

# Billboard

\$5.95 (U.S.), \$6.95 (CAN.), £4.95 (U.K.), ¥2,500 (JAPAN)

NEWSPAPER

3-DIGIT 908  
#9080/6EE374EM002# BLD 656  
#BXNCV# \*\*\*\*\*  
001 032500 2 126 1184  
MONTY GREENLY  
3740 ELM AVE # A  
LONG BEACH CA 90807-3402

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • NOVEMBER 7, 1998

## Mega-Mergers Change Shape Of U.S. Music Retail

**BY ED CHRISTMAN**  
NEW YORK—Oct. 26 will long be remembered by U.S. record labels and their distributors. It's the day that nearly 900 stores representing about a 10% U.S. market share shifted hands and the music specialty retail sector reached its oft-predicted, but long-feared, consolidation into three major chains.

The day began with the thunderbolt news that Camelot Music would

be folded into Trans World Entertainment Corp., with the deal set to close in January. It will create a company that will be the largest music retail account in the industry (*Billboard* Bulletin, Oct. 27). The combined entity will have a market share of about 9.5%, with about 1,000 stores and revenue of \$1.3 billion.

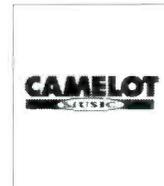
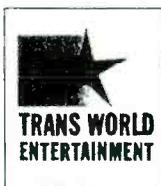
But that day also saw the consummation of Wherehouse Entertain-

ment Corp.'s acquisition of Blockbuster Music, which was announced Aug. 11. With the closing of that deal, Wherehouse now controls about a 7% U.S. market share, with 600 stores and \$800 million in sales.

The two resulting companies—along with the Musicland Group—appear to be

among the winners of the race to survive a retail consolidation that many predicted would result in three specialty chains—two mall-based and one free-standing—and one superstore multimedia chain. The latter competition continues, with Tower Records/Video far out in front of its competition in the U.S. However, Hastings Entertainment is coming on strong, Media Play is showing signs of revival, and HMV and Virgin Megastores still have deep pockets.

Label sales and distribution exec-  
*(Continued on page 107)*



### NEWS ANALYSIS

### Record Companies Cautious With Boom In Video Outlets

**BY CARLA HAY**  
NEW YORK—The good news for the U.S. music video industry is that there are now more outlets to show videoclips than ever before, thanks to digital spinoff channels from national



networks and the small but growing number of music video sites on the World Wide Web. The bad news is that record companies have largely been reluctant to invest in making more videos overall just because there are more outlets available. "The problem is that no one  
*(Continued on page 117)*

**SOUTH PARK**

**CHEF AID**

**CHEF AID THE SOUTH PARK ALBUM**

AVAILABLE WITH 2 LIMITED EDITION COLLECTIBLE ALBUM COVERS!

FEATURING:

PRIMUS  
OZZY/ODB/DMX/CRYSTAL METHOD  
RANCID • MASTER P  
PUFFY/MASE/LIL' KIM/  
SYSTEM OF A DOWN  
PERRY FARRELL/D.V.D.A.  
WYCLEF JEAN • ELTON JOHN  
MOUSSE T. • DEVO  
RICK JAMES/IKE TURNER  
WEEN • MEAT LOAF  
JOE STRUMMER

ALSO INCLUDES SONGS BY CHEF KENNY, STAN, KYLE AND CARTMAN.

IN-STORES TUESDAY, NOVEMBER 24TH.

UNCENSORED ALBUM COMING SOON...

**CHEF AID: THE SOUTH PARK ALBUM**

### TV's QVC Throws Hat Into Label Ring With Q Records

**BY DON JEFFREY**  
NEW YORK—QVC, the cable TV shopping network that has notched sales of 100,000 albums in a single two-hour broadcast, is stepping up its activity in the music realm with the launch of a record label, Q Records.

Based at QVC's headquarters in West Chester, Pa., the label, which executives say will operate independently of the TV network, has been acquiring rights to catalogs and theatrical properties and will produce, manufacture, and sell albums at retail in the U.S., as well as abroad.

Alan Rubens, GM of Q Records, says, "We decided to be in the record business not as a product development arm for QVC but as a stand-alone record company."  
*(Continued on page 111)*



### Springsteen Backtracks

#### Columbia Box Surveys Music Off The Record

**BY MELINDA NEWMAN**  
LOS ANGELES—"Bruce Springsteen: Tracks," a four-CD set coming from Columbia Nov. 10, offers listeners a road map to the artist's musical journey, albeit via an alternate route.

The collection features 66 tunes, 56 of them previously unreleased, that were left off his albums not because they didn't meet his high standards but because, he says, they didn't fit in with the tone or themes he mined for each set.

For Springsteen, "Tracks" is a way to let the listeners into his creative process, a chance to broaden their understanding of how each

record was created.

The idea behind the set was not, as he says, to "put out the seventh or eighth outtake from 'Born In The U.S.A.' or 'Thunder Road'" but to deliver to his fans companions to the music they already knew so well.

"I tried to just choose music that was as vital today as when we cut it," he says in an exclusive talk with *Billboard*, noting that the songs were culled from between 200 and 300 tunes. "It was like taking 25 years of music and making a new record with it. If you follow the trail of it, it traces alongside the path that my other records cut, but in a  
*(Continued on page 108)*



BRUCE SPRINGSTEEN, 1974

### BILLBOARD EXCLUSIVE

**GLOBAL MUSIC PULSE**

**German Band 666 Rings Up Big Euro Sales With Its House Nation Album**

See Page 51

\$5.95 US \$6.95 CANADA

45 >

0 74808 02552 7

**BRIDE OF CHUCKY**

WHITE ZOMBIE  
COAL CHAMBER  
MONSTER MAGNET  
JUDAS PRIEST  
TYPE O NEGATIVE  
SLAYER  
STABBING WESTWARD  
POWERMAN 5000  
BRUCE DICKINSON  
STATIC-X  
MOTORHEAD  
kidneythieves  
GRAEME REVELL

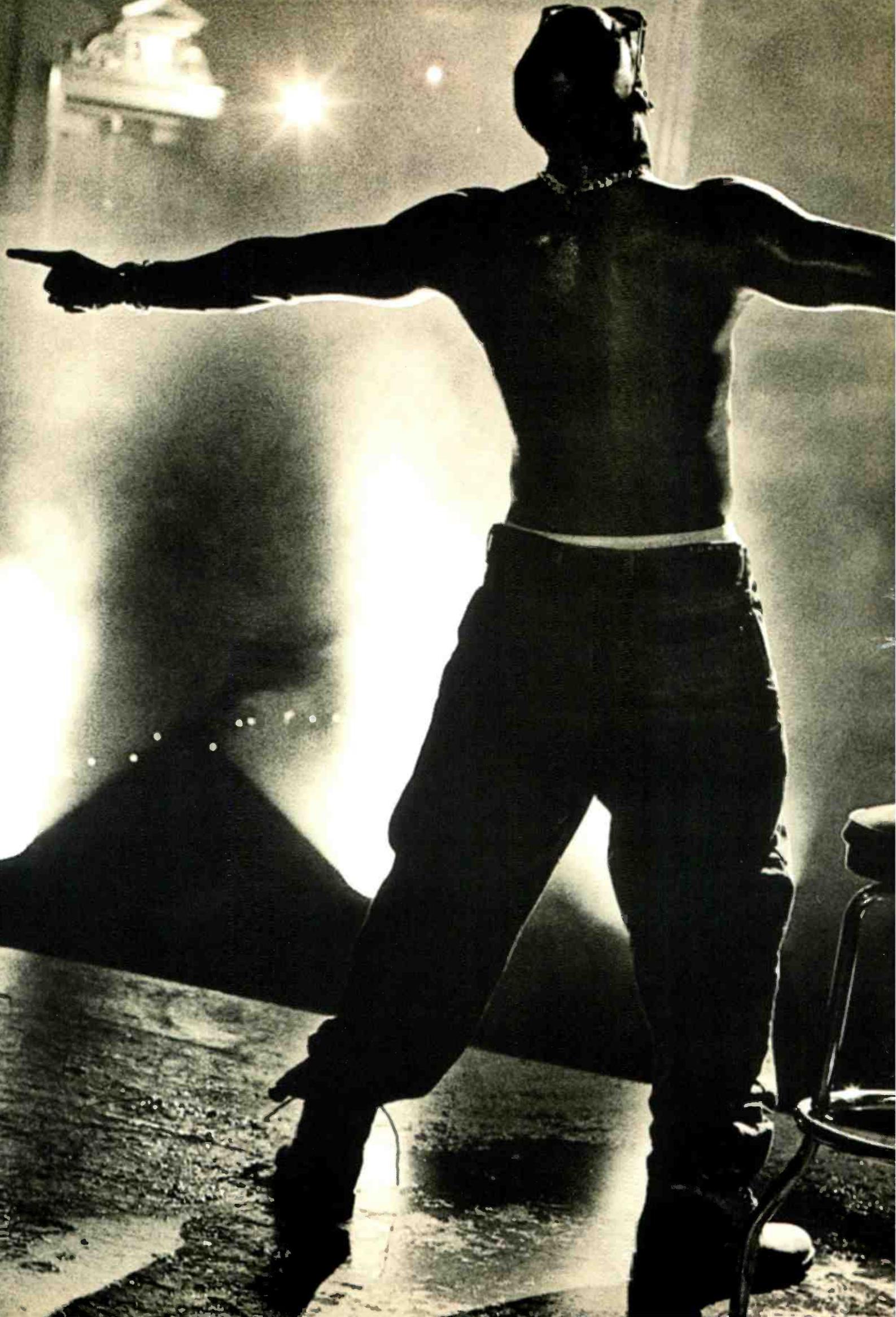
**THE SOUNDTRACK ALBUM**  
CMC 86264  
AVAILABLE NOW!

Music from and inspired by the Universal Motion Picture  
[www.brideofchucky.com](http://www.brideofchucky.com)

**#2 BOX OFFICE DEBUT! (Oct. 16-18)!**  
**\$21 MILLION GROSS (1st 2 Weeks)!**

[www.cmcinternational.com](http://www.cmcinternational.com)

# 3 TIME GRAMMY AWARD WINNER



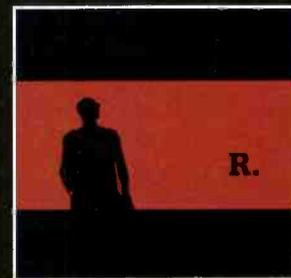
**AND MULTI-PLATINUM PHENOMENON**

# R. Kelly

# R.

**The  
Double Album**

**28 new songs  
Produced, Written  
and Arranged  
by R. Kelly**



**In stores  
November 10**



Management / Direction: Barry Hankerson  
Midwest Entertainment Group

---

City of Hope  
is Proud to Present

# “The Spirit of Life”

**A W A R D**

TO  
**HOWARD LANDER & TIMOTHY WHITE**

of **Billboard**

## “ONE NIGHT OF WONDERS”

Promises to be a Spectacular Evening of Entertainment  
with

**BR5-49 • TRACY BONHAM • DEANA CARTER • ANITA COCHRAN  
SHAWN COLVIN • DON HENLEY • ANGELIQUE KIDJO • JOHN MELLENCAMP  
STEVIE NICKS • ANOUSHKA SHANKAR • JAMES TAYLOR  
and HOST BILL MURRAY  
Just Added: SHERYL CROW**

## ALSO AN INCREDIBLE LIVE AUCTION

featuring

**A ONE-HOUR BLOCK OF AIRTIME ON VHI**

and

**A ONE-HOUR BLOCK OF AIRTIME ON MTV**

as well as other

**ONCE-IN-A-LIFETIME OPPORTUNITIES**

**WEDNESDAY, NOVEMBER 4, 1998**

**6:30PM**

**BARKER HANGAR, SANTA MONICA AIRPORT**

For more information and reservations call Kathy Ashkins at 213-892-7268

---

Editor in Chief: TIMOTHY WHITE

## EDITORIAL

**Managing Editor:** SUSAN NUNZIATA  
**Deputy Editor:** Irv Lichtman  
**News Editor:** Marilyn A. Gillen  
**Director of Special Issues:** Gene Sculatti; Dalet Brady, Associate Director; Porter Hall, Special Issues Coordinator  
**Bureau Chiefs:** Chet Flippo (Nashville), Bill Holland (Washington), John Lannert (Caribbean and Latin America), Melinda Newman (L.A.)  
**Art Director:** Jeff Nisbet; **Assistant:** Raymond Carlson  
**Copy Chief:** Bruce Janicke; **Assistant:** Elizabeth Renaud  
**Copy Editors:** Lisa Gidley, Carl Rosen  
**Senior Editor:** Ed Christman, Retail (N.Y.)  
**Senior Writers:** Chris Morris (L.A.), Bradley Bamberger (N.Y.)  
**Talent Editor:** Larry Flick (N.Y.)  
**R&B Music:** Anita M. Samuels, Editor (L.A.)  
**Country Music/Nashville:** Deborah Evans Price, Associate Editor  
**Dance Music:** Michael Paoletta, Editor (N.Y.)  
**Pro Audio/Technology:** Paul Verna, Editor (N.Y.)  
**Merchants & Marketing:** Don Jeffrey, Editor (N.Y.)  
**Home Video:** Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)  
**Radio:** Chuck Taylor, Editor (N.Y.)  
**Heatseekers Features Editor:** Doug Reece (L.A.)  
**Music Video:** Carla Hay, Editor (N.Y.)  
**Staff Reporter:** Dylan Siegler (N.Y.)  
**Editorial Assistant:** Carrie Bell (L.A.)  
**Administrative/Research Assistant:** Aliya S. King (N.Y.)  
**Special Correspondent:** Jim Bessman  
**Contributors:** Catherine Applefeld Olson, Fred Bronson, Lisa Collins, Larry LeBlanc, Moira McCormick, David Nathan, Phyllis Stark, Steve Traiman, Heidi Waleston  
**International Editor in Chief:** ADAM WHITE  
**International Deputy Editor:** Thom Duffy  
**International Music Editor:** Dominic Pride  
**International News Editor:** Jeff Clark-Meads  
**International Associate Editor:** Mark Solomons  
**German Bureau Chief:** Wolfgang Spahr  
**Japan Bureau Chief:** Steve McClure  
**Contributing Editor:** Paul Sexton

## CHARTS & RESEARCH

**Director of Charts:** GEOFF MAYFIELD  
**Senior Manager/Retail Charts and Archive Research:** Silvio Pietrolungo  
**Chart Managers:** Anthony Colombo (Mainstream Rock/New Age), Ricardo Companioni (Dance, Latin), Datu Faison (Hot R&B Singles/Top R&B Albums/Rap/Gospel/Reggae), Steven Graybow (Adult Contemporary/Adult Top 40/Jazz/Blues/Studio Action), Wade Jessen (Country/Contemporary/Christian), Mark Marone (Modern Rock), Geoff Mayfield (Billboard 200/Heatseekers/Catalog), Theda Sandiford-Waller (Hot 100 Singles), Marc Zubatkin (Video/Classical/Kid Audio, World Music)  
**Chart Production Manager:** Michael Cusson  
**Associate Chart Production Manager:** Alex Vitoulis  
**Administrative Assistants:** Joe Bernato (N.Y.), Mary DeCroce (Nashville), Keith Caulfield (L.A.)

## SALES

**Associate Publisher/Worldwide:** IRWIN KORNFIELD  
**Advertising Directors:** Pat Jennings (East), Jodie Francisco (West)  
**New York:** Michael Lewis, Adam Waldman  
**Nashville:** Amy Bennett  
**L.A.:** Jill Carrigan, Greg Longstreet  
**Advertising Coordinators:** Hollie Adams, Evelyn Aszodi, Erica Bengtson  
**Advertising Assistant:** Jason Rashford  
**Classified:** Tracy Walker  
**Directories:** Jeff Serrette

## Associate Publisher/International: GENE SMITH

**U.K./Europe:** Christine Chinnetti, Ian Remmer 44-171-323-6686  
**Asia-Pacific/Australia:** Linda Matich 612-9440-7777. Fax: 612-9440-7788  
**Japan:** Aki Kaneko, 213-650-3171  
**Italy:** Lidia Bonguardo, 031-570056. Fax: 031-570485  
**France:** Francois Millet, 33-1-4549-2933  
**Latin America/Miami:** Marcia Olival 305-864-7578. Fax: 305-864-3227  
**Mexico/West Coast Latin:** Daisy Ducret 213-782-6250  
**Jamaica/Caribbean:** Betty Ward Reid, Phone/Fax 954-929-5120

## MARKETING

**Associate Publisher:** HOWARD APPELBAUM  
**Promotion Director:** Peggy Altenpohl  
**Promotion Coordinator:** Jennifer Cordero  
**Senior Designer:** Melissa Subatch  
**Special Events Director:** Michele Jacangelo Quigley  
**Special Events Coordinator:** Phyllis Demo  
**Circulation Director:** JEANNE JAMIN  
**European Circulation Manager:** Tim Freeman  
**Group Sales Manager:** Katia Duchene  
**Circulation Promotion Manager:** Lori Donohue  
**Circulation Sales Manager:** Michael Sisto  
**Circulation Assistant:** Andrea Irish  
**Assistant Marketing Manager:** Corey Kronengold (Press & Publicity)

## PRODUCTION

**Director of Production & Manufacturing:** MARIE R. GOMBERT  
**Advertising Production Manager:** Johnny Wallace  
**Advertising Manufacturing Manager:** Lydia Mikulko  
**Advertising Production Coordinator:** Paul Page  
**Editorial Production Director:** Terrence C. Sanders  
**Editorial Production Supervisor:** Anthony T. Stallings  
**Specials Production Editor:** Marcia Repinski  
**Associate Specials Production Editor:** Marc Giaquinto  
**Systems/Technology Supervisor:** Barry Blislin  
**Composition Technicians:** Susan Chicola, Maria Manlicic, David Tay  
**Directories Production Manager:** Len Durham  
**Classified Production Assistant:** Gene Williams

## NEW MEDIA

**Editorial Director:** KEN SCHLAGER  
**Billboard Bulletin:** Michael Amicone (Managing Editor), Carolyn Horwitz (Associate Ed.), Mark Solomons (International Ed.), Carla Hay (Assistant Ed.)  
**Billboard Online:** Julie Taraska (News Editor), David Wertheimer (Web Site Designer), Sam D. Bell (Sales Manager), Rachel Vilson (Product Manager)

## ADMINISTRATION

**Distribution Director:** Edward Skiba  
**Billing:** Brigitte Wallace  
**Credit:** Shawn Norton  
**Assistant to the Publisher:** Sylvia Sirin  
**PRESIDENT & PUBLISHER:** HOWARD LANDER

## BILLBOARD OFFICES:

<b>New York</b> 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055	<b>Washington, D.C.</b> 733 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	<b>Nashville</b> 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454
<b>Los Angeles</b> 5055 Wilshire Blvd. Los Angeles, CA 90036 323-525-2300 fax 323-525-2394/2395	<b>London</b> 3rd Floor 23 Ridgmount St. London WC1E 7AH 44-171-323-6686 fax 44-171-323-2314/2316	<b>Tokyo</b> 10th Floor No. 103 Sogo-Hirakawacho Bldg., 4-12 Hirakawacho 1-chome, Chiyoda-ku, Tokyo 102, Japan 3-3262-7246 fax 3-3262-7247

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

**BILLBOARD ONLINE:** <http://www.billboard.com>  
 212-536-1402, [sbell@billboard.com](mailto:sbell@billboard.com)



## PRESIDENT: HOWARD LANDER

**Senior VP/General Counsel:** Georgina Challis  
**Vice Presidents:** Irwin Kornfeld, Karen Oertley, Adam White  
**Director of Strategic Development:** Ken Schlager  
**Business Manager:** Joellen Sommer

# SEALING ELGAR'S THIRD SYMPHONY

If you seek to follow a hero, don't pattern yourself after the person. Instead, strive to pursue the goals your hero espoused. Especially since exemplars' best efforts sometimes aren't the aims they personally achieve but rather the works they inspire others to complete.

In 1933, 75-year-old Edward Elgar began his Third Symphony as commissioned by the BBC at the urging of friend George Bernard Shaw. Sadly, the advance of Elgar's incurable cancer left the symphony's four movements unfinished, their creator begging before his death in February 1934 (three months prior to the planned concert debut) that no one should ever "tinker" with the symphony's fragmentary status.

For the next 60 years, that wish was honored by the family of Elgar, a gifted yet anxious Worcestershire piano tuner's son who later ascended to knighthood, a post as Master of the King's Music, and general status as the progenitor of 20th-century English classical grandeur. Elgar's insecurity was aggravated as much by a lack of formal musical training as by his déclassé background as a Catholic scion of a middle-class provincial tradesman/music shopkeeper in the oppressively class-conscious Anglican social system.

How appropriate, then, that Anthony Payne, the offspring of a humble civil servant and himself a self-starting classical composer in his youth, should gravitate since 1972 to a daunting—even taboo—task that, once completed, would win worldwide critical acclaim in its February '98 concert debut and the blessing of Elgar's family, as well as prompt an overall reassessment of the father of England's late-Victorian musical renaissance.

American fans of Elgar will have their chance to savor the results of Payne's magnificent realization of Elgar's Symphony No. 3—issued this spring by Andrew Davis and the BBC Symphony on the Holst Foundation's charitable NMC Recordings, the album distributed in the U.K. by the Complete Record Co. and in the U.S. by Qualiton Imports—when renowned Elgarian maestro Davis leads the Philadelphia Orchestra in its stateside premiere Nov. 20, 21, and 24. For Payne, who'll be on hand to discuss the work with the audience, the concerts are the fulfillment of a 26-year fascination with a stillborn masterpiece seemingly doomed to dwell outside of the century's canon. In a rigorous round of scholarship, detective work, and intuitive zeal, Payne was somehow able to put himself in Elgar's place to elaborate on his last musical will and testament.

"What I find most interesting about the whole project," Payne mulls, "and I find it very difficult to explain, was how I got inside it. Because while I was actually composing it, I did feel that I was *being* him. It wasn't a matter of doing an exercise in being clever at writing in Elgar's style. I thought I was actually like an actor playing him!" And yet, Payne's great care with Elgar's existing sketches for the symphony (now available on a Payne-narrated NMC disc, but first reproduced in '36 in W.H. Reed's book "Elgar As I Knew Him") led him to leaps of insight no mere impersonation could yield.

At a crucial point when he was pondering the "impossible" puzzle of how to clinch the first movement and the finale, Payne returned to four isolated pages regarding the first movement that he dismissed as being ideas Elgar had discarded when writing out

his clean copy of the exposition. It dawned on Payne that he was actually gazing at developmental material akin to Elgar's structural modus when he composed his first and second symphonies. The four pages were the key to solving the mysteries of Elgar's death-interrupted conception.

"I'd been looking at those particular pages for a year, at least, and they'd meant nothing to me," Payne recalls with a chuckle. "And suddenly the penny dropped, as they say—an extraordinary feeling.

"It's a funny thing," he adds, regarding such a compositional riddle. "You can't work it out consciously. You just have to have patience, and suddenly inspiration solves the problem for you."

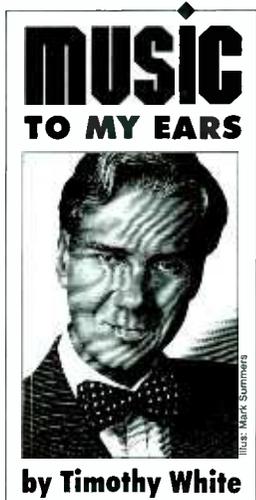
Born Aug. 2, 1936, the only child of post office employee Edward Payne and the former Muriel Stroud, Anthony grew up literally dodging Hitler's blitzkrieg of London, his mother screaming, "Come back in!" as bomb shrapnel and antiaircraft shells showered the rooftops of his urban enclave or shook the suburb of Orpington, where his family soon fled.

After World War II, Payne discovered classical music casually by means of the BBC Home Service broadcasts. "So, God bless the radio!" he exults. "I loved all English music—Elgar, [Ralph] Vaughan Williams, [Frederick] Delius—and it wasn't thrust down my throat by a schoolteacher. I just felt it was talking my language." Clarinet lessons led to serious study at Dulwich College and Durham University and to his own much-praised adult choral, chamber, and orchestral works ("Phoenix Mass," "The Spirit's Harvest," "A Day In The Life Of A Mayfly," and "Time's Arrow"). However, it was an Albert Hall concert of Elgar's "Enigma Variations" that stunned a 16-year-old Payne with the live force of the familiar English Romantic work: "It was like suddenly getting to know a person; I realized I *knew* that piece. I began to listen to Elgar in much more detail."

Payne acquired a lifelong affinity for Elgar's musical sensibilities and an understanding of the composer's private suffering. "He was very nearly what we'd call manic-depressive," says Payne. "He had very low times, and then he'd get very excitable, impulsive. He married someone from the upper class [Caroline Alice Roberts, daughter of a retired major-general], and she was extremely supportive. But his wife's family felt she'd married beneath her. It's absolutely ridiculous, but it's what shaped him."

His wife's death in 1920 curtailed Elgar's creative drive. Poignantly, as Elgar got older, he returned artistically to his idyllic childhood in the English countryside. The composer known for such serious works as "The Dream Of Gerontius," "Pomp And Circumstance Marches," and his violin and cello concertos would recast childhood musicals as the mature, moving "The Wand Of Youth" (1907-08), the 1931 "Nursery Suite" (inspired by the birth of Princess Margaret Rose to the Duke and Duchess of York), and music for the 1915 children's play "The Starlight Express."

"He was always dwelling on these childhood experiences, which were powerful to him," says Payne. "That wistful mood appears in his big symphonic works, too, and usually means he's harking back. In the end, it struck me that the Third Symphony was a summary of everything he could do, and of his whole life emotionally."



by Timothy White

## LETTERS

### CONTEMPORARY COUNTRY CROSSBREDS

It comes as no surprise that country radio's ratings are steadily dropping. Country radio and country record labels are persisting in pushing so-called "contemporary country" down the consumers' throats. In an article on artist Sara Evans (Billboard, Sept. 26), she said she had been convinced by her label that country radio would never return to "traditional country" to any extent. That puzzles me, since country's ratings have been dropping like a rock since it shifted to contemporary country. Country record labels are experiencing the same thing. Could it be that they have forgotten that the only reason for their existence is to please their customers?

