has been producing high-quality rings for more than 100 years. For information, call 888-545-0088.

Get Into The 'Cavalcade' Act

For more than 40 years, "Cavalcade of Acts & Attractions" has been the ultimate booking source for the entire spectrum of live entertainment. This directory from Amusement Business reaches talent 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 acts, attractions, and shows available worldwide. Also listed are managers, booking agents, promoters, and producers. Advertising deadline for the 1999 edition is Oct. 2; for more information, contact Ray Pilszak at 615-321-4260.

PERSONNEL DIRECTIONS

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.



LEWIS

Elena Oumano, a Billboard freelancer, 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



OUMANO

holds a PhD in language and communications from New York University. (Due to a production error, the incorrect logo appears with Elena's debut column).

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'How' Long? 66 Weeks; Elton's Back

EVERYONE'S BATTING in the 60s 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 60 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 55-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 (32 weeks, surpassing the Mills Brothers' 1943 hit "Paper Doll"). Given the seesaw 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 "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."

RELIGHTED: 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." Now "Candle" is in its 36th week on top and could extend its run.

'BACK' FOR 'MORE': By leaping 7-2 on The Billboard 200, "Back To Titanic" (Sony Classical) eclipses the No. 3 peak position of "More Dirty Dancing" to become the most successful soundtrack sequel of the rock era.

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 "Nobody Else."

SIZE MATTERS: What are the odds that two of the three highest-debating sets on The Billboard 200 in one week would be by artists named Fat Joe and Big Ed?

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by Fred Bronson

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 9.1%) |
| SINGLES | 89,535,000 | 83,660,000 (DN 6.6%) |

YEAR-TO-DATE SALES BY ALBUM FORMAT

| | 1997 | 1998 |
|----------|-------------|----------------------|
| CD | 305,786,000 | 350,990,000 (UP 15%) |
| CASSETTE | 94,955,000 | 85,605,000 (DN 9.8%) |
| OTHER | 965,000 | 1,069,000 (UP 10.8%) |

OVERALL UNIT SALES THIS WEEK

13,596,000

LAST WEEK

14,127,000

CHANGE

DOWN 3.8%

THIS WEEK 1997

12,573,000

CHANGE

UP 8.1%

ALBUM SALES THIS WEEK

11,872,000

LAST WEEK

12,305,000

CHANGE

DOWN 3.5%

THIS WEEK 1997

10,345,000

CHANGE

UP 14.8%

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 | THIS WEEK 1997 | 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

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