Fred Absher  
 Fort Worth, Texas

### TRADITIONAL COUNTRY CROSS-DRESSERS

We want to say thanks for such a warm and welcoming mention in Nashville Scene (Billboard, July 25), where Chet Flippo called Y'All "the only cross-dressing old-time country music singing duo in existence." That's true, we most likely are! What might be interesting to Billboard readers, though, is that we aren't the first. Our cousin Rob, who is an expert on these things, tells us that Ira Louvin, of the great Louvin Brothers, used to put on a dress (and a wig) and do a comedy routine as part of their stage act.

Steven Cheslik-DeMeyer  
 Y'All  
 New York

happy to see Fred Bronson's column (Chart Beat, Billboard, Aug. 22) regarding Leiber and Stoller's lengthy string of chart hits. I just wanted to point out that their first chart hit actually predated Big Mama Thornton's recording of "Hound Dog" by more than a year: The Jerry Leiber/Mike Stoller song "Hard Times" was recorded by Charles Brown and entered the R&B singles chart March 1, 1952. With the 4 The Cause single of "Stand By Me" entering the Hot 100 this past summer, Leiber and Stoller's string of Billboard-charting records now stretches over more than 46 years (and I suspect the streak will continue for years to come).

Randy Poe  
 President  
 Leiber & Stoller Music Publishing  
 Los Angeles

### HISTORICAL CHART CROSS-EXAMINATION

All of us at Leiber & Stoller Music were

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

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

<b>• THE BILLBOARD 200 •</b>		114
★ VOL. 2... HARD KNOCK LIFE • JAY-Z • ROC-A-FELLA / DEF JAM		
<b>BLUES</b>		42
★ WANDER THIS WORLD • JONNY LANG • A&M		
<b>CONTEMPORARY CHRISTIAN</b>		40
★ THE NU NATION PROJECT • KIRK FRANKLIN • GOSPO CENTRIC		
<b>COUNTRY</b>		37
★ COME ON OVER • SHANIA TWAIN • MERCURY		
<b>GOSPEL</b>		41
★ THE NU NATION PROJECT • KIRK FRANKLIN • GOSPO CENTRIC		
<b>HEATSEEKERS</b>		23
★ FIVE • FIVE • ARISTA		
<b>KID AUDIO</b>		80
★ HALLOWEEN SONGS AND SOUNDS VARIOUS ARTISTS • WALT DISNEY		
<b>THE BILLBOARD LATIN 50</b>		47
★ COSAS DEL AMOR • ENRIQUE IGLESIAS • FONOVISA		
<b>POP CATALOG</b>		77
★ THE HITS • GARTH BROOKS • CAPITOL NASHVILLE		
<b>R&amp;B</b>		33
★ VOL. 2... HARD KNOCK LIFE • JAY-Z • ROC-A-FELLA / DEF JAM		
<b>REGGAE</b>		42
★ PURE REGGAE • VARIOUS ARTISTS • POLYGRAM TV		
<b>WORLD MUSIC</b>		42
★ ROMANZA • ANDREA BOCELLI • PHILIPS		
<b>• THE HOT 100 •</b>		112
★ THE FIRST NIGHT • MONICA • ARISTA		
<b>ADULT CONTEMPORARY</b>		101
★ I'LL NEVER BREAK YOUR HEART • BACKSTREET BOYS • JIVE		
<b>ADULT TOP 40</b>		101
★ IRIS • GOO GOO DOLLS • WARNER SUNSET		
<b>COUNTRY</b>		39
★ WIDE OPEN SPACES • DIXIE CHICKS • MONUMENT		
<b>DANCE / CLUB PLAY</b>		35
★ THE FREAKS COME OUT CEVIN FISHER'S BIG FREAK • TOMY BOY SILVER LABEL		
<b>DANCE / MAXI-SINGLES SALES</b>		35
★ THE BOY IS MINE • BRANDY & MONICA • ATLANTIC		
<b>HOT LATIN TRACKS</b>		46
★ ESPERANZA • ENRIQUE IGLESIAS • FONOVISA		
<b>R&amp;B</b>		31
★ NOBODY'S SUPPOSED TO BE HERE • DEBORAH COX • ARISTA		
<b>RAP</b>		32
★ PUSHIN' WEIGHT ICE CUBE FEATURING MR. SHORT KHOP • LENCH MOB / BEST SIDE		
<b>ROCK / MAINSTREAM ROCK TRACKS</b>		103
★ FLY AWAY • LENNY KRAVITZ • VIRGIN		
<b>ROCK / MODERN ROCK TRACKS</b>		103
★ CELEBRITY SKIN • HOLE • DGC		
<b>• TOP VIDEO SALES •</b>		92
★ TITANIC • PARAMOUNT HOME VIDEO		
<b>HEALTH &amp; FITNESS</b>		96
★ THE GRIND WORKOUT: FAT BURNING GROOVES SONY MUSIC VIDEO		
<b>MUSIC VIDEO SALES</b>		94
★ ALL ACCESS VIDEO • BACKSTREET BOYS • JIVE / ZOMBA VIDEO		
<b>RECREATIONAL SPORTS</b>		96
★ DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS POLYGRAM VIDEO		
<b>RENTALS</b>		94
★ CITY OF ANGELS • WARNER HOME VIDEO		

**No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS**

<b>CLASSICAL</b>	
★ ARIA - THE OPERA ALBUM • ANDREA BOCELLI • PHILIPS	
<b>CLASSICAL Crossover</b>	
★ BACK TO TITANIC LONDON SYMPHONY ORCHESTRA (HORNER) • SONY CLASSICAL	
<b>JAZZ</b>	
★ GERSHWIN'S WORLD • HERBIE HANCOCK • VERVE	
<b>JAZZ / CONTEMPORARY</b>	
★ PLEASURES OF THE NIGHT WILL DOWNING & GERALD ALBRIGHT • VERVE FORECAST	
<b>NEW AGE</b>	
★ PAINT THE SKY WITH STARS - THE BEST OF ENYA • ENYA • REPRISE	

**TOP OF THE NEWS**

**8** A surprising court victory threatens record label control of music distribution on Internet.

**ARTISTS & MUSIC**

**10 Executive Turntable:** Garson Foos is upped to senior VP of marketing at Rhino Records.

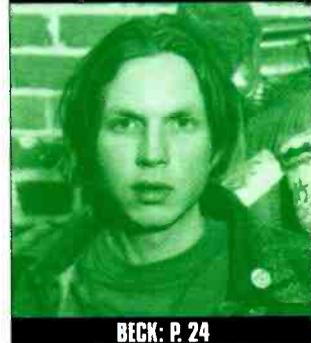
**14** A nationwide coffeehouse revival helps singer/songwriters find their voice.

**14 The Beat:** Trans-Siberian Orchestra's "The Christmas Attic" may be as successful as its gold-certified predecessor, "Christmas Eve & Other Stories."

**19 Boxscore:** Garth Brooks grosses more than \$1.5 million at the Orlando (Fla.) Arena.

**22 Soundtracks And Film Score News:** "You've Got Mail" producer Nora Ephron hopes to repeat the success of her multi-platinum "Sleepless In Seattle" soundtrack.

**REVIEWS & PREVIEWS**



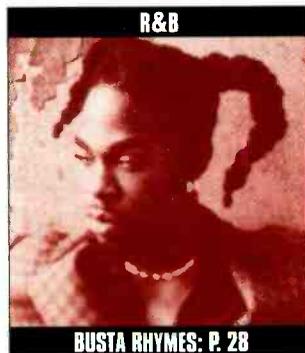
BECKETT: P. 24

**23 Popular Uprisings:** Former White Zombies member Sean Yseult is now fronting her own group, Famous Monsters.

**24 Reviews & Previews:** The spotlight is on Sinéad Lohan and Beck.

**28 R&B:** Busta Rhymes broadens his sound on his third album, "Extinction Level Event."

**32 The Rhythm Section:** Deborah Cox earns her first No. 1 on Hot R&B Singles.



BUSTA RHYMES: P. 28

**34 Dance Trax:** The title track of Cher's forthcoming album, "Believe," to be reshaped by a plethora of remixers.

**36 Country:** Travis Tritt will be the first artist to have product on a "triple-platform" DVD.

**40 Classical/Keeping Score:** British violinist Kennedy returns to classical music with plans for his first U.S. tour in five years.

**40 Higher Ground:** Devotionals and autobiographies entertain consumers and provide excellent marketing opportunities.

**41 In The Spirit:** Kirk Franklin and B-Rite face a \$75 million lawsuit filed by God's Property founder Lisa Searight.

**42 Jazz/Blue Notes:** Dave Holland makes a rare headlining tour of the U.S. to promote an album by his quintet.

**43 Songwriters & Publishers:** ASCAP honors Spice Girls, Radiohead, and U2 at 18th annual awards dinner.

**44 Pro Audio:** Masterdisk and DVD developer AIX link audio and graphics expertise in new alliance.

**46 Latin Notas:** At its inaugural convention, Ritmo Latino announces plans for expansion in California and Nevada.

**INTERNATIONAL**

**49** Third annual Amsterdam Dance Event reflects the growing maturity of dance field.

**50 Hits Of The World:** U2's "Sweetest Thing" debuts at No. 1 in Ireland and Canada.

**51 Global Music Pulse:** German band 666 appears to be blessed with platinum debut album.

**54 Canada:** A book on Raffi is just one of many local music-oriented tomes that provide opportunities for marketing tie-ins.

**MERCHANTS & MARKETING**

**75** Independent online consultants spring up to guide record labels and technology companies.

**77 Retail Track:** The industry braces for fallout of merger mania.

**79 Declarations Of Independents:** Navarre Corp.'s latest restructuring includes the exit of COO Guy Marsala.

**80 Child's Play:** "Teletubbies: The Album" is set for release by Kid Rhino.

**91 Home Video:** Studios debate the feasibility of adding DVD extras to their titles.

**92 Shelf Talk:** "Mulan" is among the high-powered titles due next year from Buena Vista.

**PROGRAMMING**

**100** Why is there a shortage of female talent for radio?

**103 The Modern Age:** The members of Cowboy Mouth tell their tale of love gone wrong.

**A MERCHANTS & MARKETING EXPANDED SECTION**

**104 AirWaves:** As its appeal becomes more universal, 'N Sync prepares a holiday album and other projects.

**105 Music Video:** Music video execs gear up for the 1998 Billboard Music Video Conference.

**FEATURES**

**90 Update/Lifelines:** Bravo All Stars single to benefit Nordoff-Robinson Music Therapy Foundation.

**111 Hot 100 Singles Spotlight:** The winter season's ballads to be dominated by superstar pairings.

**116 Between The Bullets:** Jay-Z and Lauryn Hill set records for hip-hop acts.

**118 Chart Beat:** "Hard Knock Life" gets its inspiration from the musical "Annie."

**117 This Week's Billboard Online**

**97 Classified**

**118 Market Watch**

**118 Homefront:** Billboard is chosen as one of ASCAP-Deems Taylor Citation publisher winners.

**Fats Domino Finds Thrill As National Medal Recipient**

WASHINGTON, D.C.—Chances are, legendary singer Antoine "Fats" Domino will be taking a plane rather than "Walking To New Orleans" after he comes to town Thursday (5) to receive a National Medal of the Arts from President Clinton.

The still-touring Domino, an icon from the first generation of rock'n'roll, began recording for Imperial Records in the late '40s, and by the '50s and early '60s he had amassed more worldwide hits and

sales than any other artist except for Elvis Presley.

His tradition-drenched hits, driven by sax sections and piano, have stood the test of time. Many of Domino's irresistible tunes, such as "Ain't That A Shame," "I'm Walkin'," "I Hear You Knockin'," and "Blue Monday," have become staples to generations of bands across the globe that have served up N'awlins second-line and big-beat tunes, and they're as much a part of Crescent City culture as red beans and rice.

This time, Domino will find his thrill not just on "Blueberry Hill" but at the White House, where he will join 11 other 1998 arts medal recipients, including Roberta Peters, the world-famous soprano with the longest tenure at the Metropolitan Opera, and folk singer Ramblin' Jack Elliott, whom both Bob Dylan and Mick Jagger have credited as a primary influence.

Every year, the advisory board of the National Endowment for the Arts for-

wards a group of nominations for the medals to the White House, where a number are then chosen for the medal honor by the president. The National Endowment for the Humanities forwards another group of nominations.

Musical artists honored with an arts medal in past years for their contributions to the nation's cultural life include Bill Monroe, Ray Charles, and Robert Merrill.

BILL HOLLAND



FATS DOMINO



RAMBLIN' JACK ELLIOTT

imagine

# JOHN LENNON

A Four CD box set featuring 54 previously unreleased tracks, including intimate home recordings, live rarities and alternate takes of his most classic songs + a 60-page book full of essays by Yoko Ono and Anthony DeCurtis, exclusive photos and original artwork that reveal, again and again, the genius of John Lennon.

In stores November 3.

[hollywoodandvine.com/johnlennon](http://hollywoodandvine.com/johnlennon)



## anthology

# Mixed Messages In Japan

## SMEJ Says Profits Down; RIAJ Says Mkt. Up

BY STEVE McCLURE

TOKYO—Calls in the Japanese music industry for accurate sales-based data to replace production-based statistics are likely to get louder. In the same week, Japan's biggest label, Sony Music Entertainment (Japan) (SMEJ), reported sales and profit figures for the March-September business term that were down dramatically from the same half-year period in 1997—and the Recording Industry Assn. of Japan (RIAJ) said shipments and wholesale values for the overall market had risen in this year's first three quarters (**BillboardBulletin**, Oct. 27).

Reflecting Japan's weak music market and a lack of major hits—and in line with earlier projections (**Billboard**, Oct. 10)—sales at SMEJ fell 9.9% to 48.4 billion yen (\$356.5 mil-

lion). Pretax profit was down 93.4% to 491 million yen (\$3.6 million), while profit after tax fell 88.4% to 355 million yen (\$2.6 million) (**BillboardBulletin**, Oct. 28).

The results would have been worse had it not been for dividend income from SMEJ group companies. Lower sales plus large-scale promotional spending on new acts and other sales-related expenses resulted in an operating loss of 2.4 billion yen (\$17.7 million).

"Although consumer spending in Japan is in a slump, the production level in the domestic recording in-

(Continued on page 107)

# Japan Woes Drag Down Sony Profits

BY CHUCK TAYLOR

NEW YORK—Weakness in the Japanese music marketplace is being cited by Sony Corp. as a key factor in the slide in music earnings during the first half of its fiscal year.

The music division's operating income for the six months that ended Sept. 30 was down 40.3% from the same period a year earlier, to 12.6 billion yen (\$93.2 million). Global music revenue climbed 17.3% to \$2.7 billion in the period. Operating income was down 74.9% in the second quarter, to 4.2 billion yen (\$31 million) (**BillboardBulletin**, Oct. 29).

According to the company, the music division shortfall is primarily attributable to poor performance of Sony Music Entertainment (Japan),

(Continued on page 109)

# EMI Takes Slow Tack For Top Job

BY MARK SOLOMONS

LONDON—Perhaps with an eye on likely further executive fallout from the PolyGram/Universal merger and the candidates that may provide, EMI Group is stressing that it is not rushing to appoint a new chief executive—the post left vacant by Jim Field's departure in April. EMI Group chairman Sir Colin Southgate has filled the role since then.

"Finding the right person is incredibly difficult," a company spokesman tells **Billboard**. "It would be insane to rush around just to appoint somebody."

Southgate, who has faced mounting press criticism on both sides of the Atlantic in recent weeks—for his radical restructuring plans at London's Royal Opera House, which he also chairs, as well as for EMI's poor financial performance—"wants to

(Continued on page 109)

# Ruling Favors Digital Player Rio

BY DOUG REECE

LOS ANGELES—A court victory by San Jose's Diamond Multimedia against the Recording Industry Assn. of America (RIAA) has set off industrywide panic over record companies' abilities to control the digital distribution of their content.

As the U.S. industry grapples with the issues raised by this ruling, Korean manufacturer Samsung Electronics will launch a groundbreaking initiative in its home country in December that will make thousands of songs, some of them in the MP3 format, available for download.

At the center of the U.S. brouhaha is an innocuous-looking handheld

music player, the Rio (**Billboard**, Sept. 19). The device, sold by Diamond, plays near-CD-quality digital song files in the MP3 format, an open compression technology that allows music files to be transmitted via the Internet.

Though the RIAA was granted a temporary restraining order in mid-October against the company, Diamond won a dramatic ruling when Central District of California Judge Audrey Collins denied the RIAA's request for a preliminary injunction against the company Oct. 26, the day the restraining order expired (**BillboardBulletin**, Oct. 27).

Though RIAA executive VP/general counsel Cary Sherman says the organization plans to appeal, a trial could take more than a year to resolve the issue.

Meanwhile, Diamond is proceeding with plans to ship the Rio to stores such as Best Buy, Electronics Boutique, and Babbages this month.

"This is a win for consumers and a win for musicians... The big record companies could do great if they got on this train instead of standing in front of it trying to stop it," says Diamond VP of corporate marketing

Ken Wirt.

In her ruling, Collins stated that the RIAA will probably not prevail in certain important portions of its argument against Diamond.

Though Collins sided with the RIAA in its claim that Diamond should probably be held to paying royalties under the 1992 Audio Home Recording Act, she rejected the idea that the Rio should be required to incorporate a serial copyright management system (SCMS).

"Incorporating SCMS into the Rio accomplishes nothing," wrote Collins in her judgment. "Similarly, it is undisputed that the Rio does not permit downstream copying because the Rio itself has no digital output capability, and the removable flash memory cards cannot be copied by another Rio device."

Collins also validated MP3 record labels such as GoodNoise and MP3.com by concluding in her statement, "Because the Rio is capable of recording legitimate digital music, an injunction would deprive the public of a device with significant beneficial uses."

During a phone conference, Sherman stated that the RIAA would

(Continued on page 109)

# U.S. Artists Receive First Japanese Rental Royalties

BY BILL HOLLAND

WASHINGTON, D.C.—After four years of negotiations, 864 U.S. recording artists received their first royalty payments from music rentals in Japan, totaling \$431,000 (**BillboardBulletin**, Oct. 28).

Japan is one of the few countries where the rental of sound recordings and videos is legal. The royalties are being collected by the Alliance of Artists and Recording Companies (AARC), the home-taping royalty collection and distribution arm of the Recording Industry Assn. of America (RIAA). The first royalties were paid for 1996 Japanese sound recording rentals.

1997 rental royalties are due by the end of the year.

Under Japan's copyright law, the royalties were collected by the 4,500 member stores of its Compact Disc and Video Rental Commerce Trade Assn. They were then passed on to Geidankyo, the Japanese society designated to collect sound recording rental royalties.

The featured-artist rental royalty payments from Japan, which were mailed to the performers last week, came after four years of negotiations between the AARC, the American Federation of Television and Radio

Artists (AFTRA), and the American Federation of Musicians (AFM) and Geidankyo. Linda R. Bocchi, executive director of the AARC and VP/associate general counsel for the RIAA, says the group reached formal agreement on distribution of the royalties Oct. 17.

Japan's obligation to pay royalties for the rental of U.S. sound recordings stems from an agreement signed with the U.S. at the Uruguay Round Agreement on Trade Related Intellectual Property Rights.

Non-Japanese music accounts for roughly 25% of the total rental market, according to the CD and Video Rental Commerce Trade Assn., and cannot be rented in the first year of release. Japanese product can be rented after 10 days of release.

Bocchi says that "the artists included were not only top-selling current artists but many catalog artists as well, because the Japanese love those artists and that music."

AARC released a list of the artists but did not reveal individual payments, which ranged from several dollars to \$31,000.

While the majority of the catalog acts are from the '60s, '70s, and '80s, there were also many listed whose

(Continued on page 107)

# What's Next For Web Retail?

## Potential Evaluated After CDnow, N2K Merge

LOS ANGELES—In the wake of the CDnow/N2K merger, (which is the subject of a stockholder suit, see story, this page) industry pundits and players are re-evaluating the promise of online music retailing and the means by which Internet album sales might grow.

Keith Benjamin, managing director of the San Francisco-based investment bank BancBoston, Robertson, Stephens, likens the joining of the companies to "two bricks tied to each other falling off of the Golden Gate Bridge."

"This is a lousy business on the Internet, and it's a lousy business with low margins in the real world," says Benjamin. "As much respect as I have for both the CDnow and N2K management teams, I think it will be

hard for them to prevail against Amazon and other companies that have more money to spread across more product categories."

However, the merger could alleviate financial distress resulting from increased competition, such as that posed by the retailer Amazon.com, as well as from mounting costs generated partly by aggressive—and expensive—partnership deals.

In late October, N2K reported third-quarter revenue of \$10.5 million, up from \$3.5 million for the same period in 1997. Losses were also on the rise, however, at \$19.7 million, as opposed to \$6.9 million in the third quarter of 1997.

CDnow reports a similar growth

(Continued on page 116)

# Suit Targets N2K/CDnow Merger

This story was prepared by Carolyn Horwitz, associate editor of **Billboard Bulletin**.

NEW YORK—A shareholder in N2K Inc. has filed a class-action lawsuit to block the proposed merger of the online retailer with CDnow (see story, this page).

In the suit—filed Oct. 27 in Chancery Court in New Castle County, Del.—Morris Rubin claims that the merger agreement is "unfair and grossly inadequate" to public shareholders and that steps should be taken to arrange a better deal.

It is not known how many shares of N2K stock Rubin owns. Named as defendants are CDnow Inc.; N2K Inc. and its CEO, Larry Rosen; and other N2K officers.

Under the terms of the merger, announced Oct. 23, N2K shareholders are to receive 0.83 shares of CDnow stock for each share of N2K, which was valued at \$7.83 the day before the announcement. That price, says the lawsuit, is less than the \$19 the stock cost at the time of N2K's October 1997 initial public offering and "drastically" below the stock's 52-week high of \$34.62.

(Continued on page 107)

# Site Set For 'How-To' Vids

BY SETH GOLDSTEIN

NEW YORK—A veteran home video entrepreneur is trying to raise \$30 million-\$50 million to launch an online service devoted to instructional media.

Joseph Meyersdorf expects to have his World Wide Web site, LearnAnything.com, up and running next spring along with a direct-response service that will give consumers access to the program catalog via a toll-free number. He plans to acquire product for 50%-60% off list, leaving room to offer online bargains.

Supporting the start—and absorbing most of the investment—will be a massive advertising and promotional campaign drawing Web surfers to the site.

"We have to become a household name," says Meyersdorf.

It's a radically different approach for nontheatrical titles, which account for 10%-15% of the video market.

"Until people know this is available on a mass level, the business is a zero," Meyersdorf adds.

Meyersdorf and his partner, Ira Berkowitz, predict that enough households will purchase cassettes, DVDs, and CD-ROMs to generate first-year sales of \$7 million-\$8 million—about half of Amazon.com's second-year revenue. Moreover, LearnAnything will be profitable from the start, they boast.

Amazon.com, which already does a significant video business, will be

(Continued on page 109)



You Got Me Rocking · Gimme Shelter · Flip The Switch · Memory Motel · Corinna · Saint Of Me · Waiting On A Friend · Sister Morphine · Live With Me · Respectable · Thief In The Night · The Last Time · Out Of Control

# ROLLING STONES **NO SECURITY**

Live from The Bridges To Babylon World Tour



Produced by The Glimmer Twins  
www.virginrecords.com ADL Keyword: Virgin Records ©1998 Promotone B.V. Issued under exclusive license to Virgin Records America, Inc.  
"Rolling Stones" and Tongue and Lip Design are Trademarks of Musidor B.V.

# WIPO Bill Is Now Law

WASHINGTON, D.C.—The finishing touch for U.S. passage of the two World Intellectual Property Organisation (WIPO) treaties was put in place Oct. 28 when President Clinton signed the Digital Millennium Copyright Act.

The act implements legislation that brings U.S. copyright law into harmony with the two treaties, which protect copyrighted material on the Internet.

Clinton's action on the U.S.' WIPO blueprint plan follows ratification of the digital-age treaties by the Senate Oct. 21 (Billboard, Oct. 31). The U.S. is the first major power to ratify the treaties, which will require the ratification of 30 signatory nations before they go into effect.

On Oct. 27, the president also

signed the Sonny Bono Copyright Extension Act, which amends U.S. copyright law by extending the term of copyright protection from life of the author plus 50 years to the international standard of life plus 70 years.

The act, however, is saddled with a compromise amendment offering "background music" licensing exemptions for qualifying restaurants, bars, and retail locations. It has already been criticized by European and Irish authors' and music publishers' groups, which, while welcoming the term-extension provisions, argue that the music-licensing exemptions in the amendment corrupt present rights (Billboard, Oct. 31).



**Daydream Believer.** MJJ Music/Will Smith Enterprises recording artist Tatyana Ali was recently presented with a gold record plaque for her single "Daydreamin'," from her debut album, "Kiss The Sky." Her new single, "Boy You Knock Me Out," was recently serviced to radio. Shown celebrating with Ali, from left, are Sheriff Ali, the artist's father; Rick Nuhn, VP of urban promotion at MJJ Music; Ann Carli, president of Will Smith Enterprises; Will Smith; Ali; Jerry Greenberg, president of MJJ Music; Omar Rambert, A&R rep at Will Smith Enterprises; Patricia Bock, VP of pop promotion at MJJ Music; and Ken Komisar, VP of A&R at MJJ Music.

# BMG Japan Taps 'Outsider' As President

BY ADAM WHITE

LONDON—It looks as if the "B" in BMG Japan is going to stand for "bicultural." Not only is the company's new president, Hidehiko Tashiro, from outside the music business, he has also spent some 15 years working in the United States.

"The Japanese market is in a transitional state," says Michael Smellie, senior VP of BMG Entertainment International Asia/Pacific, who announced the appointment (BillboardBulletin, Oct. 26). "This is not a bad time to have an outsider's perspective." Appointing someone from outside the music industry to head a major label is extremely rare in Japan.

Tashiro, who has an extensive marketing background and takes the company reins Sunday (1), enters a music business experiencing a slump in a country dealing with recession.

Smellie estimates that music sales are down 3%-5% industry-wide compared with the previous

year, despite the more optimistic spin of official production statistics. He notes that every major record company—including market leader Sony Music Entertainment (Japan), which suffered a dramatic 88.4% decline in net profits in the March-September first half (see story, page 8)—is being forced to adapt and find more efficient ways of operating, including cutbacks.

"You can see changes in all aspects of the business," says Smellie, who has been through comparable circumstances in previous posts at BMG and PolyGram. "The business is Westernizing but in a Japanese way. That's going to continue in a difficult market."

Tashiro, 55, was most recently U.S.-based president of IEI Corp., a unit of Imperial Enterprises, a direct marketing firm he founded 17 years ago. Prior to that, he worked for Franklin Mint in the U.S. and Japan, as well as at Jardine Matheson and Shiseido Cosmetics.

Smellie says that the decision to

recruit from outside the music business was made possible by the extensive inside experience of BMG Japan executives such as Fun House president/Ariola Japan managing director Kazunaga Nitta and Arista Japan managing director Jack Matsumura.

"We felt comfortable with their knowledge of the record industry, so we weren't so worried about going outside," he says.

Tashiro's U.S. experience is an important asset, continues Smellie.

"All the senior management of BMG Japan are now bicultural," he says. "They have the ability to understand the needs, priorities, and perspectives of Western shareholders." The company will be more integrated into the BMG world, according to the Asia/Pacific chief.

"It will become much more part of the international Bertelsmann group," he says.

To reach this stage, BMG Japan has already been through consid-

(Continued on page 117)

# MasterCard To Sponsor Brit Awards

BY DOMINIC PRIDE

LONDON—A new sponsorship deal with the credit card company MasterCard will help the Brit Awards reach a wider audience and underpins plans for a second yearly show, its organizers say.

The three-year deal, announced Oct. 26 (BillboardBulletin, Oct. 22), will see close to 2 million pounds (\$3.4 million) invested in the show. MasterCard replaces PolyGram-owned mail-order company Britannia Music, which has sponsored the event for the last 10 years.

The move is likely to encourage retailers, who have privately been unhappy about giving store space to promoting an event sponsored by a rival sales medium.

Paul Conroy, chairman of the Brit Awards Committee for the British Phonographic Industry and chair-

man of Virgin Records U.K., says, "There was no real bad feeling, but Britannia was Britannia. The retailers are very happy with this deal."

The switch from a national-based sponsor to a global brand is a significant step for the awards, which are syndicated internationally, and it could signify more international tie-ins for promotion.

MasterCard's brand and strong in-store presence will allow many more synergies at the retail level, the details of which remain to be discussed, says Conroy. Discounts and incentives for MasterCard users are ideas going into the melting pot at present, he says, stressing that nothing has been agreed upon.

"But it means more people are going to know about the Brits from opening their credit card bills," he says. The new sponsor, with a more serious image, also fits the show's changing image, says Conroy: "The Brits have grown up."

Rita Broe, MasterCard's regional head of marketing for the U.K. and the Republic of Ireland, says the company is planning, together with the banks that use its services, "a program of music-related marketing activities to maximize this sponsorship fully."

For the Brits '99, the same production team has been appointed. Lisa Anderson remains executive producer, while the show will be produced by Initial Film & TV with Malcolm Gerrie as executive producer. For the second year running, the event will be held in the London

(Continued on page 20)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Garson Foos is promoted to senior VP of marketing at Rhino Records in Los Angeles. He was VP of marketing.

Tom Storms is named VP of A&R at Atlantic Records in Los Angeles. He was director of A&R at Polydor/A&M.

David J. Urso is named head of promotion at Private I Records Inc. in Los Angeles. He was owner of Music Business Consultants.

John Phillips is promoted to VP of marketing at Sony Wonder in New York. He was senior director of marketing.

William Roberts is named VP of finance at Trauma Records in Los Angeles. He was director of finance at EMI Music Publishing.

Amy Finkle is promoted to VP of creative operations and multimedia at Arista Records in New York. She was senior director of creative operations.



FOOS



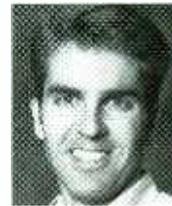
STORMS



URSO



PHILLIPS



ROBERTS



FINKLE



BIONDOLILLO



HIRSCH

John "Stewart" Biondolillo is promoted to director of alternative promotion, East Coast, at Elektra Entertainment Group in New York. He was manager of alternative promotion.

Universal Records in New York promotes Lisa Hirsch to manager of artist relations/international liaison. She was promotion coordinator.

Thump Street Records in Pomona, Calif., names Rick Aaron VP of A&R. He was VP of A&R at Menes Records.

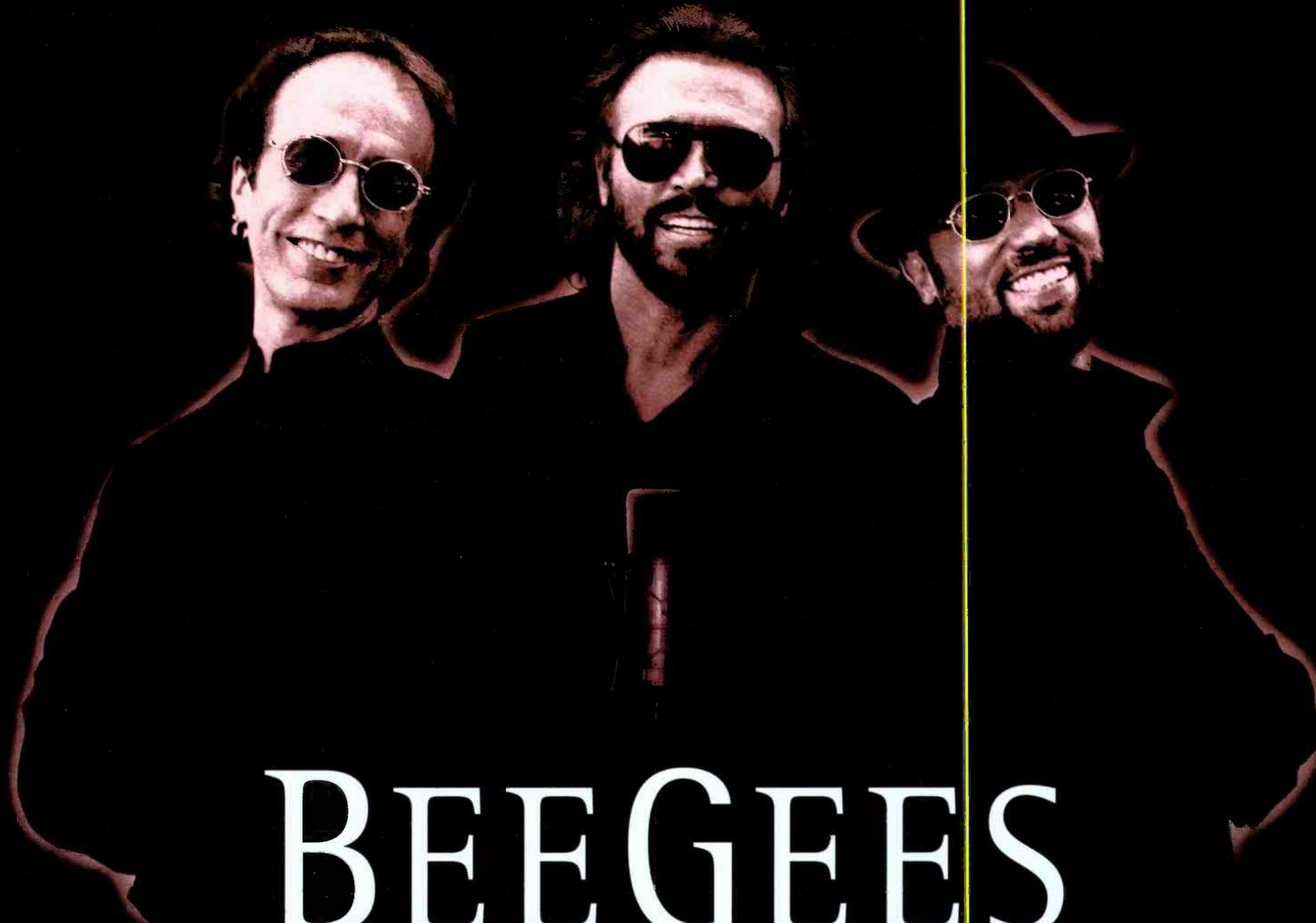
RCA Label Group promotes R.G. Jones to manager of marketing research and Andrew Stines to administrator of recording services and appoints John Johnson administrator of A&R and Carole Ann Mobley director of A&R. They were, respectively, administrator of national promotion, administrator of recording services, product manager at Barbara Orbison Enterprises, and director of A&R at Starstruck Entertainment.

V2 Records names Randy Smith

Southwest regional promotion rep in Dallas, Bryan Geronimo mid-Atlantic regional promotion rep in Philadelphia, Gary Franklyn Detroit regional promotion rep, Mark Rose Northwest regional promotion rep in Seattle, Ted Hoekstra Chicago regional promotion rep, Lorren Cornelius St. Louis regional promotion rep, and Tim Wallen San Francisco regional promotion rep. They were, respectively, Southwest regional promotion rep at Giant/Revolution Records, national director of top 40

promotion at Giant/Revolution, regional promotion rep at DGC/Geffen, promotion manager at Sony/550, Chicago promotion rep at Interscope, Midwest promotion manager at DGC/Geffen, and San Francisco regional promotion rep at Capitol.

**RELATED FIELDS.** Barbara R. Goodman is named director in the global media at A.T. Kearney Executive Search in New York. She was VP/practice head at Raines International.



# BEE GEES

## ONE NIGHT ONLY

*Experience the event.*

The historic 1997 Las Vegas concert captured live and broadcast around the world...

A definitive collection of their greatest hits plus rare performances.

*Available for the first time on a single disc featuring 24 tracks (over 78 minutes of music)!*

Including: Islands In the Stream, Heartbreaker, Grease, Guilty, Immortality -- featuring Celine Dion,  
(Our Love) Don't Throw It All Away-- featuring Andy Gibb  
and more!

SEE THE CONCERT AGAIN ONLY ON **HBO**  
11/7, 10, 21, 28 AND OVER THE CHRISTMAS HOLIDAY

AND TUNE IN FOR THESE BEE GEES SHOWS ON **1**  
STORYTELLERS -- TUESDAY 11/3 AND WEDNESDAY 11/11  
BEHIND THE SCENES WITH ANDY GIBB -- TUESDAY 11/3 AND SUNDAY 11/8  
LEGENDS - DEBUTS THIS WINTER

ONE NIGHT ONLY PLAYED TO HUGE INTERNATIONAL CHART SUCCESS IN ITS FIRST THREE WEEKS OF RELEASE!  
UK #4, AUSTRIA #1, SWITZERLAND #2, GERMANY #7, IRELAND #4, FRANCE #8, EUROCHART #3

HEAR & SEE THEIR CONCERT LIVE FROM SOUTH AFRICA ON NOVEMBER 28TH AT ALL WAL MART LOCATIONS. SEE STORE FOR DETAILS

**WAL\*MART**

COMING SOON FROM



VHS AVAILABLE 11/24  
3.1 CHANNEL DVD AND  
LASER DISC  
COMING IN JANUARY!!



[www.beegees.net](http://www.beegees.net) © 1998 PolyGram Inc. UK. Manufactured and Marketed by ARM Records, Inc. a PolyGram company. All rights reserved.

[www.americanradiohistory.com](http://www.americanradiohistory.com)

# Billboard Specials

**CLOSING**  
November 3

- Latin Music Quarterly 4
- Leonard Cohen

**CALL NOW!**

ADVERTISING OPPORTUNITIES

## RAP/HIP HOP

Here's your opportunity to join Billboard in celebrating a year of successes for rap and hip hop. All the hottest music, talent and culture will be spotlighted. Let our readers know that you are a player in one of today's hottest scenes.

**Contact:**  
Michael Lewis 212.536.5008

**ISSUE DATE: DEC 5**  
**AD CLOSE: NOV 10**

## LYNRYD SKYNYRD

For 25 years, Lynryd Skynryd has been rocking the world. This spotlight will chronicle the history of the band from its high school roots to present day. Be a part of this Billboard tribute to a legendary band.

**ISSUE DATE: DEC 5**  
**AD CLOSE: NOV 10**

Adam Waldman  
212.536.5172

## SOUNDS OF THE CITY: NASHVILLE

Nashville is a city all music lovers can call home. From the Grand Ole Opry to backyard bands, all the city is a stage. And if you are a player, you need to be a part of this Billboard spotlight. Call today to join the city celebration!

**ISSUE DATE: DEC 5**  
**AD CLOSE: NOV 10**

Amy Bennett  
615.321.4297

## WALTER AFANASIEFF 10 YEARS

Billboard salutes acclaimed producer Walter Afanasieff as part of our continuing producer series. This special tribute will highlight this revered producers' accomplishments of the past 10 years. Don't miss this opportunity to send a congratulatory message.

**ISSUE DATE: DEC 12**  
**AD CLOSE: NOV 17**

Pat Rod Jennings  
212.536.5136

## UPCOMING SPECIALS

**SWEDEN** - Issue Date: Dec. 12 • Ad Close: Nov. 17

**DEUTSCHE GRAMMOPHON** - Issue Date: Dec. 19 • Ad Close: Nov. 20

**INDIE MUSIC PUBLISHING** - Issue Date: Dec. 19 • Ad Close: Nov. 20

**YEAR IN MUSIC** - Issue Date: Dec. 26 • Ad Close: Dec. 1

**YEAR IN VIDEO** - Issue Date: Jan. 9 • Ad Close: Dec. 15

**BLUE NOTE'S 60<sup>TH</sup> ANNIV.** - Issue Date: Jan. 16 • Ad Close: Dec. 18

**New York**  
212.536.5004

**Los Angeles**  
323.525.2307

**Nashville**  
615.321.4297

**London**  
44.171.323.6686

# Artists & Music

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

## Silvertone Issues Guy/Wells' Last Gig

BY CHRIS MORRIS

LOS ANGELES—The last concert performances by Buddy Guy and Junior Wells, one of the most enduring pairings in blues history, will see the light of day Nov. 10, when Silvertone Records releases the all-acoustic "Last Time Around—Live At Legends."

The album was recorded March 22-23, 1993, at Legends, the Chicago Loop club operated by guitarist/vocalist and 1993 Billboard Century Award honoree

Guy. It marked the last formal appearance by Guy and harmonica player/vocalist Wells, who died in January after a long struggle with cancer (Billboard, Jan. 31).

Guy and Wells, who were partnered together onstage and in the studio for nearly 30 years, were one of the most explosive combinations in blues. "Every time we'd play together, we both was full of fire," Guy recalls. "Every time they saw us to-



GUY, LEFT, WITH WELLS

(Continued on page 27)

## PBS Label Bows With Mancini Set

BY JIM BESSMAN

NEW YORK—The recently launched PBS Records has a fitting debut album in pop vocalist Monica Mancini's self-titled set, due Nov. 17, which features songs by her father, the late composer Henry Mancini.

As the concept behind the label (a joint venture between PBS and Warner Bros. Records) calls for albums with companion PBS performance specials, the disc will be accompanied by "Monica Mancini... On Record," which will air on PBS stations nationally during the network's December pledge drive.

The program was taped before an audience at the University of California, Los Angeles' Royce Hall, since Henry Mancini donated many of his famed film scores to its music school. Besides Monica's performances, the program features interviews with Mancini family friends, including Julie Andrews, Quincy Jones, Jack Lemmon, Paul Newman, Blake Edwards, and Andy Williams; she also duets with Johnny Mathis on "Dreamsville," which the two recorded for her album.

While the album—her first—and TV special introduce Mancini as a solo artist, she has long been a prolific studio and backup singer, having started at age 4. Now in her 40s,

(Continued on page 27)



PBS Records™

## Cox Heeds Diva Calling Singer's Arista Set Makes Crossover Splash

BY MICHAEL PAOLETTA

NEW YORK—What becomes a diva most? According to Arista artist Deborah Cox, a diva is someone who is incredibly confident, exudes femininity, and wears it all the time.

"I would call myself a diva in training," says the singer. "There are so many incredible divas that I've got to watch and learn from. I'll get it down—just give me a year or two."

It has been three years since the release of Cox's gold-certified debut on Arista; the self-titled album spawned a string of R&B/pop/dance crossover hits, including "Sentimental" and "Who Do U Love," which have sold 353,000 and

554,000 units, respectively, according to SoundScan.

Now Cox is inching still closer to that much-coveted diva status with her sophomore album, "One Wish," which already has scored a crossover hit with its first single, "Nobody's Supposed To Be Here."

"When I first heard the demo I just knew that I had to record it," says Cox. "It had such a live sound to it, as well as a gospel feel that it truly inspired me. For me, this song was such a no-brainer to record."

Apparently, "Nobody's Supposed To Be Here" is also a no-brainer add at radio, where the song's strong

(Continued on page 20)



COX

## Polka Is Focus Of Heritage Cleveland Imprint Issues 'Heroes' Set

BY JIM BESSMAN

NEW YORK—Cleveland International Records president Steve Popovich has launched a sister label, Our Heritage... Pass It On, to reflect the music of what he calls America's "ethnic Midwest."

Just out are the new line's debut releases, "Here Come The Polka Heroes" (Volume 1 (The Greatest Polka Album Ever!!!)), a multi-artist compilation, and "Rocko Scoti With The Fome Symphony," an album of standards by the beloved former Cleveland and Indians "Star-

Spangled Banner" singer that includes his rendition of the national anthem.

The polka collection continues Popovich's long-running crusade on behalf of the ethnic dance music genre and encompasses virtually the entire spectrum of polka styles.

"If anybody wants to know about polka, this is the definitive album to buy," says Popovich, noting its 29 featured artists, 74 minutes of music, midline price point of \$13.98, and contact information

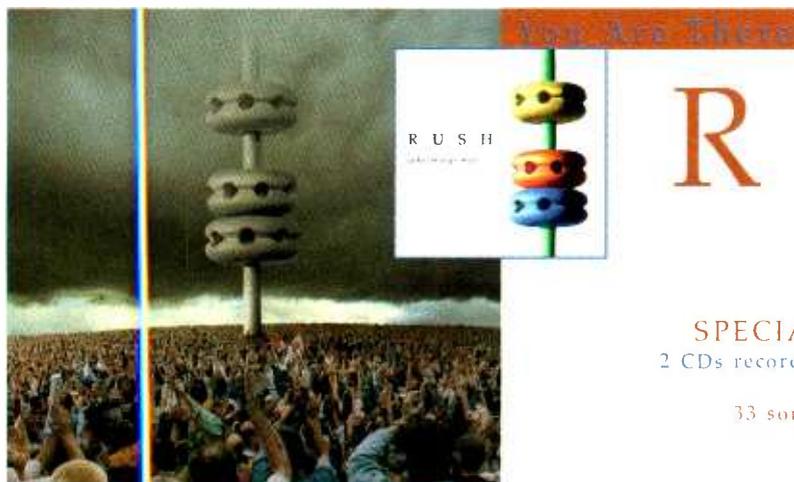
(Continued on page 99)



BRAVE COMBO



**Monster Masks.** The members of A&M's Monster Magnet cover up with the Heatseekers T-shirts given to them when their album "Powertrip" reached the No. 1 spot on the Heatseekers chart. The rock group, which is in the midst of a tour with Rob Zombie, played Oct. 28 in New York. Meanwhile, A&M is gearing up to serve radio with the title track as the follow-up to the band's mainstream rock hit "Space Lord." Joseph Kahn, who shot the well-received video for "Space Lord," returns to direct a clip for the new song. Pictured before a taping of "Penn & Teller's Sin City Spectacular," in the back row, from left, are Phil Caivano, Ed Mundell, and Tim Cronin. In the front row, from left, are Dave Wyndorf, Jon Kleiman, and Joe Calandra. (Photo: Shawn Murphy)



# RUSH

different stages • live

SPECIALY PRICED - 3 discs for the price of 2  
2 CDs recorded live in 1997 plus a full bonus CD recorded live in 1978  
at London's Hammersmith Odeon  
33 songs - over 3 hours of music, with a special enhanced CD-ROM component

93 out-of-the-box adds for "The Spirit of Radio" #1 most added!

Produced by Geddy Lee and Paul Northfield  
Management: Ray Danniel for SRO Management



© 1998 Atlantic Recording Corp. A Time Warner Company  
www.atlanticrecords.com

# Acoustic Scenes Nurturing New Writers

**A Revival Of Coffeehouse Forums Offers Support Out Of The Spotlight**

BY LARRY FLICK

NEW YORK—Before discovering the Writers' Circle, Jim Brandmeyer almost gave up making music.

Based in Seattle, the fledgling folk singer/tunesmith was finding it increasingly difficult to stay focused and motivated in a city that he says hasn't always nurtured his creative vision.

"For a city regarded for having such a tight-knit musical community, it's an extraordinarily isolating place to be if you function outside the dominant sound of the scene," he says. "I was having such a hard time getting any kind of positive attention that I found myself seriously questioning my music."

But then he stumbled upon the Writers' Circle, a monthly showcase of left-leaning unsigned acoustic artists at Bill-Bob's, a local coffeehouse. "Not only did I find the emotional support and validation I desperately needed as an artist, I found a terrific avenue of testing my songs," he says.

The Writers' Circle is one of about a dozen grass-roots forums for budding acoustic-oriented artists that

have popped up around the U.S. in the past year. Largely based in Midwestern cities, all of them provide performance opportunities during which unsigned artists are also encouraged to sell homemade cassettes or CDs.



BRANDMEYER

"It's a win-win situation for both sides," says Bob Thornton, talent coordinator for the Writers' Circle. "Our patrons get great entertainment, and the artists get an attitude-free place to play. We don't play games with artists the way a lot of other clubs do. Our goal is to be a humane showcase alternative."

As Milwaukee singer/songwriter Jenni Max sees it, these forums also let artists pursue their music without "migrating to overcrowded cities like New York and Los Angeles before they're ready to." The 22-year-old folkie has become a fixture at the Acoustic Alchemy, which features up to 12 new artists each month at Corky's, a local bar.

Other singer/songwriter forums around the U.S. include the Songwriter Series at A Different Light in New York; Tune Alley at the Cornbluth Inn in Fort Worth, Texas; New Artist Gathering at Mickey's in Des Moines, Iowa; and SongFest at the Dive in Denver.

In addition to live showcasing, several forums are also geared toward disseminating industry information and offering networking opportunities with A&R executives.

The Songwriters' Forum at Bor-

*(Continued on page 22)*



**Art Rockin'.** Danielle Howle, center, leads her band, the Tantrums, through a recent show outside the Museum of Art in Columbia, S.C. Sponsored by WARO Columbia, the event drew more than 1,500 people. It was the latest stop in an ongoing tour in support of the act's fine Daemon Records debut, "Do A Two Sabel." Future gigs include a Thursday (5) showcase in New York featuring labelmates Terri Binion, 3-Finger Cowboy, and Bellaluna—as well as Daemon founder/president Amy Ray of Indigo Girls.

# Columbia's Corey Hart Paints His Pop With Shade Of 'Jade'

NEW YORK—Corey Hart is finally content with the sound of his own voice.

He calls "Jade," his first album in more than two years, the "best-sung record of his career"—a declaration that would normally be dripping with bravado, were it not for the self-deprecating remarks that follow.

"I cringe when I listen to some of my older records," he says with a shy grin. "I was a sloppy singer when I first started. I didn't have the control over my voice that I have now. I listen to this new record, and I can hear the growth and restraint—and that makes me proud."



HART

The Columbia Canada collection, due in stores in that country Nov. 24, displays more than new vocal nuances from the artist who rose to teen-dream heights during the '80s with ditties like "Sunglasses At Night" and "Never Surrender." With its lively, rock-framed instrumental context, the project also reveals a formidably matured tunesmith whose knack for crafting immediately infectious pop hooks is now balanced with worldly, more philosophical lyrics.

"As with my past albums, 'Jade' is a reflection of my life, which has changed quite a bit over the last few

years," he says, referring to the birth of his daughters India and Dante and his move from Canada to Nassau, Bahamas. "It's given me a fresh and extremely positive perspective."

And that perspective has given songs like "So Visible (Easy To Miss)," the album's first English-language Canadian single, a solid competitive edge. Since going to English-language Canadian radio Oct. 19, the track has gotten widespread out-of-the-box pop and AC airplay—most notably from CKFM (Mix 99) Toronto.

"It's a great tune that our listeners are responding to quite well," says Wayne Webster, music director at the station. "He remains an extremely vital artist."

Columbia Canada has also shipped "La-Bas," a faithful cover of Jean-Jacques Goldman's 1985 hit, to French Canadian stations. That track features duet vocals by Hart's significant other, French Canadian artist Julie Masse.

"It was completely natural for us to sing together, even though the song is miles away from our experience as a couple," says Hart of Goldman's tear-jerking tale of a young man leaving the love of his life in order to conquer a "brave new world."

Hart was inspired to record the song after a 1996 tour during which he would close with the French pop standard "Interlove." "The audience

*(Continued on page 22)*

# More Xmas Music From Trans-Siberian Orchestra's 'Attic'; Mercury Has A Beauty

**'T**IS THE SEASON: If Lava/Atlantic president Jason Flom's enthusiasm alone could sell records, Trans-Siberian Orchestra's (TSO) two Christmas albums would have already sold millions of copies.

As it is, TSO's first project, 1996's "Christmas Eve & Other Stories," was just certified gold, and the Oct. 20 release, "The Christmas Attic," is off to a strong start.

TSO is the brainchild of Paul O'Neill, former member of Savatage, who combines orchestral elements with guitar-driven rock to produce holiday music with an edge. "The Christmas Attic" is part two of a trilogy being developed by O'Neill that wraps traditional Christmas melodies around story lines developed by the artist. A number of guest vocalists contribute to the project, while the story arc is detailed in the liner notes even for the instrumental numbers.

"What's happening is that TSO is establishing itself as a franchise act," says Flom, noting that "Christmas Eve & Other Stories" was one of last year's top holiday-themed sellers. "What we've seen is that program directors the first year would spin 'Christmas Eve Sarajevo 12/24' [based on "Carol Of The Bells"] the last few days before Christmas, and then last year they added it earlier because they've seen the reaction."

Therefore, Lava is continuing to promote "Christmas Eve & Other Stories," from which "Christmas Eve Sarajevo 12/24" is taken, with "The Christmas Attic." Additionally, a radio single to all formats other than AC will feature "Christmas Eve Sarajevo 12/24" and "March Of The Kings" from the new album. AC radio will get "Christmas Eve Sarajevo 12/24" with the gentler "Christmas Canon," based on Pachelbel's canon.

"AC is an area where we haven't gotten a lot of exposure in the past because some of the music has guitars and is a lot harder than what AC usually plays," says Flom. He admits that some retailers are confused by the strategy. "People don't understand why we're focusing on the first album when the second one is coming out, but what we're seeing is that people who bought the first album earlier are now buying the first one as a gift for someone and are buying the second one for themselves. People buy Christmas albums in bunches. This gives us the ability to capitalize on co-op advertising and on the TV exposure for both albums."

Among the TV appearances slated are a Dec. 11 "Late Night With Conan O'Brien" performance, as well as features on CNN's "Worldbeat" and "Showbiz Today." An updated video for "Christmas Eve Sarajevo 12/24" will feature images of the century's biggest events. The two previous clips for the song highlighted events from 1996 and 1997 and received consider-

able attention from VH1 and MTV.

The third installment in the trilogy is slated for Christmas 2000. For Flom, the dream—and expectation—is that the albums will eventually sell millions. "Why not?" he asks. "There's no reason why they wouldn't unless they cancel Christmas."

**I**T'S A BEAUTIFUL THING: Jim Fouratt has formed Beauty Records, a new Mercury imprint. He remains a VP of A&R at Mercury. Initial signings are alternative singer/songwriter David Clement and Long Island, N.Y., trio Sidedoor Johnnies. Additionally, Beauty will handle Mercury act Bush Tetras and Manchester, England's Vietnam Inc., a group signed to German PolyGram imprint Motor (better known as Rammstein's home base).

The label will use nontraditional means for marketing and promotion, with a strong reliance on new technologies, including the Internet. Distribution will be decided on an act-by-act basis,

with both Clement's and Sidedoor Johnnies' 1999 releases slated to go through PolyGram's independent distribution arm, Independent Label Sales. Independent marketing, publicity, and promotion sources will be used to supplement Fouratt's and Beauty A&R coordinator Bonnie Thurston's efforts. If acts reach a certain level, Mercury's promotion team will step in to work the act.

"How do you develop talent in the late '90s, when everything is so based on those first four weeks at radio? Beauty came out of that question," says Fouratt.

Clearly, starting any new venture with Mercury parent PolyGram's merger with Universal looming is fraught with tension, but Fouratt is forging ahead. "This deal has been in the works for over nine months. [Mercury Records Group chairman/CEO] Danny Goldberg gave it to me prior to all the merger stuff and told me to keep working on it," says Fouratt.

"What I tell the developing artists I'm working with is they should pay attention to what they have some control over; which is making the best record they can make," he continues. "What's going to happen? I don't know. [Universal Music Group chairman] Doug Morris isn't calling me, but we're making great records."

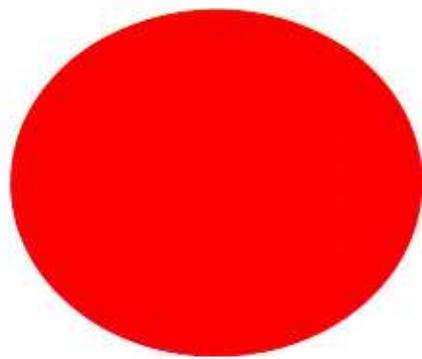
**S**TUFF: Mariah Carey's "#1's," a greatest-hits set coming from Columbia Nov. 17, will feature four new potential chart-toppers from the singer. In addition to 13 No. 1 tracks, the collection includes her duet with Whitney Houston from the "Prince Of Egypt" set, "When You Believe"; "I Still Believe" (I'm sensing a theme here); "Sweetheart"; and "Whenever You Call," a duet with Brian McKnight.

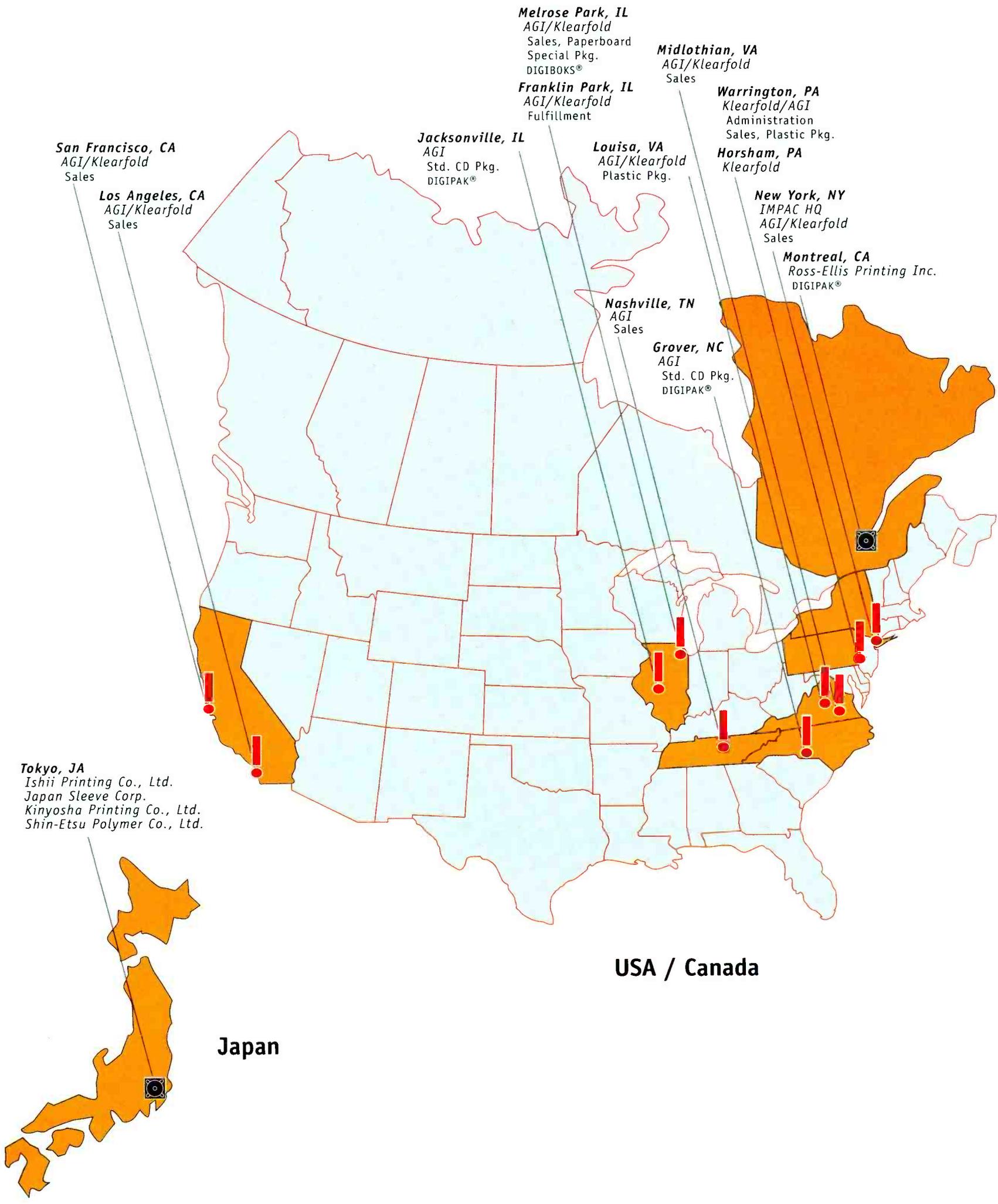


by Melinda Newman



*How long  
has it been  
since a company  
came along  
that could  
impact your  
packaging needs  
on a  
global scale?*

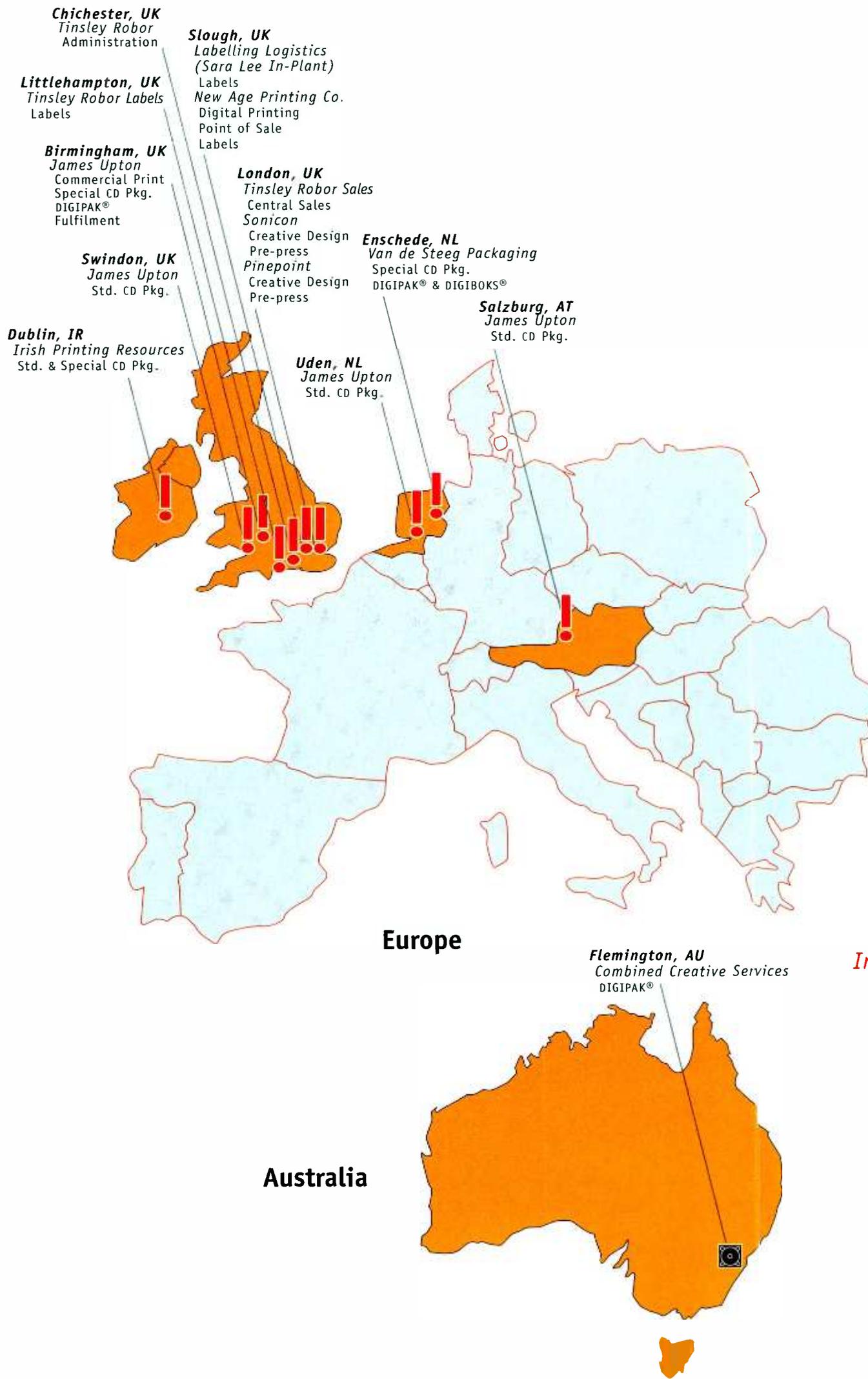




Ne  
Now, t  
packagin  
with glob  
that ca  
all o  
packagi  
Who? IM  
that'

We are going to make the biggest impact

er?  
 ere is a  
 provider  
 presence  
 impact  
 your  
 g needs.  
 AC Group,  
 who!



**IMPAC Group**  
World Headquarters  
New York, NY

**North America**  
AGI  
Franklin Park, IL  
Grover, NC  
Jacksonville, IL  
Los Angeles, CA  
Melrose Park, IL  
Midlothian, VA  
Nashville, TN  
New York, NY  
San Francisco, CA

**Klearfold**  
Horsham, PA  
Louisa, VA  
Los Angeles, CA  
Melrose Park, IL  
New York, NY  
San Francisco, CA  
Warrington, PA

**Europe**  
Tinsley Robor  
Birmingham, UK  
Chichester, UK  
Dublin, IR  
Littlehampton, UK  
London, UK  
Salzburg, AT  
Slough, UK  
Swindon, UK  
Uden, NL

**Van de Steeg**  
Enschede, NL



**International Licensees**  
Flemington, AU  
Combined Creative Services

**Montreal, CA**  
Ross-Ellis Printing Inc.

**Tokyo, JA**  
Ishii Printing Co., Ltd.  
Japan Sleeve Corp.  
Kinyosha Printing Co., Ltd.  
Shin-Etsu Polymer Co., Ltd.



1.800.856.4244  
www.impacgroup.com

in the history of entertainment packaging!

## Introducing IMPAC Group

**H**ow do you produce packaging for the **Titanic** Limited Edition gift box that meets ISO standards in thirty-nine different countries, in twenty different languages, all within two months?

It takes planning. It requires superior service. It necessitates creativity. And it demands synergy.

A project of this magnitude is probably one of the most stressful experiences an art director/project coordinator can face. Regardless if it's CD, CD-ROM, or home video packaging, in order to make life easier, an IMPAC consultant creates a plan to take you through the entire production process from start to finish.

### Who We Are

IMPAC Group, consisting of AGI Incorporated, Klearfold, Tinsley Robor and Van de Steeg is a leader in the design, manufacture, and marketing of premium-quality, value-added specialty packaging for multiple consumer product categories, with emphasis in the entertainment, cosmetics and personal care arenas.

Recently, IMPAC announced the acquisition of Tinsley Robor, the leading supplier of printed packaging for the European music and multimedia markets, including CDs, CD-ROMs, DVDs, video and other media. The agreement significantly enhances IMPAC's presence in Europe, including the addition of manufacturing facilities in the U.K, Ireland, The Netherlands and Austria.

*"By strengthening relationships with shared customers, cross-selling each other's services and products, and sharing best practices, IMPAC has successfully integrated its core business and achieved a level of synergy previously unmatched in the industry."*

Richard Block,  
President & CEO,  
IMPAC Group

### What We Do

IMPAC Group endeavors to provide customers with an extremely high level of service and top-quality innovative products. With more than 15 manufacturing facilities and a worldwide licensee network, we've built a solid reputation as a technological, managerial and industrial leader.

*"We excel at solving problems other companies can't handle."*

Richard Oppenheimer,  
Executive VP,  
IMPAC Group

## How We Make Your Life Easier

By identifying and maximizing strategic opportunities in a variety of areas, IMPAC Group has become one of the world's largest suppliers of printed packaging for the music, multimedia and home video markets. That means if you're an art director with a **Titanic**-sized project, our detail oriented

**If your  
business is  
global,  
you need a  
global  
packaging  
company.**

staff will work with you to make sure that your project is completed on time and with the utmost quality and care in every region where you do business.

### Join Us On The Cutting Edge

"Computer-to-plate" is a new printing process that uses innovative, filmless technology to produce sharper, clearer images at a higher rate of speed. Now the production process can begin immediately as files are received electronically in digital form and are used to make computer plates, instead of having to produce film. The artwork for **Celebrity Skin**, the new album from Hole, was the first major release to utilize this technology and it has been a phenomenal success.

Brit Davis, Geffen Records Director of Art Production says, "The visual advantage of direct-to-plate is remarkable." Its also environmentally friendly, which was important to the band Hole, who happen to be very eco-conscious. Since there is no film, there is no silver to dispose of, one of the most hazardous by-products of film. In addition,

the process will enable customers to produce smaller orders more frequently, ultimately improving efficiency and decreasing shipping and storage costs.

This technology will enable calibration across all equipment to generate jobs simultaneously around the world, reducing production issues related to the traditional printing process. Now all the necessary elements can be printed simultaneously at multiple facilities in different countries with drastic reductions in the current production variables.

*"With computer-to-plate printing the results are sharp and images retain the finest details."*

Kathleen Blakistone,  
Print Consultant,  
IMPAC Group

### Future Growth For IMPAC Group

In the future, IMPAC Group will acquire companies that possess a high level of creativity, fanatical service and innovative products with the highest quality levels in the industry.

Currently, the company is known for its creative involvement with its clients and has won two recent Grammy awards for packaging with Rhino's **Beg, Scream & Shout**, Rhino's **Titanic**, and the Premier Print Award for Fox Home Video's International **Anastasia** Collectors' Edition Box Set.

### IMPAC Group Is Here To Serve You

Whether it's collaborating with Geffen Records to produce the visual components for **Celebrity Skin** or printing the **Titanic** packaging for Twentieth Century Fox Home Entertainment, IMPAC and its subsidiaries, AGI Incorporated, Klearfold, Tinsley Robor and Van de Steeg have the skill, experience, and imagination required to meet all your printing and packaging needs.



1.800.856.4244  
www.impacgroup.com

# Loud Boy's Barnes Stretches Out On Post-Nylons Solo Set

BY CHARLES R. BOULEY II

LOS ANGELES—On the surface, it might appear that Los Angeles-rooted rocker Barnes has regressed in his career.

It was just several years ago that he was touring the world with Sarah McLachlan, Barenaked Ladies, and Jane Siberry. Now, he's more apt to be found performing in clubs. The switch in gears came after he left his slot as a member of the famed Nylons and hit the solo trail. In the end, however, it was a wise and necessary change—as evidenced by his eponymous solo debut.

Flexing a sound best described as U2's Bono meets Prodigy, the Loud Boy release—due in stores Dec. 8—offers an array of lyrically biting and musically invigorating tracks penned by the artist with assistance from Brad Daymond (Republica) and Jim Jacobsen (the eels).

Barnes' music is not sugar-coated. Set against music blending elements of electronica and rock, he reflects in an often confrontational manner on the rigors and anguishes of coming of age during the '90s.

"I sing about experiences," he says. "And I want these experiences to mean something to others. They're universal—about life, love, being accepted, finding one's place. We are more alike than we are different."

The album is already bringing Barnes widespread attention at college radio.

"We're banging the heck out of the song 'Boy With A Secret,'" says Jane Ropry, assistant music director at KRWW San Bernardino. "It has a real aggressive feel that our listeners dig. It's a real rebel-yell kind of record."

The album is also generating interest in Barnes' unique live show, which combines musical numbers with spo-

ken-word passages.

The artist is handled by famed Los Angeles underground promoter Paul V.

He says he wasn't interested in managing an artist, but "Barnes is the genuine article. Once you see him or experience the music, you're hooked."

The roots of Barnes' musical career stem back to his native Toronto, where he was raised after his family relocated from Austria. Upon joining the Nylons, he was thrust into the

national spotlight on the strength of the hits "Kiss Him Goodbye" and "The Lion Sleeps Tonight." Even after leaving the group, Barnes became a regular on MuchMusic as a solo artist. He wanted to add more of a "punk edge" to his music and opted for California.

## ELECTRIC SCENE

"I had been to L.A. several times with the Nylons and knew it was where I needed to be," he recalls. "The music scene for young people is so varied, so electric. I knew good things would happen here. And, I knew that I could start as a cottage industry in the music business and

watch it turn into a mini-mansion."

While Barnes knows what it takes to generate commercial success, he claims to have purposefully swung in the opposite direction while recording his solo debut. And, in the end, there are no radio-minded songs on the set. Such overt disregard for commercialism may prove to be the album's biggest commercial asset.

"There's nothing self-conscious about this album," says Marlon Creation, manager of Record Kitchen, an indie outlet in San Francisco. "There's a purity here that people will ultimately respond to. It also doesn't hurt that his songs are mighty catchy, almost in spite of himself."



BARNES

amusement		business		BOXSCORE	
				TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS TRISHA YEARWOOD	Orlando Arena Orlando, Fla.	Oct. 21-25	\$1,698,300 Gross Record \$20	85,390 five sellouts	Varnell Enterprises
CELINE DION ANDRE-PHILIPPE GAGNON	Thomas & Mack Center, University of Nevada, Las Vegas	Oct. 16	\$1,178,721 Gross Record \$101.25/\$35.25	17,013 17,842	Caesars Palace
JIMMY BUFFETT & THE CORAL REEFER BAND	Irvine Meadows Amphitheatre Irvine, Calif.	Oct. 9, 11	\$1,120,650 \$60/\$39/\$22	30,644 30,704 two shows, one sellout	Avalon Attractions
CELINE DION ANDRE-PHILIPPE GAGNON	America West Arena Phoenix	Oct. 25	\$995,343 \$65/\$49.50/\$29.50	17,489 sellout	Evening Star Prods.
CELINE DION ANDRE-PHILIPPE GAGNON	Arrowhead Pond Anaheim, Calif.	Oct. 22	\$923,845 \$75/\$50/\$35	16,043 sellout	Nederlander Organization
MANA	Greek Theatre Los Angeles	Oct. 16-17	\$555,325 \$56.25/\$51.25/ \$39.25/\$33.25	12,324 two sellouts	Nederlander Organization
JANET JACKSON USHER	Hartford Civic Center Hartford, Conn.	Oct. 3	\$504,109 \$66.25/\$46.25/ \$26.25	10,733 12,500	Metropolitan Enter- tainment Group
BOB DYLAN/JONI MITCHELL DAVE ALVIN & THE GUILTY MEN	United Center Chicago	Oct. 25	\$469,090 \$50/\$40/\$30	9,946 sellout	Jam Prods.
REBA MCENTIRE/BROOKS & DUNN TERRI CLARK DAVID KERSH	Bryce Jordan Center, Penn State University University Park, Pa.	Oct. 24	\$459,329 \$44.50	10,712 sellout	Starstruck Promotions
RICKY MARTIN	Arrowhead Pond Anaheim, Calif.	Oct. 24	\$446,805 \$55/\$40/\$30	10,745 sellout	Nederlander Organization

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Rob Evans, Los Angeles. Phone: 213-525-2324. Fax: 213-936-5282. For research information and pricing, call Rob Evans, 213-525-2324.

**THE MUSIC INDUSTRY AS YOU'VE NEVER SEEN IT BEFORE.**

**TO THE LIMIT: THE UNTOLD STORY OF THE EAGLES.**

Marc Eliot chronicles the rise, fall, and triumphant revival of America's most successful rock and roll band.

LITTLE BROWN AND COMPANY

## DEBORAH COX HEEDS DIVA CALLING

(Continued from page 13)

presence has translated into healthy sales of "One Wish."

The album reached No. 94 on The Billboard 200 in the Oct. 31 issue, making Cox a Heatseeker Impact artist; this issue, it climbs to No. 78. It entered the Top R&B Albums chart three weeks ago at No. 25 and climbs to No. 19 this issue. According to SoundScan, more than 43,000 units have been sold.

"We are definitely doing things a bit differently with the new album," says Lionel Ridenour, senior VP of black music at Arista Records. "By that, I mean that while we are very pleased that Deborah's debut album went gold, we feel that that was based on a few songs rather than the full development of an artist."

"Because of that, we weren't able to go the distance," he adds. "Now

we've got a spectacular record, and everything is falling into place."

Noting its momentum, Ridenour says that the album has increased in sales every week since its Sept. 29 release. "This past week alone we sold 15,000 copies, and this should only increase as we head into the holiday season," he says.

Vinnie Birbiglia, merchandise manager of music at the Albany, N.Y.-based Trans World Entertainment, radiates similar optimism.

"Deborah has always been a great singles seller," he says. "But this new single will be her breakthrough single. For us, it is her first single that is actually selling albums. In fact, last week's sales of 'One Wish' were double that of the previous two weeks."

As for "Nobody's Supposed To Be Here," which was released Sept. 11 and has sold 152,000 units, according to SoundScan, Ridenour says that "single sales confirm what radio told us: It's a top 10 single in markets where it's receiving double-digit radio plays."

Stations like WBLS and WRKS New York, WVAZ and WGCI Chicago, and KKDA Dallas came in strong early on. Helping fuel the fire is the Darren Grant-lensed video, being aired on BET, VH1, and the Box.

For the week of Oct. 19-25, Broadcast Data Systems reports that "Nobody's Supposed To Be Here" received 161 spins at top 40 stations and 2,165 at R&B outlets.

"It's a beautiful song that also happens to be a traditional R&B ballad, and the public is responding to it," says Maxx Myrick, PD at adult R&B outlet WVAZ (Z103).

This issue, the single jumps from No. 17 to No. 10 on the Hot 100 and from No. 2 to No. 1 on Hot R&B Singles. On the club front, the Hex Hector remixes of the song reached No. 1 on the Hot Dance Music/Club Play chart in the Oct. 24 issue.

Two earlier Cox songs—"Who Do U Love" and "Things Just Ain't The Same" (from Arista's "Money Talks" soundtrack)—also reached No. 1 on Hot Dance Music/Club Play, in the issues of March 2, 1996, and Sept. 6,

1997, respectively.

"We've been playing [the club mixes of] 'Things Just Ain't The Same' since December of last year," says Andy Shane, music director at top 40/dance station WKTU New York. "It's been in power rotation at the station since May, and it has minimal burn. The song has been an absolute home run for the station."

Shane makes similar remarks about the new single. "We've been playing it for a few weeks now, and early results look like it's going to be another strong record for the station," he says.

On Dec. 11, Cox, who hails from Toronto, will perform at WKTU's Christmas event, Miracle on 34th Street, at the Hammerstein Ballroom in New York.

Prior to that, Cox—who is booked by both Mark Katz at Renaissance

Entertainment and Jeff Frasco at William Morris and managed by the L.A.-based office of Miguel Melendez and Qadree El-Amin—has numerous performances and appearances set. These include a show Nov. 7 at South Amboy, N.J.'s Club Abyss and appearances Nov. 12 on "Live With Regis & Kathie Lee," Nov. 14 at WGCI's awards show, Nov. 16 at Essence magazine's Men's Issue Event, and Dec. 4 at the opening of the Virgin Megastore in Orlando, Fla.

Amid all this activity, Cox is already thinking about her next album for Arista.

"I have so many ideas, but one thing is certain," she says. "It will be even more diverse than 'One Wish.' That you can count on."

Assistance in preparing this story was provided by Chuck Taylor.



## A BAND APART

Congratulates  
**McG** on his **six**  
Billboard® Music Video Award  
nominations including  
**Director of the Year.**

Fastball, "The Way" • Barenaked Ladies, "One Week" • Imani Coppola, "Legend of a Cowgirl."

## REGISTER NOW



for 3 days  
of panels,  
networking  
& music...

**December 2-5, 1998**

The Adam's Mark,  
Philadelphia, PA

**For more information:**

Philadelphia Music Conference

P.O. Box 30288

Philadelphia, PA 19103

Phone: (215)587-9550

e-mail: info@gopmc.com

Internet: www.gopmc.com

Arista; Atlantic; Universal;  
Billboard Magazine; Lava;  
Ruffhouse/Columbia; velv;  
Chucklife Productions; Tommy Boy;  
Virgin; Sol 3; Evil Teen Records;  
Black Entertainment Television;  
Hybrid; Gotham; Maverick;  
Oxygen; Blaze Magazine;  
Push Records; Wind Up; A&M;  
Aware Records; Electra;  
Deep South; EMI Publishing;  
Geffen; TVT; Polygram;  
Mercury and Nuclear Blast America.

"Step up to the mic  
and make music  
your business."

## MASTERCARD TO SPONSOR BRIT AWARDS

(Continued from page 10)

Arena in the city's Docklands area.

The event will take place Feb. 16, 1999, with London regional TV company Carlton broadcasting a two-hour edit of the show nationally on the ITV network the next day.

The assured investment will "allow us to put extra money into the staging," says Anderson, a factor that could help increase the show's overseas ratings, a top priority for '99. Eagle Rock, which handled sales for this year's show, will also be selling the TV rights for the Brit Awards 1999.

"We're going up and up in terms of the time slots we get," says Anderson. "Everyone keeps coming back for repeats."

A key aim this year will be to get a higher presence in the U.S. market. Last year the awards program was shown by ABC in a non-prime-time slot and later broadcast on cable by MuchMusic USA.

The new arrangement was made by the sponsorship company Music Innovations, which was given a brief to find a sponsor by the committee.

MasterCard came close to the top of the list, and its involvement in sports and other large events on a worldwide level was a deciding factor in choosing the credit card brand over other potential sponsors.

"It's a good thing for music in general that we're doing so well," says Conroy. "And also, there's been a tremendous swing toward British music worldwide in the last few years." A deal with MasterCard adds weight to plans announced earlier this year for a "summer Brits" to create interest in music at a time when sales normally flag.

"It's still early days," says Conroy about those plans. "Whether it's next year or the year after is in the lap of the gods."

The switch in sponsors with the Brit Awards is the second change of an awards sponsor this year: The Mercury Music Prize changed its name to the Technics Mercury Music Prize after the original backer, Mercury Communications, changed its name to that of its parent, Cable & Wireless, and withdrew its support.



Maya sings  
"Ahimsa"

Sample her debut CD at  
**TOWER RECORDS** Listening Stations  
Nationwide in November

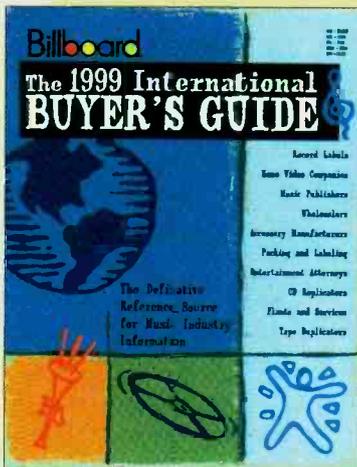
"Ahimsa", the Sanskrit word for non-violence, is a call for peace among the world's peoples. Raised in exotic Kerala, India, Maya mixes Eastern and Western beats with contemporary English lyrics to express her beliefs about life, love and the human spirit.

For more info, e-mail: MMEU12A@prodigy.com

# Need a name?

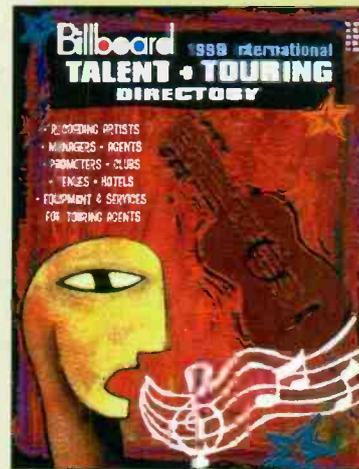
We've got every name you need to do business in the music & entertainment industry.

## INTERNATIONAL BUYER'S GUIDE



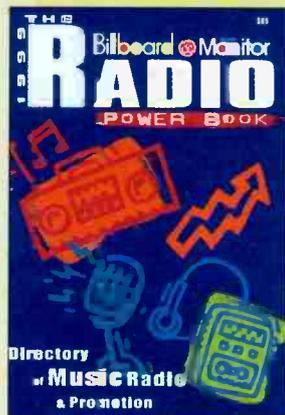
Now in its 40 year, the IBG is the industry's most complete source of information. More than 15,000 domestic and international listings. Record labels, music publisher, wholesalers, distributors, manufacturers, service and supply companies, home video companies, PR firms, schools, entertainment attorneys, duplicators, replicators, and audio books. Names, addresses, phone numbers, e-mail addresses. \$139

## INTERNATIONAL TALENT & TOURING DIRECTORY



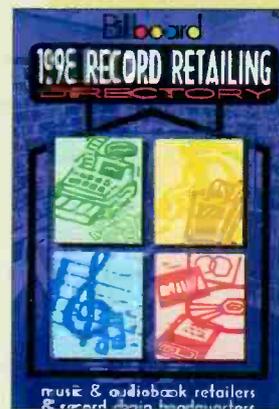
When the show hits the road, the industry turns to the ITTD. Updated for 1999 with over 27,000 worldwide listings. Artists, managers, venues, instrument rentals, booking agents, security services, staging & special effects, hotels. All in one easy to use reference source. \$109

## THE RADIO POWER BOOK



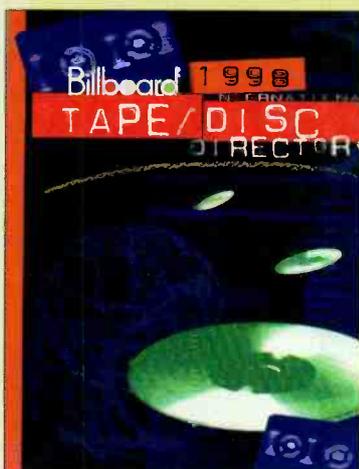
Comprehensive listings of 15 formats in all major markets. Arbitron ratings and history for top 100 markets plus a complete record label promotion executive directory. \$95

## RECORD RETAILING DIRECTORY



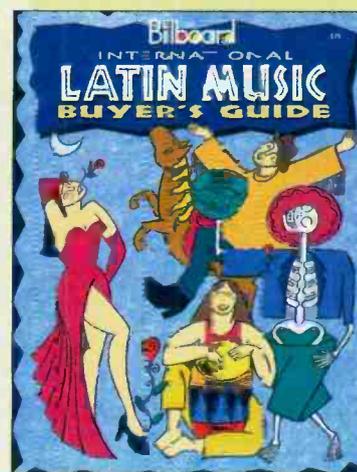
The essential tool for those who service or sell products to the retail music community. The RRD contains over 7,000 updated listings of independent and chain record stores, chain headquarters, online, and audiobook retailers. Store listings by state and key staff. \$165

## INTERNATIONAL TAPE/DISC DIRECTORY



The exclusive source for information in the manufacturing area of the music and video business. Listings include CD, audio & video manufacturers, video production facilities, packaging & mailing suppliers, equipment manufacturers, tape duplicators & CD replicators, tape masters and more. \$65

## LATIN MUSIC BUYER'S GUIDE



The most accurate reference source for the Latin Music marketplace. With over 3,000 listings from 19 countries, contacts include record company executives, music publishers, wholesalers and distributors, Latin music radio stations in the U.S., artist managers, agents and much more. \$75

# Billboard Directories

To order, call: 1-800-344-7119

**The Definitive who's who for the music and entertainment world.**

*Customized listings now available on disc and mailing labels*

TO ORDER: call 800-344-7119 • (International 732-363-4156) • fax: 732-363-0338 Orders payable in U.S. funds only. All sales are final.

To update your profile in any of the directories, contact us by e-mail: [kforward@bpi.com](mailto:kforward@bpi.com)

[www.Billboard.com](http://www.Billboard.com)

BDZZCOM9

**A GREAT ADVERTISING OPPORTUNITY!**  
One ad in a Billboard Directory Gives you  
Maximum exposure ALL YEAR LONG  
call: 212.536.5004

## ACOUSTIC SCENES NURTURING NEW WRITERS

(Continued from page 14)

ders in New York, for example, actually functions more as a mini-seminar, with guest speakers and a panel discussion. After quizzing industry experts, fledgling artists are given the chance to either perform or play one prerecorded song for evaluation by the featured speakers.

"Our last forum featured Gordon Chambers [who wrote Brownstone's "If You Love Me," among other pop and R&B hits], and it wound up running more than two hours over the time we allotted for the event," says Sonja Elise Freeman, who coordinates the event, held the first Friday of each month. "It was informative and intimate—and it was so gratifying to see the energy of everyone involved."

So far, these forums haven't generated a rush of label interest—and that suits many of the artists involved just fine.

"I'm not necessarily interested in that kind of scenario right now," Max says. "I prefer to use this as a learning experience."

Lisa Lark, an artist who also regularly plays at Acoustic Alchemy, agrees. "Odd as it may sound, I'd much rather make my mistakes in front of an audience at the Alchemy than in front of some hotshot label rep who would never deal with me

based on one iffy impression."

Currently gigging in support of "Into The Light," a disc on her own Lavalamp Records, Lark adds that the true essence of these forums would be tainted if they were to become an A&R hunting ground.

"There are so few places for musicians to play—and I mean that in the purest sense of the word," she says. "It would be such a drag if the tension of the business were to rear its head here."

Still, the influx of label interest appears imminent. A Different Light's Songwriter Series and Tune Alley in Fort Worth have begun to draw minor indie-label interest. In fact, Tina Alvarado has begun to

## HART

(Continued from page 14)

response was incredible," he recalls. "I would promise [the audience] almost every night to find the nerve to finally record a French song. It was a little intimidating but surprisingly fun."

While the singer is happily developing stronger ties with his French Canadian audience, he's equally pleased that "Jade" will be issued in the U.S. on 550 Music/Epic next

court several regulars at Tune Alley for a potential multi-act compilation for Houston's Reptile Records.

"I feel like I've stumbled onto a gold mine," she says. "I've been going to these showcases since they started last March, and I've been continually amazed at the high caliber of talent. I wish I had the bank account to snap everyone up before some smart major-label guy gets a clue and signs them all."

Until then, artists like Brandmeyer are happy simply to show up and play. "I've written some of my best songs since having discovered this outlet," he says. "It's amazing how a little support can unlock your brain and open you to endless possibilities."

spring. It will be his first release here since 1992's disappointing "Attitude & Virtue" on Sire. The stateside version of the album will likely feature several songs from Hart's 1996 eponymous set—including the top 10 Canadian hit "Black Cloud Rain."

He concedes that some of the newfound interest here has been triggered by his participation on Celine Dion's album "Let's Talk About Love," for which he wrote and produced "Where Is The Love" and "Miles To Go (Before I Sleep)."

"It was an incredible opportunity that put me on an even footing with the label," says the artist, whose songs are published by Saphir Music (SOCAN). "It also reminded people who might have forgotten about me that I'm still here—and that I'm still capable of writing good songs."

Before he focuses on reigniting U.S. interest, Hart will embark on an extensive promotional trek across Canada that will balance radio visits with a handful of live showcases. A world tour is being eyed for next spring and summer.

"Basically, we're putting him back in touch with people on a grass-roots level," says Nat Meranda, managing director of Columbia Canada. "He's his own best salesman. He's as charming as can be, and he's passionate about his music in a way that's completely contagious."

Hart, who is managed by Bruce Brault, says such passion has come easily to him.

"Creating music and having my own family have been my life's purpose for as long as I can remember," he says. "I love writing songs, dreaming about love, searching for truth and happiness. These forces have always resonated through my songs."

The album's rock-edged title track speaks perfectly to those forces. "It's a very romantic song," Hart says. "Not in the sense of chocolates and a candlelit dinner, but in terms of where you would go for someone. It feels like the heartbeat of this album. The other songs work as tributaries, flowing to this song as the center—the underpinning of the record."

LARRY FLICK

# SOUNDTRACKS

AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

**'MAIL' BONDING:** The Hollywood love triangle that made "Sleepless In Seattle" such a hit—director **Nora Ephron** and stars **Tom Hanks** and **Meg Ryan**—are reuniting for "You've Got Mail," which also happens to be a romance story. Given that Epic Soundtrax's "Sleepless In Seattle" soundtrack rocketed to the top of The Billboard 200 and has sold more than 4 million copies since its 1993 release, all ears are now on the music from "You've Got Mail."

Ephron, who served as executive producer on the "You've Got Mail" album, due Dec. 8 on Warner Sunset/Atlantic, says although the movie's music has little in common with that of "Sleepless," the song selection for each began with the same premise.

"When you put music in a movie, you try to find one or two songs you can start out with that make you understand something about the music you want to use," she says.

For "Sleepless," those songs were the **Joe Cocker** version of "Bye Bye Blackbird" and **Jimmy Durante's** rendition of "As Time Goes By." Those numbers set the pace for a series of standards performed by unlikely artists, Ephron says.

For "You've Got Mail," the core song is "Tomorrow" from the musical "Annie"; Ephron says it's sung "more or less off-key" by an 8-year-old in the movie.

"We started thinking about songs that were almost a little teeny bit children's songs, songs that would work for adults and children simultaneously," she says.

That mind-set led them to the late singer/songwriter **Harry Nilsson's** "The Puppy Song," which opens the film; Ephron says it "has the same innocence as some of the early **Beatles** stuff."

The soundtrack also includes two other Nilsson songs, "Over The Rainbow" and "Remember Christmas," plus a **Sinéad O'Connor** reading of Nilsson's "The Lord Must Be In New York City," which takes on a dramatically different sensibility from its association with "Midnight Cowboy."

The set also includes a new song by **Carole King** that she co-wrote with **Carole Bayer Sager**. That song closes the film in precisely the mood that Ephron hopes to leave viewers with.

"It is so simple and charming you could sing it to a child," she says. "It has all the innocence that we were looking for in the movie." Atlantic will ship "Anyone At All" to mainstream AC radio early this month.

"Consumers are viewing this as the next logical step of 'Sleepless In Seattle,' so we are going to try to pick up where that film and soundtrack left off," says **Darren Higman**, VP of soundtracks at Atlantic.

Higman says Atlantic will be piggybacking on to promotions in the works by the film company Warner Bros., which include press junkets, screenings in the top markets, and a VH1 special. Additionally, given the film's title, Atlantic and Warner Bros. are focusing heavily on Internet promotions. Atlantic will have a dedicated soundtrack area complete with soundclips, links back to the label's site, and direct sales on both the movie's World Wide Web site ([www.youvegottmail.com](http://www.youvegottmail.com)) and in the "You've Got Mail" area of America Online (keyword: You've Got Mail), which made the title slogan famous. **Nikke Slight**, Atlantic VP of new media, says both areas will launch in early November and will include contests and other content to drive traffic.

**PRODUCTION NOTES:** BMG label CMC International Records has pounced onto the soundtrack scene with the soundtrack to Universal Pictures' "Chucky Gets Lucky," the fourth installment in the "Child's Play" camp-horror series and the first for the label. The album, released Oct. 6, contains previously unreleased tracks from **Slayer**, **Coal Chamber**, **kidneythieves**, **Powerman 5000**, and **Static-X**.

On Oct. 27, 15 years after the film's debut, Nonesuch released a new digital recording of composer **Philip Glass's** score to **Godfrey Reggio's** "Koyaanisqatsi." The new recording contains 20 minutes of music that wasn't on the original album.

Road warrior **Dee Snider** continues his U.S. tour in support of the film "Dee Snider's Strangeland" and its soundtrack. The album, which TVT Records released Sept. 29, includes a new track by a reunited **Twisted Sister**, "Heroes Are Hard To Find," plus covers of several classic Twisted Sister tunes and new material from **Coal Chamber**, **Snot**, and **Sevendust**.

# Billboard® DIRECTORIES

The Definitive Source for Industry Information

**INTERNATIONAL BUYER'S GUIDE:** Jam-packed with critical personnel and other information about every major record company, video company, music publisher, and seller of products and services for the entertainment industry. A powerful tool. \$139

**INTERNATIONAL TALENT & TOURING DIRECTORY:** The leading source for those who promote or manage talent. Lists U.S. and Intl. talent, booking agencies, facilities, services and products. \$109

**RECORD RETAILING DIRECTORY:** The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent and chainstore operations across the USA. \$165

**INTERNATIONAL TAPE/DISC DIRECTORY:** The exclusive source for information in the manufacturing area of the music and video business. Lists over 4000 professional services and suppliers. \$65

**THE RADIO POWER BOOK:** The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label, and radio syndicator. Includes Arbitron information of top 100 markets. \$95

**INTERNATIONAL LATIN MUSIC BUYER'S GUIDE:** The most accurate reference source available on the Latin music marketplace. Business-to-business contacts in 19 countries. \$75

To order: call 800-344-7119 (International 732-363-4156), fax 732-363-0338, or mail this ad and payment to: BB Directories, PO Box 2016, Lakewood, NJ 08701.

Add \$6 per directory for shipping (\$14 for international orders).

Add sales tax in NY, NJ, CA, TN, MA, IL, PA & DC.

Orders payable in U.S. funds only. All sales are final.

[www.billboard.com](http://www.billboard.com)

BDZZ3028

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	15	<b>FIVE</b> ARISTA 19003 (10.98/16.98)	<b>NO. 1</b> FIVE
2	<b>NEW</b>		<b>FATBOY SLIM</b> SKINT 66247/ASTRALWERKS (10.98/16.98)	YOU'VE COME A LONG WAY, BABY
3	4	11	<b>JENNIFER PAIGE</b> EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
4	3	5	<b>SHAKIRA</b> SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
5	<b>NEW</b>		<b>REBECCA ST. JAMES</b> FOREFRONT 25189 (10.98/15.98)	PRAY
6	<b>NEW</b>		<b>GHETTO MAFIA</b> RAP ARTIST 2061/FULLY LOADED (10.98/15.98)	ON DA GRIND
7	6	15	<b>TRIN-I-TEE 5:7</b> B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
8	<b>NEW</b>		<b>THE JON SPENCER BLUES EXPLOSION</b> MATADOR 95566/CAPITOL (16.98 CD)	ACME
9	7	5	<b>LEE ANN WOMACK</b> DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
10	10	9	<b>THE FLYS</b> DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
11	5	17	<b>CLEOPATRA</b> MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
12	8	9	<b>TATYANA ALI</b> MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
13	9	36	<b>JAGGED EDGE</b> SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
14	14	4	<b>TYRESE</b> RCA 66901* (9.98/13.98)	TYRESE
15	12	16	<b>EVERYTHING</b> BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL
16	11	4	<b>WILL DOWNING &amp; GERALD ALBRIGHT</b> VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT
17	16	17	<b>BLACK EYED PEAS</b> INTERSCOPE 90152* (10.98/16.98)	BEHIND THE FRONT
18	13	9	<b>KEB' MO'</b> OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
19	15	4	<b>UNKLE</b> MO WAX/LONDON 540970*/ISLAND (10.98 EQ/16.98)	PSYENCE FICTION
20	18	11	<b>THE WILKINSONS</b> GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
21	<b>NEW</b>		<b>EELS</b> DREAMWORKS 50052/GEFFEN (16.98 CD)	ELECTRO-SHOCK BLUES
22	20	5	<b>TRICK DADDY</b> SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM
23	30	9	<b>ELLIOTT SMITH</b> DREAMWORKS 50048*/GEFFEN (8.98/12.98)	XO
24	25	28	<b>ELVIS CRESPO</b> SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
25	17	17	<b>RICH MULLINS AND A RAGAMUFFIN BAND</b> MYRRH/WORD 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD

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	<b>NEW</b>		<b>PETER WHITE</b> COLUMBIA 69013 (10.98 EQ/16.98)	PERFECT MOMENT
27	26	2	<b>KATHY TROCCOLI</b> REUNION 1C007/JIVE (10.98/16.98)	CORNER OF EDEN
28	22	5	<b>BIG TYMERS</b> CASH MONEY 53110/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2
29	31	2	<b>VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR</b> TYSCO7/NEW LIFE 43117/VERITY (10.98/16.98)	ANY DAY
30	28	43	<b>SEVENDUST</b> TVT 5730 (10.98/15.98)	SEVENDUST
31	<b>NEW</b>		<b>NEW RADICALS</b> MCA 11858 (8.98/12.98)	MAYBE YOU'VE BEEN BRAINWASHED TOO.
32	23	6	<b>YOLANDA ADAMS</b> VERITY 43113 (10.98/16.98)	SONGS FROM THE HEART
33	29	14	<b>LINK</b> RELATIVITY 1645 (10.98/15.98)	SEX DOWN
34	21	6	<b>CHRIS RICE</b> ROCKETOWN/WOR 69613/EPIC (10.98 EQ/16.98)	PAST THE EDGES
35	24	3	<b>TRAPP</b> DEFF TRAPP 5671 (11.98/16.98)	YOU NEVER HEARD
36	27	8	<b>LOCAL H</b> ISLAND 524549 (10.98 EQ/16.98)	PACK UP THE CATS
37	19	8	<b>HEATHER NOVA</b> BIG CAT/WORK 67953/EPIC (10.98 EQ/16.98)	SIREN
38	<b>NEW</b>		<b>BURLAP TO CASHMERE</b> SQU NT 541013/A&M (8.98 EQ/12.98)	ANYBODY OUT THERE?
39	<b>NEW</b>		<b>GRUPO LIMITE</b> RODVEN 559468/POLYGRAM LATINO (9.98 EQ/16.98)	DE CORAZON AL CORAZON
40	38	27	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG A BOY ARE YA? VOLUME 4
41	32	4	<b>BAD AZZ</b> PRIORITY 50741* (10.98/16.98)	WORD ON THA STREET
42	45	7	<b>SUSAN TEDESCHI</b> TONE-CLUB/UNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
43	36	2	<b>JOE PESCI</b> COLUMBIA 69518 (11.98 EQ/16.98)	VINCENT LAGUARDIA GAMBINI SINGS JUST FOR YOU
44	46	25	<b>ALEJANDRO SANZ</b> WEA LATINA 20281 (9.98/14.98)	MAS
45	39	6	<b>RICK BRAUN</b> ATLANTIC 83141/A G (10.98/16.98)	FULL STRIDE
46	35	43	<b>AVALON</b> SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
47	33	13	<b>THE W'S</b> FIVE MINUTE WALK 25104/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
48	<b>RE-ENTRY</b>		<b>98 DEGREES</b> MOTOWN 530796* (8.98 EQ/14.98)	98 DEGREES
49	<b>NEW</b>		<b>GODSMACK</b> REPUBLIC 53190/UNIVERSAL (8.98/12.98)	GODSMACK
50	<b>RE-ENTRY</b>		<b>CHARLIE ZAA</b> SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98)	UN SEGUNDO SENTIMIENTO

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

**MONSTER MASH:** Former White Zombie Sean Yseult has undergone a netherworldly transformation into *Devil Doll*, the front person—better yet, front freak—



**Bone Breaker.** L.A. local Eleni Mandell's Mr. Jones Records debut, "Wishbone," is threatening to break from the underground with strong word-of-mouth and critical praise (Billboard, Declaration of Independents, Oct. 24). In addition to contributions to films such as the Woody Harrelson/Elisabeth Shue starrer "Palmetto" and "Heavy" with Liv Tyler, the artist has recorded songs for "Boys" and "Johnny Skidmarks." Mandell, who is managed by Bill Graham Management's Los Angeles office, plays Wednesday (4) at Luna Park in West Hollywood.

of the campy horror/surf act **Famous Monsters.** Along with rhythm guitarist **Katie Campbell** (aka

**Vampire Girl**) and drummer **Carol Cutshall** (aka **She-Zilla**), the Monsters have set out for nothing less than world domination with instant classics such as "Murder Beach U.S.A.," "Satan Sends A Rat," and "Oui, Monstre, Oui" from their Bong Load debut, "In The Night!"

Though Yseult and the gang have been befuddling reporters by staying in character—à la **Spinal Tap**—during interviews, she cut us a break to talk about the ins and outs of monsterdom.

"I've always been obsessed with horror movies," she says, "but this was really more influenced by Saturday-morning cartoons: 'Groovy Ghoulies,' 'Scoobie Doo,' 'Josie & The Pussycats.'" Former partner-in-crime **Rob Zombie** has been on a similar bent with his "Hellbilly Deluxe" solo album and **Zombie a Go Go** imprint, which includes material from **the Bomboras** and **the Ghastly Ones** (Billboard, July 25).

When asked about the retro-ghoul jag that was apparently running rampant through the White Zombie



**Gold Standard.** DJ Premier, Pete Rock, and other hip-hop luminaries sat in on production for "Metropolis Gold," the debut album from All City. The act, which is made up of Greg Valentine and J. Mega, hails from Brooklyn, N.Y. "Metropolis Gold" is due Tuesday (3).

camp, Yseult chalks it up to happenstance.

"Yeah, it's funny; that was a really weird coincidence," she says. "Rob and I weren't in cahoots at all."

In fact, in 1994 Yseult recorded a Famous Monsters 7-inch for the Bellingham, Wash., indie Estrus with Campbell and another drummer.

At the time, White Zombie's contract prohibited such nocturnal side projects, but Yseult, who was experiencing a fit of stir craziness, recorded the album on a lark anyway.

When she once again felt the itch to pen surf songs this year, she approached Estrus, which had too many releases on deck to turn "In The Night!" around before Halloween. Bong Load was happy to oblige.

The act, which is booked by San Francisco-based Easy Action, recently completed a series of dates with **Man Or Astro-Man?** and is planning a West Coast tour for December.

"There's a high element of glamour and a cocktail-jet-setting thing that goes along with the cartoon image," says

Yseult. "It's a bit like a lounge show. Bad jokes are told, horror gifts are thrown into the audience. It's silly but very fun."

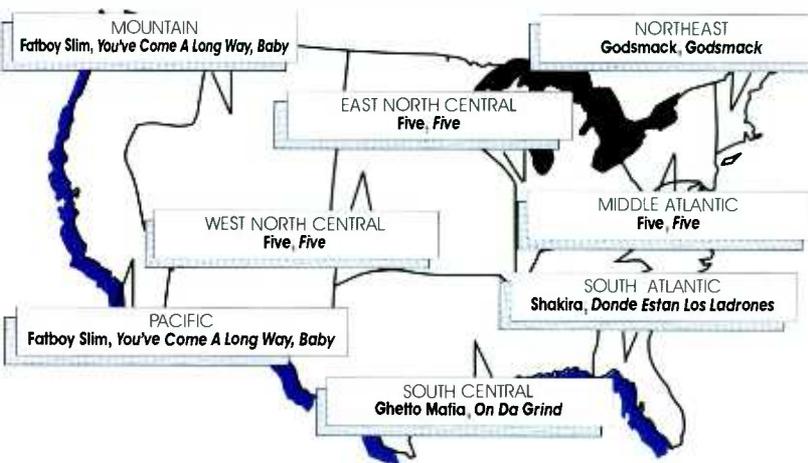
**ROADWORK:** Big Deal pop rock act **Splitsville** will



**Khaleel Watching.** Bob Khaleel has dropped his Bronx Style Bob moniker in favor of his surname for his latest project on Hollywood Records, "People Watching." The album, which bows Jan. 12, 1999, is showing promise with the single "No Mercy," getting airplay on Los Angeles stations KROQ and KCRW. The album features guest artists ranging from Fishbone's Angelo Moore and Norwood Fisher to Poe and former Jellyfish members Eric Dover, Jason Faulkner, and Roger Manning.

spread the infectious grooves found on its latest album, "Repeater," to Cedar Falls, Iowa, Nov. 18; Minneapolis Nov. 20; and Lincoln, Neb., Nov. 22.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
<b>EAST NORTH CENTRAL</b>	<b>SOUTH ATLANTIC</b>
1. Five Five	1. Shakira Donde Estan Los Ladrones?
2. Trin-i-tee 5:7 Trin-i-tee 5:7	2. Ghetto Mafia On Da Grind
3. Jagged Edge A Jagged Era	3. Trick Daddy www.thug.com
4. Ghetto Mafia On Da Grind	4. Five Five
5. Jennifer Paige Jennifer Paige	5. Elvis Crespo Suavemente
6. Fatboy Slim You've Come A Long Way, Baby	6. Jennifer Paige Jennifer Paige
7. Will Downing & Gerald Albright Pleasures Of The Night	7. Jagged Edge A Jagged Era
8. The Jon Spencer Blues Explosion Acme	8. Will Downing & Gerald Albright Pleasures Of The Night
9. Everything Super Natural	9. Trin-i-tee 5:7 Trin-i-tee 5:7
10. Lee Ann Womack Some Things I Know	10. Lee Ann Womack Some Things I Know

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY PAUL VERNA

### POP

► R.E.M.  
Up

PRODUCERS: Pat McCarthy, R.E.M.  
Warner Bros. 47112  
The band that defined college rock—and led its spillover into the mainstream in the early '90s—approaches the new millennium with a record of many firsts: the first R.E.M. album without drummer Bill Berry, the first with co-producer Pat McCarthy, and the first with printed lyrics. More significant, it is the first R.E.M. release without a musical focus—a record that sounds as if the group was sulking all the way through it. The few memorable moments here include the catchy rocker “Lotus,” the Leonard Cohen-derived “Hope,” and the obvious single “Daysleeper”—the only track that harks back to earlier periods in the act’s sonic history. Elsewhere, “Up” is anything but. An album that, depending on the band’s future, will be remembered as either a denouement or an unfortunate—if necessary—indulgence.

### THE COMPLETE RECORDING

**Follies**  
PRODUCER: Robert Sher  
TVT Soundtrack 1030  
Stephen Sondheim’s brilliant 1971 score, a bittersweet flashback to Broadway’s “Great White Way” years, got a rave revival at Millburn, N.J.’s Paper Mill Playhouse earlier this year. There are several “Follies” albums out there, including a truncated original-cast album on Capitol and a concertized version years later from RCA Victor. This two-CD rendition, featuring a star-studded cast, solidifies the masterpiece status that “Follies” enjoys. As a bonus, eight delightful songs that were dropped from the 1971 production—many of which have made appearances on other Sondheim releases—are part of this album’s finale in their original orchestrations by Jonathan Tunick, who conducts the proceedings.

### R & B

► FAITH EVANS  
Keep The Faith  
PRODUCERS: Faith Evans, others  
Bad Boy/Arista 73016  
Faith Evans has the kind of voice that soothes the soul. Her sophomore album, “Keep The Faith,” fully expands on her debut, proving that a true vocalist only gets better with time. Many of the tracks—such as “No Way” and “Lately I”—are strong in content yet softened by Evans’ smooth touch. Others, like the infectious, would-be dance track “Love Like This” and the autobiographical “Life Will Pass You By,” offer candid insight into the mind-set of an artist who seems to be mindful of her future. Other noteworthy tracks include the romance-driven “Sunny Days” and “My First Love.”

### COUNTRY

► BILLY RAY CYRUS  
Shot Full Of Love  
PRODUCERS: John Keltan, Keith Stegall  
Mercury Nashville 314-558 347  
Billy Ray Cyrus has come a long way since “Achy Breaky Heart,” and it’s a positive journey. With “Shot Full Of Love,” his sixth album, Cyrus displays a growing maturity and emerging musical sensibility.

### SPOTLIGHT



**SINEAD LOOHAN**  
No Mermaid  
PRODUCER: Malcolm Burn  
Interscope 90199  
Emerald Isle singer/songwriter Sinead Loohan debuts internationally with a gorgeous, sparkling record that showcases her crystalline voice, her inspired songcraft, and a refreshing approach toward orchestration (the latter probably aided by multifaceted producer Malcolm Burn). With insights into matters of the heart that rival Fiona Apple’s searing “Tidal” and a pliant voice that lends itself equally to forceful rockers and delicate, breathy ballads, Loohan comes on like a veteran of the craft. Highlights of a consistently appealing album include the title track, which is laden with powerful, seafaring images and an intoxicating groove; the uptempo “Whatever It Takes” and “Diving To Be Deeper”; the rhythmically sinuous “Whether Or Not”; and the melodic gems “What Can Never Be” and “Out Of The Woods.” Having moved Joan Baez to cover two of her songs and Sarah McLachlan to invite her onstage during this year’s Lilith Fair, Loohan is now poised to carry the torch for a country that has yielded some of the planet’s best sounds. An album of splendid beauty.

Keith Stegall, who has quietly become one of Nashville’s most respected and influential producers, gives Cyrus a musical depth he hasn’t shown before. In addition, Stegall—along with “Strawberry Wine”

### SPOTLIGHT

## BECK MUTATIONS



**BECK**  
Mutations  
PRODUCERS: Nigel Godrich, Beck Hansen  
DGC 25309  
On his third major-label album, the artist who better than anyone else this decade has synthesized the various strains that make up cutting-edge music—hip-hop beats, creative sampling, savvy production, and good writing—mutates into a psychedelic song purveyor in the spirit of Syd Barrett, Donovan, or Elliott Smith. A dark, lugubrious album that couldn’t be more different from predecessors “Mellow Gold” and “Odelay,” “Mutations” plays like a bedroom record for the disaffected, with self-pitying titles like “Nobody’s Fault But My Own” and sparse, acoustic textures. Coming from a lesser tunesmith, such a career detour might not go over with fans, but Beck draws from his ample store of songwriting talent to come up with convincing, passionate numbers like the moody “Lazy Files,” the countrified “Canceled Check,” the drunk waltz “We Live Again,” and the catchy shuffler “Bottle Of Blues.” A masterful plot twist by one of the most adventurous artists in recent memory.

co-writer Gary Harrison—wrote “The American Dream,” a dramatic anthem that should serve Cyrus well. The song level throughout is uniformly high, with contributions from such top-level Music Row tunesmiths as Bob DiPiero, Al Anderson, Bob McDill, and Billy Falcon. This album should finally disavow Cyrus’ early reputation as a novelty act.

### VITAL REISSUES

**CHEAP TRICK**  
PRODUCER: Jack Douglas  
REISSUE PRODUCER: Bruce Dickinson  
Epic/Legacy 65572

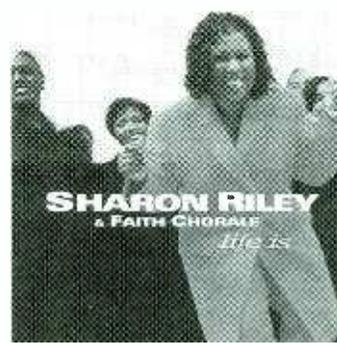
**CHEAP TRICK**  
In Color  
PRODUCER: Tom Werman  
REISSUE PRODUCER: Bruce Dickinson  
Epic/Legacy 65573

**CHEAP TRICK**  
Heaven Tonight  
PRODUCER: Tom Werman  
REISSUE PRODUCER: Bruce Dickinson  
Epic/Legacy 65648

With early Cheap Trick, wit met with withering volume to produce well-nigh perfect rock’n’roll creations, and now the band’s three best albums (its first three) have been remastered and repackaged. Since the original CBS CDs sounded like hell and were packaged with callous disregard for fans, these reissues are long overdue—and in keeping with the quality of Legacy’s recent refurbishments of “Live At Budokan” and the “Sex, America, Cheap Trick” boxed set. The 20-bit overhaul of “Cheap Trick” provides perhaps the biggest sonic thrills, as that al-

bum has a real late-’70s edge that still sounds sharp. A template for Nirvana and scores of other chart-toppers, tracks like “He’s A Whore” and “Daddy Should’ve Stayed In High School” are as devastating as the most visceral punk yet as hummable as the sweetest pop. The first album also possesses the most inspired bonuses, with “I Dig Go-Go Girls” hilariously subversive and “Lovin’ Money” a real lost gem. The second album, “In Color,” could have used a remix to rectify producer Tom Werman’s misguided toning down of Cheap Trick’s eccentric exuberance, but the disc still sounds better than it ever has—and the track “Downed” is one of the band’s most transcendent moments. The original sound and vision of the next album, “Heaven Tonight,” was deeper, and that comes through here, with the anti-suicide number “Auf Wiedersehen” enough to bring Kurt Cobain back from the grave. The ur-teen spirit of “Surrender” is Cheap Trick at its most resonant, yet it sits alongside songs of equal measure. The bonus selections on “In Color” and “Heaven Tonight” overlook some key tracks, so let’s hope Legacy has a Cheap Trick rarities set in the works.

### SPOTLIGHT



**SHARON RILEY & FAITH CHORALE**  
Life Is  
PRODUCERS: Roger Ryan, Fred Hammond, Sanchez G. Harley  
EMI Gospel 13558  
Toronto native Sharon Riley and Faith Choral make a dramatic debut, displaying both the heart of gospel and heads totally in touch with the R&B and pop of today. Producer Roger Ryan repeatedly finds the perfect pocket for Riley and the 35-voice ensemble, and strong songs abound. Punchy horns punctuate the irreplaceable joy of “Have Your Way,” and “I’ll Keep You In My Prayers” stands sturdily beside the best inspirational ballads in a long while. Established hit-makers Fred Hammond and Sanchez Harley, respectively, lend their distinctive touches on “God Is With Me,” a funky, feel-good jam, and the steady R&B groove of “Never Gonna Leave You,” a hook-heavy gem that—like most of this head-spinning album—is ready and ripe for multi-format, mass-market success.

### DANCE

► VARIOUS ARTISTS  
Tranceport  
PRODUCER: Paul Oakenfold  
Kinetic/Reprise 47120  
In the world of dance music, Paul Oakenfold is a leader. As a remixer/producer, he has collaborated with the likes of the Rolling Stones and the Smashing Pumpkins; as a DJ, he has toured with Bjork and U2, as well as held down a weekly residency at the legendary Cream in Liverpool, England. Throughout, he has championed a sound that combines progressive house, trance, and breakbeat. On “Tranceport,” his first mixed CD exclusively for America, the British beatmeister has collected 11 of his favorite tracks (by as many artists) to create an aural experience that is uplifting, symphonic, and beat-savvy in ways that are spiritual, classical, and fantastical. This dazzling collection is bookended by the Dream Traveler’s “Time” and Transa’s “Enervate.” Sandwiched between these two progressive compositions is Ascension’s magnificently dreamy “Someone,” a hard-to-find gem that was released in the U.K. in June.

### JAZZ

► JOE LOCKE QUINTET  
Slander (And Other Love Songs)  
PRODUCERS: Todd Barkan, Makoto Kimata  
Milestone 9284  
From the opening rush of “Song For Cables,” it is apparent that this meeting with New York vibace Joe Locke is a hot date. “Slander (And Other Love Songs)” is flush with full-blooded lyricism, whether it is on Locke originals like “Song For Cables” and the absorbing title track or on such inspired covers as Joni Mitchell’s “Blue” and Stevie Wonder’s “Tuesday Heartbreak.” The choice of the “Mission:

Impossible” theme was ill-advised, but Locke and company’s cliché-wary touch on his ballad “Saturn’s Child” more than makes up for the slight indiscretion. Also, honorable mention goes to Vic Juris’ apposite guitar, which flows like quicksilver throughout.

### LATIN

**ILEGALES**  
En La Mira  
PRODUCERS: various  
Ariola/BMG 62352  
On its latest album, the Santo Domingo, Dominican Republic-based quartet moves to expand its audience by injecting more pop/dance elements and smooth vocals into its hoisterous, good-time rap yarns of high-testosterone romance. The slinky, cha cha house entry “Me Envenena” and the chirpy chest-pounder “Enamorao” top an uneven package by a group that is trading too much of its punchy, musically diverse groove for mainstream appeal.

### CLASSICAL

★ SCULTHORPE: COMPLETE QUARTETS, VOL. 2  
Goldner String Quartet  
PRODUCER: Belinda Webster  
Tall Poppies 090  
Some of the best music Down Under comes from the indie Tall Poppies, with the Goldner String Quartet’s survey of Australian composer Peter Sculthorpe a standout. The second volume features Quartets Nos. 10 and 11 (“Jabiru Dreaming”), as well as quartet transcriptions of songs and orchestral pieces. A plangent mix of naturalism and nostalgia is at the heart of Sculthorpe’s music, with sounds from the outback mingling with half-remembered dance-hall tunes. The Kronos Quartet introduced many to Sculthorpe, yet the Goldner is utterly game. Racked in the U.S. by Albany Music.

**ZHOU LONG: THE FLOWING STREAM**  
Shanghai Quartet  
PRODUCER: Ramiro Belgart  
Delos 3233  
Subtitled “Chinese Folk Songs And Tone Poems,” this album features artful transcriptions and original works for string quartet by the Beijing-bred Zhou Long. All the pieces brim with color and are extremely accessible, with the Shanghai Quartet offering all the idiomatic grace one could want. Min Xiao-Fen joins on *pipa* for the ghost opera of “Soul.” In a thoughtful touch, the excellent liner notes come not only in English but Chinese.

### CHRISTMAS

**JOHN ELIOT GARDINER/MONTEVERDI CHOIR**  
Once I Remember  
PRODUCER: Nicholas Parker  
Philips 289 462 050

**VARIOUS ARTISTS**  
The Colors Of Christmas  
PRODUCER: Robbie Buchanan  
Windham Hill 11368

**VARIOUS ARTISTS**  
Celtic Christmas 4  
PRODUCER: Michael O’Domhnaill  
Windham Hill 11367

**VARIOUS ARTISTS**  
A Winter Solstice Reunion  
PRODUCER: William Coulter  
Windham Hill 11369

**THE GEORGE SHEARING QUINTET**  
Christmas  
PRODUCER: John Snyder  
Telarc 34382

**ROB MCCONNELL & THE BOSS BRASS**  
Big Band Christmas  
PRODUCERS: Rob McConnell, Phil Edwards  
Concord 14844

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

## SINGLES

EDITED BY CHUCK TAYLOR

### POP

#### ► MONICA Angel Of Mine (4:10)

PRODUCER: Rodney Jenkins  
WRITERS: R. Lawrence, T. Potts  
PUBLISHERS: WB Music/Motown Tunes/Travon Music, ASCAP

Arista 3575 (CD promo)

Unbelievable. Not only will this absolutely stunning track be rushed onto every top 40, AC, and R&B station in America in the next week or so, but "Angel Of Mine" most certainly will elevate Monica to the next level of superstardom. This is the kind of track that programmers dream of: a simplistic, endearing sentiment; first-class production; and vocals from one of the hottest ingénues lighting up the charts these days. It's gorgeous, and Monica sounds soulful and mature. This song has No. 1 stamped across its heart. Ready, set, go!

#### ► SEAL Human Beings (3:59)

PRODUCER: Trevor Horn  
WRITER: Seal  
PUBLISHER: Perfect Songs, BMI

Warner Bros. 9540 (CD promo)

Sadly, top 40 radio rarely embraces male solo vocalists these days—with the occasional exceptions of Babyface, Bryan Adams, and Seal. Here's a reason to leave a light on for the ever-exquisite last artist, who serves up a midtempo shuffler sure to incite enthusiasm for his upcoming "Human Being." Like many of his prior efforts, this track features lush orchestration, acoustic guitars, and enough distressed percussion to hint that this isn't just another pretty pop song. Seal's vocal is at once comforting and protective, as familiar as a well-traveled friend. Good hook, great voice, and an artist the masses have grown to adore. Why ask why?

#### ► GEORGE MICHAEL Outside (4:43)

PRODUCERS: George Michael, Jon Douglas  
WRITER: G. Michael  
PUBLISHER: Dick Leahy Music

Epic 41525 (CD promo)

Set against a jubilant disco beat awash with strings, cascading electronic beeps, and a vocal filled with simple joy, this celebratory track could be the one to return George Michael to the hearts of the masses. The track begins with a whip of strings, a chorus of voices chanting, "Let's go outside," and a funky little guitar lick, followed by Michael's instantly recognizable vocal, sounding liberated and loose. So much of his recent material has been heavy in lyric and short on hook; as a result, he's had a tough time getting on radio in the U.S. This should begin the next era for this keeper of an artist, who at last seems comfortable just having a little fun. A perfect airwave brightener for mainstream top 40, hot AC, and rhythm-crossover outlets. From the imminent "Ladies & Gentlemen... The Best Of George Michael," his final project for Sony.

#### ★ GLORIA ESTEFAN Don't Let This Moment End (4:00)

PRODUCERS: Emilio Estefan Jr., Tony Moran, Lawrence P. Dermer

WRITERS: E. Estefan Jr., G. Estefan, L. Dermer, R. Blades  
PUBLISHER: Foreign Imported Productions/Publishing, BMI

REMIKXER: Hex Hector

Epic 5847 (CD promo)

The third single from Estefan's electrifying "gloria!" is an inspirational ode to the beauty of that perfect moment in time and should quickly reignite radio interest in this deservedly enduring artist. Epic has flip-flopped the current trend of remixing ballads into club anthems by offering both the original dancehall stomper (with a juiced-up second uptempo radio remix from Hex Hector

to, à la Deborah Cox's "Things Just Ain't The Same") and a new downtempo version soaked in lush strings, Spanish guitars, and background vocals that will take you straight to church. Sometimes it's easy to take for granted artists who have been with us for some time; Estefan is working hard here and deserves every consideration.

#### HANSON Ever Lonely (3:07)

PRODUCER: not listed  
WRITER: not listed

PUBLISHER: not listed

Mercury (cassette promo)

For top 40 stations looking to rekindle a little Hanson fever, here's a track from the threesome's forthcoming home video and album "Live From Albertane," due Tuesday (3). This edgy, rock-rooted number, packed with screaming electric guitar and jagged percussion, showcases those familiar harmonies, though it's evident that Taylor's maturing voice is a far cry from the youthful sounds of "Mmm-bop." While he sounds great, the song lacks the instant adhesive spirit of previous hits like "Where's The Love" or "Weird." It's also hard to imagine a 9-year-old fan relating with comparable ease to this apparent attempt at taking a bold musical step forward. In any case, it's far too soon to write off the Hanson phenomenon—these guys are genuinely talented—but most programmers are likely to wait for the band's next studio album, due in 1999.

### R & B

#### ► BRIAN MCKNIGHT FEATURING TONE AND KOBE BRYANT Hold Me (4:00)

PRODUCER: not listed  
WRITERS: B. McKnight, S. Barnes, C. Olivier, J. Barnes, K. Barnes

PUBLISHERS: PolyGram International/Cancelled Lunch/Slam-U-Well, ASCAP; 12 & Under/Tricky Track, BMI

REMIKXERS: Poke, Tone

Motown (CD promo)

This dramatically reconfigured track from McKnight's tasty "Anytime" opus shows off the other side of this tender crooner with a song that sizzles with creative and contemporary uptempo elements. First there's a seat-shaking bassline that could wake the dead, then the accompaniment of Tone and Kobe Bryant, providing a fresh hip-hop thread. And then there's McKnight's passionate, loose vocal, as he wails with urgency, "You're the only one that matters to me/Right here's where you belong." This will do nothing but lengthen the red-hot streak that the singer has been enjoying recently. A must for mainstream R&B and young-leaning hip-hop outlets.

### COUNTRY

#### ► BILLY RAY CYRUS Busy Man (3:17)

PRODUCERS: John Kelton, Keith Stegall  
WRITERS: B. Regan, G. Teren  
PUBLISHERS: BMG Songs/Sierra Home Music, ASCAP; Zomba Songs/Teren It Up, BMI

Mercury MNCD 226 (CD promo)

This is the lead single from Billy Ray Cyrus' new Mercury album, "Shot Full Of Love," and it's a winner. Penned by Bob Regan and George Teren, it's a lyric most everyone will relate to, about juggling the responsibilities of work and family. John Kelton and Keith Stegall's production has an easy, rootsy feel that works well with Cyrus' vocal performance. He sounds more self-assured and in control—the marks of an artist who has suffered the slings and arrows of countless critics and emerged with his artistic vision stronger and more focused despite the abuse. He's not looking so bad either.

#### ★ SARA EVANS No Place That Far (3:30)

PRODUCERS: Norro Wilson, Buddy Cannon  
WRITERS: S. Evans, T. Shapiro, T. Martin  
PUBLISHERS: Sony/ATV Songs LLC/Wenonga Music/Hamstein Cumberland Music, BMI

RCA RDJ65583-2 (CD promo)

Evans' sensual, traditional country vocal takes center stage on this evocative ballad that should help her win long-over-

due acceptance at country radio. Her voice has a richness and vibrancy that soar powerfully above the fiddle and piano on the lustrous chorus. The fact that Vince Gill joins her makes the record even more memorable. The performances are tender yet compelling, and the ballad has a memorable, poignant lyric—emotional but not mushy. It's a great song that, combined with Evans' and Gill's wonderful vocals, should be a hit.

#### KEN MELLONS Bundle Of Nerves (2:54)

PRODUCER: Jerry Cupit  
WRITERS: K. Mellons, J. Cupit, L.T. Thomas  
PUBLISHERS: Curb Songs/Cupit Memories, ASCAP, Cupit Music, BMI

Curb PRCD 8716 (CD promo)

Lots of honky-tonk piano infuses this lively uptempo number about getting a little jittery in the presence of a prospective girlfriend. The lyric is cute, and the track absolutely bursts with energy from the sensual guitar riffs and rollicking piano. Mellons' vocal is so full of personality, you can envision every line. At times his voice and phrasing sound very much like John Anderson—which is not a bad thing. The tempo, performance, and overall joyful tone should entice country radio and help Mellons reignite his career.

### AC

#### ► CELINE DION Here There And Everywhere (3:18)

PRODUCERS: George Martin, Giles Martin

WRITERS: J. Lennon, P. McCartney

PUBLISHER: Northern Songs

MCA 11841 (CD promo)

As Dion's duet with R. Kelly "I'm Your Angel" races up the charts, MCA has set its own wheels in motion for this Beatles remake from George Martin's just-released Fab Four tribute "In My Life." With Dion's status as the format's premier artist and the history behind this classic-but-not-often-heard track, there shouldn't be a second thought about whether there are two slots for her on AC stations. This gorgeous song is replete with lavish orchestration and an overall elegance only Martin can muster, while Dion's vocal is particularly refined and thoughtful; it might even surprise those who brand themselves Dion detractors. The lyric, too, is a timeless and universal

### NEW & NOTEWORTHY

#### VARIOUS ARTISTS Love Shouldn't Hurt (3:43)

PRODUCERS: Steve Kipner, Jack Kugell, Eva King  
WRITER: S. Kipner, J. Kugell, E. King  
PUBLISHERS: Stephen A. Kipner/EMI-April/Doxie/Foreva, ASCAP

Quest/Warner Bros. 9519 (CD promo)

This latest charity single rallies behind the timeless plight of child abuse and features 13 name-brand AC artists, including Olivia Newton-John, All-4-One, Michael Bolton, Ann Wilson, Stephen Stills, Carnie Wilson, and rising R&B songbird Tamia. That's all well and good, but does the song have legs strong enough to entice the most casual of listeners? Fortunately, yes. The voices here are distinctive and impassioned in a teary message of a frightened child who "cries herself to sleep at night/Prays she won't wake up," accompanied by a chorus that is immediate and memorable. Proceeds from this single go to the National Committee to Prevent Child Abuse, as will sales of the upcoming "Love Shouldn't Hurt," featuring tracks from artists, including Deana Carter and Kenny Loggins, and Michael McDonald. Imagine partnering a local promotion with this song to draw attention to this tragedy in hometowns nationwide. A win-win proposition for radio to do what it does best: serve the community.

draw as she languishes over a love interest who has yet to notice her devotion. This track is at once a luxurious standout on the airwaves and a killer secret weapon song for AC.

#### ► MARILYN SCOTT The Last Day (3:15)

PRODUCERS: Jimmy Haslip, Russell Ferrante, Marilyn Scott

WRITERS: B. Russell, J. Ewbank

PUBLISHERS: Music Corp. of America/Brenda Russell Music, BMI; MCA Music Holland, B.V.

Warner Bros 9510 (CD promo)

Marilyn Scott has quietly become a formidable presence on AC radio, and this lovely, richly produced track should serve as a wake-up call to programmers who haven't fully embraced the gifted artist yet. Written by Brenda Russell and John Ewbank, this ballad gently asks, "If today were the last of all days/Would it change how you feel, who you are?" perhaps pushing listeners to reach for the rainbow and fulfill delayed dreams. Scott's warm, sincere voice is well-suited to caress listeners toward the positive message, while this song; couldn't be more tailored to the soft, sweet side of the format. Taken from the album "Avenues Of Love."

#### ★ DIONNE WARWICK I Promise You (4:59)

PRODUCER: George Duke

WRITERS: W. Holmes, F. Busby

PUBLISHERS: Jules Chitlin Music/Paper Money, ASCAP

River North 4702 (CD promo)

Psychic Friends Network and other distractions aside, there's no denying how sumptuous Warwick sounds on this bid for renewed radio interest from her upcoming River North debut, "Dionne Sings Dionne." Her vocal here is just glistening, like a bird soaring effortlessly through a sun-peaky day, while the stellar jazz-tinged production of George Duke provides a divine and thoughtful musical backdrop. Sadly, it would be easy to write off this evergreen artist as one who strayed a little too far from the stable, but this song should be sampled with a serious ear by programmers whose more mature audiences are driven by a lovely song more than preconceptions. A most pleasant surprise.

#### ROD STEWART Superstar (4:30)

PRODUCER: Rod Stewart

WRITER: J. McAlinden

PUBLISHER: not listed

Warner Bros. 9522 (CD promo)

This softly swaying ballad from his current "When We Were The New Boys" is the best song Stewart has served to radio in years. Melodically, all the elements are in place, with a winsome guitar hook that adds a wonderful flavor and a lyric that is accessible and genuinely aching. On the downside, there are times when Stewart pushes his vocal to the highest register possible without heading into falsetto. The results are a bit rattling and may be cause for this track to burn more rapidly than otherwise necessary. "Superstar" does deserve its shot at AC—Joe McAlinden's song is just too good to miss—but next time around, this gifted artist might consider—literally—bringing it down a notch.

### ROCK TRACKS

#### ► WAILING SOULS Love Her Madly (timing not listed)

PRODUCER: Richard Feldman

WRITERS: Densmore, Morrison, Flanzarek, Krieger

PUBLISHER: not listed

Pow Wow Records 7467 (CD promo)

How do you categorize this veteran act that samples elements of reggae, hip-hop, swing, ska, and rock in one song? This retake on the Doors classic is an ideal backdrop for a rollicking good time, packed full of great beats, high-spirited vocals, and a spontaneous feel that will make audiences love to see these guys live. This track is a must for modern rock stations, maintaining the spirit of the format and offering "the real thing" to an often-skeptical audience. Spin it and have a great time.

#### ★ MACH FIVE (Un)Tie Me Up And Hold Me Down (timing not listed)

PRODUCERS: Mach Five

WRITERS: J. Danen, Mach Five

PUBLISHER: Charles Wagon Music, ASCAP

Island (cassette promo)

Up-and-coming outfit Mach Five is progressing nicely since the release of its embraceable major-label debut, "I'm Alive," in April. The band's "Can't Stop" has been picked up as the theme to NBC's new series "Wind On Water," while second single "(Un)Tie Me Up And Hold Me Down" should mark significant progress on the modern rock radio front. This time around, a wall of electric guitars, persevering percussion, and a touch of groovy organ provide the backdrop for what is a deceptively poppy, completely singable chorus. Don't tell, but this song is just plain fun. The overall sound is Britpop, the results instant, and the potential great. Don't hesitate to introduce this promising new group to listeners.

#### THE DISMEMBERMENT PLAN The Ice Of Boston (4:55)

PRODUCERS: Chad Clark, Don Zientara

WRITER: not listed

PUBLISHER: The Dismemberment Plan, BMI

Interscope 95036 (CD promo)

"The Ice Of Boston" is so heartbreakingly funny, it verges on novelty trackdom. Front man Travis Morrison tells the champagne-drenched story of a lonesome New Year's Eve in a mostly-spoken voice reminiscent of Pavement's Steve Malkmus—right down to the sudden, hoarse, boyish yell. The sparse, pulsing guitars and sweetly harmonic bassline flesh out the restrained chorus jam but otherwise seem to be solely there to support the vocals. The other tracks on this EP—"First Anniversary Of Your Last Phone Call," "Just Like You," and "Spider In The Snow," riff on similar breakup stories using various proven indie-rock approaches. But if the Dismemberment Plan is derivative, the act pulls off each copped style with flawless charm—and that should count for something.

#### COREY GLOVER April Rain (4:31)

PRODUCERS: The Family Stand for the Neptune Factor Inc., Corey Glover

WRITERS: Corey Glover, Peter Lord

PUBLISHER: EMI April, ASCAP

LaFace 4340 (CD promo)

When this rock ballad begins, its piano and acoustic guitar are clearly only place-holders for the electric guitar assault ahead—and sure enough, it occurs only a few measures in and returns intermittently throughout the track. Glover's vocals are soulfully capable and potentially subtle, but the emotional level of "April Rain" remains constantly switched on "overwrought," considerably reducing the singer's effectiveness. "April Rain" is unoffensive, but it's also unremarkable.

### RAP

#### BIG PUNISHER & BEENIE MAN Makes Me Sweat (3:45)

PRODUCERS: Jimmy Jam, Terry Lewis

WRITERS: M. Davis, C. Rios, M. Hutcheon, A. Farris

PUBLISHER: PolyGram International, B.V.

MCA 4275 (CD promo)

If you're looking for a fantastic melody line that'll shine with every spin, there's no question here: "Makes Me Sweat" wholly lifts INXS' indelible "I Need You Tonight" as its musical backdrop. Beyond that, Big Punisher and Beanie Man take turns here rapping in muddy fashion, evading any opportunity to add anything creative or revolutionary to this overworked trend. Half the lyrics from the original song are employed, making the artists' intention more confusing. Remake? Retread? What's the point? It's hard to tell on this track, which sounds like nothing more than a call to cash in on a trend that has worn out its welcome. Taken from the soundtrack to "How Stella Got Her Groove Back."

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

# Reviews & Previews



**HOME VIDEO**  
BY CATHERINE APPLEFELD OLSON

## DEPECHE MODE—THE VIDEOS '86-'98

Warner Reprise Video  
127 minutes, \$24.98  
The companion to the current Depeche Mode greatest-hits album and U.S. tour, this 21-clip compilation of the band's music videos was created with the diehard fan in mind. Those with only a cursory interest in the band may not care to sit through two hours of clips culled from the past 12 years arranged in chronological order. Several of the videos have appeared on previous longforms, but in the "what's new" department, the tape does open with a 10-minute interview with band members Martin Gore, David Gahan, and Andrew Fletcher discussing some of the finer, and funnier, moments of videomaking with director Anton Corbijn. It also contains the video of the new single "Only When I Lose Myself" and includes the 25-minute "Depeche Mode: A Short Film," never previously available commercially. Of course, DM classics—including "Stripped," "A Question Of Time," "Personal Jesus," and "Policy Of Truth"—are there, so retailers, get ready for the rush.

## PAVAROTTI—THE BEST IS YET TO COME

Kultur Video  
60 minutes, \$19.95  
Perhaps the most recognized of the Three Tenors, Luciano Pavarotti has been on a seemingly unending path of performances after teaming with fellow tenors Jose Carreras and Placido Domingo. But this program does a nice job at presenting the man behind the voice. It includes a mix of family photos, commentary from colleagues, and stellar performance footage of five arias, including "O Sole Mio," "Nessun Dorma," and "La Donna E Mobile." The heart of the tape, though, is a recent Pavarotti interview translated into English; he presents his opinions on everything from Mozart and Beethoven to what he anticipates for the next stage of his career. He also discusses many aspects of his personal life, including his love for animals, the importance of strong family ties, and even some favorite pasta dishes. Viewers will come away with a better understanding of a man who strives to keep his personal life as harmonious as his professional one. Contact: 800-458-5887.

## THE LION KING II: SIMBA'S PRIDE

Buena Vista Home Video  
75 minutes, \$26.99  
In terms of direct-to-video sequels, this is probably as good as it gets. Featuring a pleasing score and upbeat musical numbers, animation nearly equal to the original, and a Shakespearean storyline for maximum drama, "The Lion King II" sets a new standard for the genre. New father Simba is appalled that his spirited daughter, Kiara, has struck up a friendship with Kovu, the adopted son of the evil Scar. Scar's wife, the equally evil Zira, has taken up where Scar left off and is set on taking over leadership of the Pridelands. Soon the youngsters' friendship leads to love, and Kiara and Kovu teach their parents a thing or two about forgiveness and learning to all get along. The production is also boosted by the returning voices of Matthew Broderick as Simba, Moira Kelly as Nala, the thundering James Earl Jones as Mufasa, and the hilarious Nathan Lane and Ernie Sabella as Timon and Pum-

baa. The production numbers "We Are One" and "He Lives In You" continue the African rhythms that became a trademark of the original. An all-around winner.

## RAMONES AROUND THE WORLD

Rhino Home Video  
71 minutes, \$14.98  
Produced by Marky Ramone, this exposé lets fans rock around the clock with the Ramones as they wreak havoc across Chile, London, Japan, and the U.S. Live performances include renditions of hits like "I Want To Be Sedated" and "Rock 'N' Roll High School," while behind-the-scenes footage lets you be a member of the "Happy Family" when the members get gold records, visit radio stations, hang out in hotels, and get attacked in the van by rabid fans. Cameos from Debbie Harry, Rancid's Lars, and Motorhead's Lemmy up the celebrity quotient from other Ramones videos. The live versions of

the group's punk-rock ditties are fun but lack great sound quality at times. The choppy edits and in-your-face camera techniques help capture the band's joking nature and hardcore sound.

## LIBERACE BOX SET

Rhino Home Video  
3 hours, \$59.95  
This bedazzling silver boxed set with a pop-up self-portrait (a recreation of Liberace's official 1979 Christmas card) is really the only way to pay proper tribute to music's king of extravagance. Beyond just looking good on your shelf, this set contains three full-length videos that showcase the piano man at his cheesiest. "Leapin' Lizards It's Liberace" has typical day-in-the-life footage as we follow Liberace from his Las Vegas palace to a show at the Hilton with Debbie Reynolds and Phyllis Diller. He arrives by hot-air balloon for his performance in "Liberace's Valentine's Day Special," and viewers

get to scope out his car and piano collection at his museum before heading off for the Queen Mary with Sandy Duncan and Lola Falana. "Liberace With The London Philharmonic" is a bit more subdued, as Liberace takes on Strauss and Sondheim in Wenbley Centre in a mass of jewels and furs. This is a must-have for anyone who appreciates a good bit of kitsch.



## HEART OF DARKNESS

Tantum/Interplay  
Sony PlayStation  
From the creators of "Out Of This World" comes an adventure full of puzzles, wacky but friendly aliens, traps, and menacing meanies. The Master of Darkness has taken Andy's dog hostage. The boy has to work his way

through eight drastically different worlds to get him back, accompanied by the soothing sounds of Bruce Boughton and the London Symphony. The game has more than 30 minutes of seamless film sequences, although loading from scene to scene can take an annoyingly long amount of time. Minimal violence and maximum problem-solving make this an appropriate and encouraging game for novice players and youngsters. Numerous saving points and the easy-to-complete ending could be a bore to advanced players.

## SHOGO: MOBILE ARMOR DIVISION

Monolith Productions  
PC CD-ROM  
This stunningly designed game could be called beautiful, but that's not a word you use to describe something as violent and occasionally gory as this first-person shooter. Unlike the claustrophobic backdrops in games of a similar genre, "Shogo" provides many wide-open environments just begging for exploration. But that doesn't mean you won't find high-drama action waiting behind every corner when you enter a city or underground facilities. Surrounded by mechanized body armor—which also allows players to convert to a "hovertank"—users face a battery of assailants. Still, someone should create a new "smart shooter" sub-genre for this game in deference to how well it integrates the game's overall theme with the action. Unlike that of some games, the science fiction/conspiracy plot here isn't just an intro section that gives users an excuse to blow away everything that crosses their paths. As in a role-playing game, decisions in warfare affect the plot. This title, which was inspired by Japanese animation films, will be especially compelling for hard-core anime fans.

## ON THE TUBE

### THE TEMPTATIONS

Executive producers: Suzanne de Passe, Suzanne Coston, David Picker  
Director: Alan Arkush  
Teleplay: Robert P. Johnson, Kevin Arkadie  
Based on the book by Otis Williams with Patricia Romanowski  
Starring Charles Malik Whitfield (Otis Williams), D.B. Woodside (Melvin Franklin), Terron Brooks (Eddie Kendricks), Christian Payton (Paul Williams), Leon (David Ruffin), Obba Babatundé (Berry Gordy), and Alan Rosenberg (Shelly Berger).  
NBC, 9-11 p.m. EST, Nov. 1-2

One of the finest rock-era biopics ever made, "The Temptations" shines in every aspect from casting (the five main leads are outstanding) to tech credits like costumes, hair, and makeup (all of which instantly evoke specific points in time, from the '50s to the '90s).

Impressive on every count, this movie is not a sanitized version of the group's emotional history, thanks to the heavy involvement of Otis Williams (the only surviving member of the classic Temptations lineup from 1964 to '68) and longtime manager Shelly Berger (who serves as co-producer of the four-hour miniseries).

You'd be hard-pressed to find a person in America who couldn't sing along to "My Girl," the quintet's 1965 single that gave the Gordy label its first No. 1 on the Hot 100. But few know any details about the five men who recorded that archetypal hit. And the decision to focus on the triumphant and tragic lives of Williams and fellow Temptations Melvin Franklin, Eddie Kendricks, David Ruffin, and Paul Williams is this film's greatest strength.

All the other characters are peripheral, even Dennis Edwards, who replaced Ruffin in 1968 as of the single "Cloud Nine." The strongest supporting characters are the family members of the five core Temptations, especially Otis Williams' and Franklin's mothers; Otis' wife, Josephine; and Paul's wife, Maxine, portrayed by Rhon-

da Ross Kendrick (who turned down the role of her mother, Diana Ross, for this more pivotal part).

Even Berry Gordy fades (almost disappears, really) into the background in part two as the lives of Ruffin, Kendricks, and Paul Williams spiral downward. The character of Smokey Robinson, who wrote a number of Temptations hits, doesn't get much screen time either. Robinson, however, composed the score for the movie.

On the other hand, it's great fun to figure out who some of the incidental characters are before they reveal themselves, especially legendary Motown figures like Martha Reeves, Jimmy Ruffin, Tammi Terrell, and the Supremes.

And there is plenty of fun, mainly in part one, as the group comes together in Detroit, a melding of Otis Williams & the Distants and a rival outfit, the Primes. Best friends Kendricks and Paul Williams from the latter group are convinced to join Franklin, Elbridge "Al" Bryant, and Otis Williams. Calling themselves the Elgins, they're signed by Gordy after the Motown founder insists they change the name of the group.

At this point, a two-hour movie might have jumped to 1964 and the group's first Hot 100 entry, "The Way You Do The Things You Do." But the luxury of four hours gives us a chance to hear such early recordings as "Paradise" and "I Want A Love I Can See."

Not surprisingly, music is another strength of this remarkable pro-



duction. Director Alan Arkush takes brilliant advantage of the songs to advance the story, especially on "Just My Imagination (Running Away With Me)" to illustrate Paul Williams' suspension from the group because of his drinking; and then on a long version of "Papa Was A Rollin' Stone," juxtaposing the recording of that Grammy-winning song and Paul's suicide: "And when he died/All he left us was alone."

Temptations fans will revel in the surfeit of songs like "Ain't Too Proud To Beg," "Get Ready," and "I Can't Get Next To You," although others appear out of chronological order: "Ball Of Confusion (That's What The World Is Today)" is saved to illustrate the conflict between two rival groups of Temptations, one headed by Otis Williams and Franklin, the other made up of ex-members Ruffin, Kendricks, and Edwards. "You're My Everything" is poignantly reserved for an impromptu onstage reunion of Kendricks and Ruffin at a low point in their lives. An original song by Robinson and a final reprise of "My Girl" should have viewers reaching for the tissue box, for by that point they've been through the wars with these five talented men who suffered their own personal demons. After Paul Williams' suicide, Ruffin dies of a cocaine overdose; Kendricks of lung cancer; and Franklin, a gentle soul who has been rock-solid during the ups and down of his friends, of over-medication for arthritis.

For the last few years, the broadcast networks have made a lot of terrible movies, ceding artistic achievement to HBO and TNT. "The Temptations" throws down a marker, reclaiming the crown for the peacock network. The rewards should come in the form of Nielsen ratings, CD sales, and Emmys.

FRED BRONSON

## AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

### BAG OF BONES

By Stephen King  
Read by the author  
Simon & Schuster Audio  
23 hours (unabridged), \$59.95  
ISBN 0-671-58234-8  
King turns out the best work of his career in this complex, subtle, nuanced tale of long-held secrets, loss, revenge, and redemption. Grieving the untimely death of his wife, Jo, and suffering from writer's block, author Mike Noonan decides to spend some time at his summer house, which decades earlier had belonged to a black blues singer named Sara Tidwell. In the small, insular town where the house is located, he finds a custody battle being waged between a beautiful, poor, young mother, Mattie, and her wealthy, vicious father-in-law, Max DeVore. Mike befriends Mattie and her adorable 3-year-old daughter, Kyra, and does what he can to help them, while the rest of the townspeople are beguiled by DeVore's influx of money into the town. Unlike King's other books, where the horror element shows up quickly, "Bag Of Bones" takes its time. The first half of the book deals with Mike's loss and Mattie's problems, but gradually the supernatural creeps in, as the alphabet magnets on Mike's refrigerator begin spelling out messages and ghostly presences make themselves known. The disparate threads of this richly detailed plot come together in a most satisfying way, like puzzle pieces fitting together, and the characters are three-dimensional and believable. Although the supernatural element is indeed scary, ultimately the book is about earthly horrors that envelop Mike and the town. King is clearly not a professional reader, but as the author, he "knows" the story in a way that comes through in his reading. Following the story is an interesting interview in which King talks about audiobooks and the development of "Bag Of Bones."

## PBS LABEL BOWS WITH MONICA MANCINI SET

(Continued from page 13)

Mancini has recently done a session for Michael Jackson and worked on the soundtrack to "Armageddon." Since the death of her father in 1994, the self-managed, IMG-booked singer has performed an ongoing series of pops concert tributes to him with various orchestras, some conducted by Bill Conti and Doc Severinsen.

"Obviously, I grew up with the guy and his music," she says. "But when I decided to go on the road and do concerts—and put out this CD—I discovered a lot of his music that I didn't know! He had such a huge well of music."

When she was assembling her album, she knew that some of her father's songs had to be on it; "Moon River" from "Breakfast At Tiffany's" is among those included.

"When I think of 'Moon River,' I think of Andy [Williams' version], so I had to find a way to come up with a fresh approach," she says. "The lyric is very pretty, but I never paid much attention to it because I always related to Audrey

Hepburn sitting on the fire escape and singing it in the movie. So I dissected it and found a way to relate to it by thinking of my dad—which is basically what I did on the whole album. I wept my way through the whole process."

"Monica Mancini" was produced by her husband, Gregg Field, and arranged and conducted by Patrick Williams, who got his first writing job in Hollywood from her father. Engineer Al Schmitt won his first Grammy for the elder Mancini's soundtrack to the 1962 John Wayne film "Hatari!"

"The album is very orchestral, but I wanted [album track] 'Dear Heart' to be very small and intimate," Mancini continues. "It has just vocal and guitar, and I changed a couple lyrics to make it a love letter to my dad."

The closing track, "Music On The Way," she adds, is a new song taken from a musical cue in her father's score for the 1970 movie "The Molly Maguires," which starred Sean Connery. The lyrics were supplied

by Will Jennings, who wrote them specifically about her and her father; Mancini says it's now become her signature song.

According to PBS Records president Tony Outeda, Mancini is "the quintessential PBS recording artist: She has a pure voice for singing that I would compare to my favorites, like Karen Carpenter or Linda Ronstadt or Bonnie Raitt, and she's never made a record before. Even though she's had a lot of experience singing, she's not well-known, so we're launching her career."

Outeda reports heavy early press interest in Mancini and expects high visibility for her during the PBS pledge period, when she will appear on-air in a dozen or so major markets between Nov. 28 and Dec. 11. Outeda notes that the whole album will be shipped on street date to adult standards radio and syndicated shows, "because with all the great songs, people will play what they want to anyway—and we're happy to let them," he

says.

At adult standard: WQEW New York, VP/station manager Stan Martin, who also hosts the "WQEW Cabaret" show, is eagerly awaiting premiering the album and giving away copies. "She sang on my show and absolutely knocked my socks off," says Martin. "It's very exciting for a young performer who's this good to sing our songs."

Outeda says that an ad campaign will center on directing people to the TV show to sell the record, "rather than advertising a new record by a new artist whom people don't necessarily connect with the songs of Harry Mancini."

But Ron Saja, owner of Footlight Records, a Manhattan store specializing in soundtracks and cast recordings, is well aware of Monica—and says his clientele is, too.

"A few customers have already come in talking about the album, so I'm assuming it will do well for us," says Saja. "It's certainly [in line] with what we specialize in, and there's always interest in Henry Mancini music."

Monica now looks to keep performing and recording. "I have to see what I want to put out there in terms of image, since this 'artist' thing is very new to me," she says. "I've been singing all my life and know who I am as a person, but I have to figure out where I fit in."

"I love singing standards, but people are always saying, 'Have I got a song for you,' and now I have to start listening to them. They just have to be good, classy music with great melodies—which is why doing Dad's music is such a piece of cake."

## SILVERTONE ISSUES GUY/WELLS' LAST GIG

(Continued from page 13)

gether, we was like, 'Boom!' "

The musicians first recorded together on Wells' breakthrough 1966 Delmark album, "Hoodoo Man Blues"; Guy was billed on the set as "Friendly Chap." Explaining the pseudonym, Guy says, "He was with Delmark, and I was with Chess, and in those days they didn't loan you... I was havin' a hard time with Chess, and we went in and did [the album] for Delmark, and they just used that name."

The working relationship was formalized several years later, according to Guy: "In 1970 or late '69, [Wells] had a band problem. We had the same manager, Dick Waterman, and I told Dick, 'Well, Junior always has a problem with the band; why don't you put him with me? This thing might work.'"

Work it did: Wells and Guy went on to play countless shows together (including an opening stint in 1970 on the Rolling Stones' European tour) and cut such enduring albums as 1970's "Buddy And The Juniors" (Blue Thumb) and 1972's "Buddy Guy And Junior Wells Play The Blues" (A&O).

According to Guy, the team split up in the '80s, after Wells and Guy decided they could better meet the demands of fans and club owners by fronting their own bands. It was left to Silvertone, which has stoked the renaissance of Guy's solo career since 1991, to help engineer the last Guy/Wells recording.

Michael Tedesco, director of Silvertone Records North America, says, "Buddy and Junior were going to perform together for the first time in many, many, many years. They decided to do an actual concert at Legends that we tied into the record release party for Buddy's [1993] album 'Feels Like Rain.' Buddy and

Junior were going to do two nights as a duo acoustic performance. When that all came about, we thought about it, [and] we approached both Buddy and Junior and said, 'Guys, what if we make a record out of this?'

"At the time, I didn't know that this would be the last time that they actually would perform together. From all accounts, it in fact was, barring perhaps Buddy sitting in with Junior's band one night or vice versa."

"Last Time Around," culled by Tedesco from the two nights of performances, is an informal yet soulful ramble through the classic blues repertoire. With the exception of Wells' "Hoodoo Man Blues" and an apparently improvised number by Guy, "I've Been There," the set features songs associated with Guy favorites Jimmy Reed and Muddy Waters, Wells' early mentor Junior Parker and his harp contemporary Little Walter Jacobs, and Ray Charles.

"We just sat down on the stage and decided to play," Guy says of the highly spontaneous Legends sets.

The album sums up the relaxed empathy and playful interplay that characterized all the Guy/Wells recordings.

Guy says, "When we sat down up there, he could play what he wanted, and I could look at him and tell when it was time to get out of the way or come in... After you play with someone so long, it's almost like a husband and wife. You almost know what they gonna do and what they not gonna do."

"Last Time Around" follows by only five months the release of Guy's latest studio album, "Heavy Love" (Billboard, May 16). However, Tedesco says, it was appropriate for the Guy/Wells set to be issued now, given its historical nature.

"You could sit around and wait for the golden moment to put out the Buddy and Junior record," Tedesco says, "but what would that be? It's one of these things that we recorded a number of years ago and intentionally held onto, waiting for what appeared to be the right opportunity... It just seems perfectly justified to put out a record from these guys at this point."

Marketing for "Last Time Around" will be low-key. Tedesco says the album is being serviced to triple-A, college, and blues radio.

"It really, really has to be marketed as an album, as a document—this was Buddy and Junior, this was the last time they ever recorded," Tedesco says. "[For] anyone that wanted to know what that was like or anyone that knows what that was like and wants to hear more, you've certainly got the document."

The peripatetic Guy, who is managed by Scott Cameron at the Cameron Organization and booked by Monterey International, is supporting the new release with appearances on the House of Blues' Highway 61 tour. The package, which also features Booker T. Jones, John Hammond, the Blind Boys Of Alabama, and Billy Boy Arnold, began its trek Oct. 27 in Nashville and runs through mid-December.

Allen Larman, blues buyer at the Rhino Records store in Los Angeles, anticipates a demand for "Last Time Around."

"I'm sure it'll be really popular, because Buddy's so popular right now," Larman says. "Because Junior has passed away, there's so much more interest in his stuff. They were definitely one of the most successful blues duos of the last couple of decades. There was a chemistry between them that's lacking today."

## Digital Stamp Offered

### Firm Says Tool Protects Against Infringers

BY PAUL VERNA

NEW YORK—A Camarillo, Calif.-based new-technology firm called firstuse.com has launched an Internet site that allows creators of intellectual property to instantly time-stamp digital files in order to protect them against possible infringement.

Debuted Oct. 15, firstuse.com is a third-party registry that can be used to validate any intellectual property—a copyright, trademark, or patent—that can be encoded in a digital file, i.e., song demos, MIDI files, software codes, studio mixes, Internet sites, screenplays, illustrations, and legal documents.

Although a firstuse.com registration does not constitute a copyright, company president/CEO Marc Stein argues that time-stamping a digital file can provide protection for the intellectual property in the event of a dispute over its authorship.

"In a technology-driven age, a combination of advanced software and Internet technologies has become a recipe for unprecedented plagiarism," says Stein in a statement. "For this reason, firstuse.com conceptualized a fast, affordable, secure method for anyone with access to a computer and the Internet to build a first layer of proof for their ideas."

Among the advantages of firstuse.com over traditional time-stamping methods—such as notarization or sending a certified letter to oneself—are the 24-hour, worldwide availability of the service and the fact that users do not need to divulge the contents of their digital files, according to Stein.

Firstuse.com co-founder and VP of marketing Cliff Michaels says, "Our users can take instant credit for their work. The fact that they can do this from any computer in the world, in seconds, without disclosing the contents of their work, is an ab-

solute breakthrough in the documentation process."

In a typical firstuse.com transaction, a user sends a file over a secure server and receives a digital fingerprint that matches the file. Authentication depends on the fingerprint matching the binary code that makes up the file.

Firstuse.com co-founder and VP of development Craig Honick says the company aims to establish a critical mass in the intellectual property community.

"Firstuse.com provides the first step in the documentation process for the content creator or anyone who is in any kind of negotiation or has critical records that they have to register," says Honick. "We hope it will become a tacit understanding within the industry that if an idea has been documented with firstuse.com, it has that first layer of protection."

The cost of using the service varies with the number of registrations a customer wishes to make. A single registration costs \$15, but different levels of bulk discounts reduce the rate to approximately \$6 per filing, according to Stein.

Stein notes that firstuse.com has received the support of the Alliance for Internet Professionals and is seeking similar alliances with industry associations across the intellectual property spectrum.

Besides providing the basic registration service, firstuse.com is designed to serve as an information hub for intellectual property owners, according to Stein. He says, "We hope firstuse.com will become a portal of sorts for the content creator." Honick adds, "After registering documents at firstuse.com, users should continue through any of the other normal legal processes necessary to claim legal protection or ownership."

## Rhymes Lives It Up On 'Extinction'

**Elektra Puts Int'l Marketing First For Rapper's Third Set**

BY ANITA M. SAMUELS

LOS ANGELES—Elektra recording artist Busta Rhymes believes that his new album, "Extinction Level Event," has allowed him to reach his full capabilities as a rapper.

The set, his third, bows Dec. 8 in the U.S. and Dec. 7 internationally.

The first single, "Keeping It Tight," produced by Rashad Smith, will go to rap radio Nov. 12 and R&B and crossover radio Nov. 23. According to the label, the single will not be commercially released.

A video for the single will be serviced in early November to BET, the Box, and MTV, as well as local and regional outlets.

While Rhymes says the music on "Extinction Level Event" is different from his first two sets, he acknowledges that many of the songs' lyrics still have what he calls a "feel good" energy. "I have to keep it traditional on that level and show the skill and ability to represent [myself] as a thoroughbred lyricist," Rhymes says.



BUSTA RHYMES

"I had a lot of intense emotional experiences during the recording process, so I recorded it with those emotions in detail."

Highlights include "What U Askin For?," which deals with the new millennium, and "Brand New," a street-rap track that deals with an aggressive approach to real-life situations, such as being robbed.

Rhymes wrote all the material for the album, which was produced by people including Smith, DJ Scratch, Diamond D., and Derrick Angeletti.

Howard Krumholtz, buyer for Tower Records in Los Angeles, says Rhymes' last album, "When Disaster Strikes," did very well at the outlet. "There is anticipation equal to the last one," says Krumholtz, who notes that the store will receive an initial shipment of more than 200 units.

Elektra chairman Sylvia Rhone says the album shows amazing growth. "[It] is one of our key releases of the year. You can never underestimate Busta; just when you think you've figured him out, he will surprise you even more.

He's made some innovative choices, like working with Mystikal, Janet Jackson, and Ozzy Osbourne. The beats are incredible."

### TAKING HIP-HOP MAINSTREAM

In 1990, Rhymes was already known throughout rap's inner circle as a member of Leaders Of The New School and as an artist who was without creative limitations. The group released two albums, "A Future Without A Past" in 1991 and "T.I.M.E." in 1993. Although notable sets, they failed to generate the mass appeal that Rhymes would find as a solo artist.

Rhymes later made a number of cameos, including Craig Mack's "Flavor In Your Ear" remix, Mary J. Blige's "What's The 411?," and A Tribe Called Quest's "Scenario."

But it took his first set, "The Coming" in 1996, to catapult the rapper/actor into the mainstream with the single "Woo-Hah!! Got You All In Check," which peaked at No. 6 on Hot R&B Singles, No. 1 on Hot Rap Singles, and No. 8 on the Hot 100. "The Coming" hit No. 1 on Top R&B Albums.

"When Disaster Strikes" peaked at No. 3 on Top R&B Albums in 1997. "Dangerous" peaked at No. 9 on the Hot 100, No. 4 on Hot R&B Singles, and No. 1 on Hot Rap Singles. Another hit from the album was the immensely popular "Put Your Hands Where My Eyes Could See," which peaked at No. 2 on Hot R&B Airplay.

According to SoundScan, "The Coming" sold 726,000 units, while "When Disaster Strikes" sold 1.5 million copies.

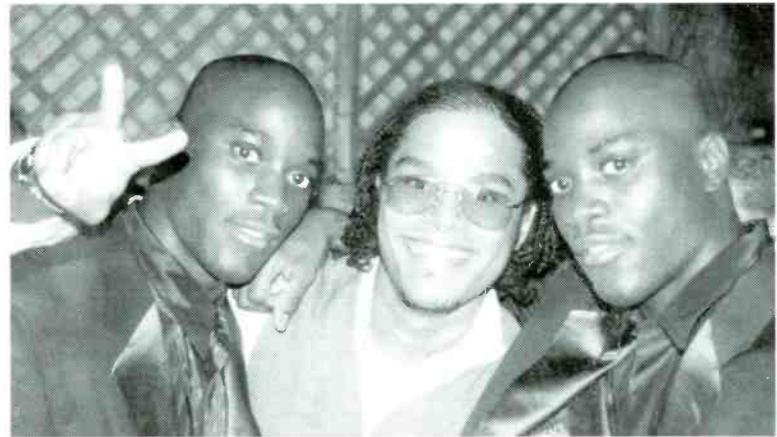
Sean Taylor, PD of R&B outlet WHTA Atlanta, says that if "Extinction Level Event" is anything like the last two albums, the station will definitely play it. "People like him for his lyrical ability, his videos, and the ability to mix hardcore rap and commercialism. That's a talent few and far between have," says Taylor.

The rapper is working with the FlipMode Squad, of which he is also a member. The group's album, "The Imperial," was released on Rhymes' Elektra-distributed FlipMode Entertainment. The label, according to Rhymes, was formed in May. While the group is the first act on the imprint, he expects to sign a variety of acts. "There are no limitations to how I approach things creatively; being an artist is my first love. I'll be able to do things with music that

I don't do myself, from alternative to the hottest R&B shit." In addition, Rhymes says, each member of the FlipMode Squad, which includes Rampage, Lord Have Mercy, Spliff Star, Rah Digga, and Baby Sham, will also record solo projects for the label.

The rapper cites Rhone as somebody who is very supportive of his career. "She is dope; she listens and advises wisely," says Rhymes.

For her part, Rhone says the  
*(Continued on page 32)*



**Takin' In The View.** The Tommy Hilfiger twins Charles and Charleston took in the sights at the 1998 MTV Music Video Awards alongside Columbia vocalist Maxwell. Pictured, from left, are Charles, Maxwell, and Charleston.

## Run-D.M.C. Gains New Profile At Arista; MCA Suit Claims New Edition Owes Albums

**ON THE 'RUN':** Run-D.M.C. is one of the Profile acts that will find a new home at Arista following the latter's purchase of the rap label (Billboard, Oct. 31). **Joseph Simmons**, aka DJ Run and **Reverend Run**, says he is very excited for his act to be on Arista. "I feel like I went from the pit to the palace . . . from the very bottom to the very top," says Simmons.

Simmons says he and the rest of Run-D.M.C.—**Darryl McDaniels**

(D.M.C.) and **Jason Mizell** (Jam Master Jay)—are looking forward to putting out a single prior to their new album, due on Profile/Arista in early 1999. That single, says Simmons, will be either on a soundtrack or issued as a 12-inch single. "I don't expect to put out an album just dry without [people] hearing from Run-D.M.C. since [1993's] 'Down With The King,'" Simmons says. "I think the best way is to put out something now [and] blaze the market and then put out an album. That's real important."

Simmons says what is particularly great about being on Arista is that he likes sitting down with the creative powers that be. "I have a lot of great ideas," the rapper says.

Simmons says it would be a mistake to think that because Run-D.M.C. has not been as visible in recent years as **Sean "Puffy" Combs** the group hasn't been busy.

"We have been on the road, often overseas, since 1992," Simmons says. "People don't realize that we basically controlled the '80s, and when you do something like that, it's easy for you to work in the '90s. We have a built-in fan base. We don't need a record in order to work. People don't realize what Run-D.M.C. has been doing all these years. We've been working and making a lot more money than most of the rappers on the road. We have been doing stadium-size audiences for 40,000 to 50,000 people [in Europe]."

Even after they spend the summer overseas playing festivals and sometimes doing two or three shows a night, Simmons says, when they come back home exhausted, people still ask what they've been doing. "People in America don't know we've been doing shows for 50 grand a night," Simmons says. "We end up doing shows [with] Def Jam [artists]. We did Puffy's birthday bash and **Will Smith's** surprise birthday party. So we

seem to be the group to go and blaze your spot."

The act was also featured in a 30-second television ad for the Gap. "The Gap commercial took us to another level. It was aired while we were on the road. When we came home, people treated [the song on the commercial] like it was a new record," says Simmons.

The rapper says he expects that being on the road as much as Run-D.M.C. has will make for a successful new album. In fact, he says, he recalls that 1986's "Raising Hell" was put together while the group was on tour. Although the new album is untitled at the moment, Simmons says it could either make them huge or ruin what they have already done.

Other plans for Run-D.M.C. include a movie that will be produced by Smith through Will Smith Productions. "I almost want this to be a follow-up to 'Krush Groove,' seeing us on a 'go-nowhere' label to a label like this," says the rapper.

**Steve Plotnicki**, former president of Profile, could not be reached for comment at press time on Simmons' remarks.

Simmons says he will record a cover of "My Funny Valentine," a duet with his wife, **Justine Simmons**, that will be released on Valentine's Day only in Europe.

**NEW EDITION WOES:** A breach-of-contract lawsuit by MCA Records Inc. has been filed against **New Edition** members **Ralph Tresvant**, **Johnny Gill**, **Ricardo Bell**, **Michael Bivins**, and **Ronald DeVoe** for allegedly failing to deliver a number of albums (**Billboard-Bulletin**, Oct. 21). The suit, filed Oct. 15 in California Superior Court, County of Los Angeles, claims that the label is owed four New Edition albums by the quintet, as well as two **Bell Biv DeVoe** albums. The New Edition albums are due under a 1984 contract and the Bell Biv DeVoe albums under a 1991 agreement.

According to the suit, the artists are citing the California Labor Code statute that limits personal service contracts to seven years. MCA claims that had the artists delivered the albums in a timely manner, all would have been delivered within seven years of the contracts' starting dates. The suit also names the artists' production companies, Jump and Shoot Productions and Neo Partnership, and is seeking unspecified damages and legal costs.

Gill declined comment on the suit, while Bivins did not return calls by press time. The act's manager, **Brook Payne**, could not be reached at press time.

### FOR THE RECORD

Last issue's *The Rhythm and the Blues* column gave an incomplete label affiliation for Kelly Price. She is on T-Neck/Island Black Music.



Kima, Keisha & Pam

# TOTAL

THE NEW ALBUM: KIMA, KEISHA & PAM  
"TRIPPIN'": THE FIRST SINGLE FEATURING MISSY "MISDEMEANOR" ELLIOTT

## IN STORES NOVEMBER 3, 1998



EXECUTIVE PRODUCER SEAN "PUFFY" COMBS FOR BAD BOY ENTERTAINMENT INC.  
ASSOCIATE EXECUTIVE PRODUCER HARVE PIERRE FOR CRAZY JOINT INC. & MISSY ELLIOTT FOR MASS CONFUSION INC.

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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'NO. 1' by Doo Wop, 'How Deep Is Your Love' by Dru Hill, 'Love Like This' by Faith Evans, etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Trippin'' by Total, 'All The Places (I Will Kiss You)' by Aaron Hall, 'Stay' by The Temptations, etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Anytime' by Brian McKnight, 'A Rose Is Still a Rose' by Aretha Franklin, etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Let's Ride' by Montell Jordan, 'What You Want' by Mase, etc.

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

Table with columns: TITLE (Publisher - Licensing Org.), Sheet Music Dist., and song details. Includes songs like '2 Way Street', '98 Thug Paradise', 'All My Life/Dont Rush', etc.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'NO. 1' by Doo Wop, 'Nobody's Supposed to Be Here' by Deborah Cox, etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Lookin' at Me' by Mase, 'Touch Me' by Solo, 'Deadly Zone' by Bounty Killer, etc.

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

# Billboard TOP R&B ALBUMS

NOVEMBER 7, 1998

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
<b>*** No. 1 ***</b>						
1	1	1	5	JAY-Z ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	4 weeks at No. 1 VOL. 2... HARD KNOCK LIFE	1
2	2	3	9	LAURYN HILL ▲ <sup>2</sup> RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
<b>*** Hot Shot Debut ***</b>						
3	NEW ▶		1	GAMBINO FAMILY NO LIMIT 50718*/PRIORITY (10.98/16.98)	GHETTO ORGANIZED	3
4	3	5	4	OUTKAST LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
5	4	7	5	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
6	7	12	6	SOUNDTRACK ● DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
7	9	6	3	MACK 10 HOO BANGIN' 53512*/PRIORITY (10.98/16.98)	THE RECIPE	6
8	10	10	11	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	2
9	11	17	23	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
10	5	2	3	BIZZY BONE MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	2
11	NEW ▶		1	AARON BONE MCA 11778 (10.98/16.98)	INSIDE OF YOU	11
12	6	4	3	KURUPT ANTRA 540963/A&M (10.98 EQ/17.98)	KURUPTION!	4
13	14	18	10	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	8
14	13	15	5	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	2
15	NEW ▶		1	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
16	8	—	2	HELTAH SKELTAH DUCK DOWN 53543*/PRIORITY (10.98/16.98)	MAGNUM FORCE	8
17	12	8	5	A TRIBE CALLED QUEST JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
18	19	25	20	BRANDY ▲ <sup>2</sup> ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
19	22	22	4	DEBORAH COX ARISTA 19022 (10.98/16.98) HS	ONE WISH	19
20	16	11	3	CYPRESS HILL RUFFHOUSE 83142*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
21	15	9	3	TWISTA & THE SPEED KNOT MOBSTAZ CREATOR'S WAY/ATLANTIC 83142*/AG (10.98/16.98)	MOBSTABILITY	9
22	17	—	2	VARIOUS ARTISTS BAD BOY 73022*/ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	17
23	26	19	6	FLIPMODE SQUAD ● FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	3
24	20	16	4	VARIOUS ARTISTS NO LIMIT 53505*/PRIORITY (10.98/16.98)	MEAN GREEN — MAJOR PLAYERS COMPILATION	6
25	23	20	4	BRAND NUBIAN ARISTA 19024* (10.98/16.98)	FOUNDATION	12
26	28	26	14	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
27	18	13	3	TELA RAP-A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER	13
28	21	21	4	MOS DEF & TALIB KWELI ARE BLACK STAR RAWKUS 1158* (10.98/16.98)	BLACK STAR	13
29	25	14	3	PRIME SUSPECTS NO LIMIT 50728*/PRIORITY (10.98/16.98)	GUILTY TIL PROVEN INNOCENT	14
30	27	24	13	SNOOP DOGG ▲ <sup>2</sup> NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
31	24	—	2	SOUNDTRACK IMMORTAL 69587*/EPIC (11.98 EQ/17.98)	SLAM — THE SOUNDTRACK	24
32	32	34	15	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
33	29	23	9	FAT JOE ● MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	DON CARTAGENA	2
34	NEW ▶		1	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HS	ON DA GRIND	34
35	33	27	19	SOUNDTRACK ▲ <sup>2</sup> BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
36	35	31	11	LUTHER VANDROSS VIRGIN 46089 (11.98/17.98)	I KNOW	9
37	34	29	15	JERMAINE DUPRI ▲ JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		1
38	36	28	4	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
39	30	47	55	JANET ▲ <sup>2</sup> VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
40	31	30	6	SHAQUILLE O'NEAL T.W.I.S.M. 540947/A&M (10.98 EQ/16.98)	RESPECT	8
41	38	33	15	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
42	40	36	17	NOREAGA ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
43	42	37	27	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
44	39	32	24	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
45	43	41	36	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
46	46	44	37	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
47	44	43	22	MASTER P ▲ <sup>2</sup> NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
<b>*** GREATEST GAINER ***</b>						
48	70	54	7	SKULL DUGGERY NO LIMIT/PENALTY 3082/TOMMY BOY (10.98/16.98) HS	THESE WICKED STREETS	4

49	41	38	58	JON B. ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
50	45	42	4	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613*/VERVE (10.98 EQ/16.98) HS	PLEASURES OF THE NIGHT	36
51	47	49	9	MONIFAH UPTOWN 53 55*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42
52	55	52	28	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
53	49	45	17	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
54	60	62	4	TYRESE RCA 66901* (9.98/13.98) HS	TYRESE	53
55	37	55	6	GENERAL GRANT PH-LYBEAT 46055/VIRGIN (10.98/16.98) HS	MR. ENERGIZER	37
56	50	56	56	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
57	48	35	6	MAGIC TRU/NO LIMIT 50017*/PRIORITY (10.98/16.98)	SKY'S THE LIMIT	3
58	51	51	57	BRIAN MCKNIGHT ▲ <sup>2</sup> MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
<b>*** PACESETTER ***</b>						
59	91	—	2	VARIOUS ARTISTS LIL' JOE 234* (10.98/15.98)	LUKE'S HALL OF FAME VOLUME 3	59
60	54	76	5	TRICK DADDY SLIP-N SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	54
61	59	63	49	CHICO DEBARGE ● KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
62	58	53	13	MARY J. BLIGE ● MCA 11848 (10.98/17.98)	THE TOUR	7
63	63	48	8	BIG ED NO LIMIT 50729*/PRIORITY (10.98/16.98)	THE ASSASSIN	3
64	56	60	5	SOLO PERSPECTIVE 549/40/A&M (10.98 EQ/16.98)	4 BRUTHAS & A BASS	25
65	52	46	11	SOUNDTRACK ● FLYE Tyme 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
66	65	67	27	BIG PUNISHER ▲ LUCYD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
67	53	39	8	CANIBUS ● UNIVERSA .53136* (10.98/16.98) HS	CAN-I-BUS	2
68	64	50	5	RAS KASS PATCHWERK 50739*/PRIORITY (10.98/16.98) HS	RASASSINATION	11
69	57	59	11	E-40 ● SICK WID' IT 41645/JIVE (19.98/24.98)	THE ELEMENT OF SURPRISE	4
70	66	64	5	BIG TYMERS CASH MON Y 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
71	74	81	4	CHAKA KHAN NPG 9281 (14.98 CD)	COME 2 MY HOUSE	64
72	77	70	48	WILL SMITH ▲ <sup>2</sup> COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
73	72	66	9	NICOLE THE GOLD MINI /EASTWEST 62209/EEG (10.98/16.98)	MAKE IT HOT	19
74	69	61	11	VARIOUS ARTISTS UNKMASTERS FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER LOUD 67647*/RCA (10.98/ 6.98)		2
75	62	57	4	BAD AZZ PRIORITY 50711* (10.98/16.98) HS	WORD ON THA STREET	32
76	71	65	14	MAC NO LIMIT 50727*/PRIORITY (10.98/16.98)	SHELL SHOCKED	4
77	67	68	5	REGINA BELLE MCA 1777 (10.98/16.98)	BELIEVE IN ME	42
78	73	78	51	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
79	80	79	61	MASTER P ▲ <sup>2</sup> NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
80	79	72	5	GHETTO TWIINZ RAP-A-LOT 46259/VIRGIN (10.98/16.98) HS	NO PAIN NO GAIN	35
81	76	74	71	K-CI & JOJO ▲ <sup>3</sup> MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
82	68	40	3	VARIOUS ARTISTS WRECKSHOP 1112 (10.98/ 6.98)	FAT PAT & THE WRECKSHOP FAMILY: THROWN IN DA GAME	40
83	61	58	3	VARIOUS ARTISTS SO SO DEF 69346*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOLUME III	58
84	84	99	11	LINK RELATIVITY 1645 (10.98/15.98) HS	SEX DOWN	46
85	93	75	17	KANE & ABEL NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	1
86	81	80	9	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	43
87	90	—	21	THE 2 LIVE CREW L' JOE 231* (10.98/15.98)	THE REAL ONE	59
88	83	87	22	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
89	100	—	14	BLACK EYED PEAS INTERSCOPE 90152* (10.98/16.98) HS	BEHIND THE FRONT	37
90	RE-ENTRY	6	SOUNDTRACK WARNER SUNSET/EASTWEST 62265/EEG (11.98/17.98)	WHY DO FOOLS FALL IN LOVE	15	
91	87	73	9	JAYO FELONY DEF JAM 558762*/MERCURY (10.98 EQ/16.98)	WHATCHA GONNA DO	8
92	NEW ▶		1	DA KAPERZ FULLY LO L'DED 8010 (10.98/15.98)	DA KAPERZ	92
93	94	—	102	MAKAVELI ▲ <sup>3</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
94	82	88	52	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
95	97	—	83	THE NOTORIOUS B.I.G. ▲ <sup>2</sup> BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
96	RE-ENTRY	4	VESTA I.E. MUSIC 557615/VERVE (10.98 EQ/16.98) HS	RELATIONSHIPS	55	
97	RE-ENTRY	25	FIEND ● NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	1	
98	78	71	31	PUBLIC ANNOUCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
99	86	89	58	USHER ▲ <sup>2</sup> LAFACE 260-3/ARISTA (10.98/16.98)	MY WAY	1
100	RE-ENTRY	51	MASE ▲ <sup>3</sup> BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1	

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

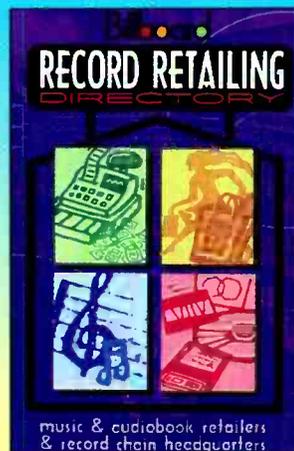
## When you want to reach music retail... Billboard's 1998 Record Retailing Directory

Billboard's Record Retailing Directory is the essential tool for those who service or sell products to the record retailing community.

Everything you need to know about retail with over 7,000 updated listings of independent and chain record stores, chain headquarters, and audiobook retailers.

### Jam-packed with listings:

- store names and addresses ■ phone and fax numbers ■ e-mail addresses
- chain store planners and buyers ■ store genre or music specialization
- chain headquarter and staff listing ■ store listings by state



To get connected to the industry, order your copy today for only \$165 plus \$6 shipping and handling (\$14 for international orders).

To order, call (800) 344-7119, outside the U.S. call (732) 363-4156. You can also fax your order to (732) 363-0338, or mail this ad with payment to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

Get a jump on your competition! Order bulk copies for your entire sales staff and marketing team - call us today for special rates!

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales final.

www.billboard.com

BDRD3027

## Cher Gives Reason To 'Believe'; Madonna In The Mix

**LOVE IS . . .** Two years have passed since Cher released "It's A Man's World," a gem of an album that spawned such treasures as "One By One," "Paradise Is Here," and "Walking In Memphis." And, we must confess, it still remains in active rotation on our CD player; of course, so does her disco album "Take Me Home," but that's another story.

With that acknowledgment, imagine how worked we were to receive her new Warner Bros. single, "Believe," which recently debuted at No. 1 on the U.K.'s Chart Information Network pop chart. Not bad, eh?

The Metro-produced "Believe" is the title track from the singer's new album, due Nov. 10 on Warner Bros., (Billboard, Oct. 31), and it's a galloping pop pleasure that will surely please fans of Euro-dance. (Metro has worked with Gina G and Dannii Minogue in the past.) But club pundits in need of something a tad deeper have no need to worry.

On board to take the song down various paths are Club 69, Xenomania, Almighty, and Phat 'N' Phunky. Whichever mix is preferred, one thing remains certain: It's the voice of Cher that shines through, loud and clear.

**IT ALL MATTERS:** A day doesn't go by when someone doesn't call and inquire about *those* much talked about remixes of "Nothing Really Matters" by Maverick/Warner Bros.' Madonna. It's quite clear that not many people have heard these mixes, done by Club 69 maestro Peter Rauhofer, yet everybody knows about them and wants them—preferably sooner rather than later (they'll be out in early 1999). We're talking near hysteria here.

With "Nothing Really Matters," Rauhofer takes what is the most classic Madonna pop song on the singer's mesmerizing "Ray Of Light" collection and injects it with a harder edge, while maintaining its buoyancy.

In typical Rauhofer fashion, tribal percussion and rugged synth jabs take over, but unlike much of his recent work, including Ultra Naté's "Found A Cure," these elements don't overly darken the song's original house-lite appeal (OK, the Future mix and Speed Club mix are exceptions).

**WHAT A JOY!** Welcome Productions is the inviting moniker for partners Joe Carrano and the one-named Welcome. Armed with a record label (Welcome Wax) and a publishing company (Touche Me II Music), as well as a production company, the Connecticut-based pair are



by Michael Paoletta

no strangers to clubland.

While Carrano and Welcome have worked with a variety of artists, many may not realize that they co-wrote and produced Donna Summer's "Melody Of Love (Wanna Be Loved)," which spent three weeks at No. 1 on Billboard's Hot Dance Music/Club Play chart in January 1995. The song went on to become the No. 1 Hot Dance Music/Club Play single of the year.

Since then, they've worked with DJ/producer Junior Vasquez on such notable tracks as Urban Discharge's "Drop A House" and Vernessa Mitchell's "Reap (What You Sow)" and, earlier this year, scored a top 10 Billboard dance song with Whitebird's "Words That You Say." Most recently, they remixed Judy Torres' "Back In Your Arms Again" and Regina Belle's "Don't Let Go."

Today, though, the duo is excited about the first two singles issued on Welcome Wax. First up is the much-in-demand (and for good reason) "This Joy" by Mitchell, which saw the light of day Oct. 27.

Co-produced with Vasquez, the gospel-infused "This Joy" was written by Mitchell and Carrano and features some fine re-tweaking by Razor & Guido and Vasquez.

On Nov. 17, the label will follow this with DJ Neeko's hyperactive "Every Hour On The Hour." Already a staple on Victor Calderone's turntables, "Every Hour" finds humor in an ex-girlfriend's message left on the artist's answering machine. That, coupled with jagged

synth work, assures underground success.

Both "This Joy" and "Every Hour On The Hour" are lifted from the ultra-fab soundtrack to the Canadian documentary "Hang The DJ." According to Welcome, the soundtrack is still without a label. Quite honestly, that amazes us, considering the wealth of talent featured on it, including two songs by Mimi Summer—you know, Donna's daughter. Is there a "Welcome Soundtrax" in the works? Just thought we'd ask.

**SOUL BOYS:** We are happy to report that "Let It Rain" by Soul Solution Featuring Carolyn Harding, which debuted two years ago at the Billboard Dance Music Summit, will (finally) be released Nov. 26—with additional mixes by Johnny Vicious and the Fitch Bros.—on Jellybean Recordings. And no one's happier than Ernie Lake and Bobby Guy, otherwise known as Soul Solution. But their smiles belie the rumors that have surrounded their relationship with the label.

"We have certainly had our fair share of ups and downs with [John] Jellybean [Benitez]," says Lake, referring to the label's owner. "We

haven't recorded for Jellybean's label since the release of Pulse's 'Won't Give Up My Music.' Rumors began circulating that Jellybean owned the Soul Solution name, and that's why we weren't recording for the label. He never owned the name."

Adds Guy, "Actually, it had more to do with the fact that we wanted to break free from that singles-only mentality. We wanted to develop artists. We wanted to collaborate with artists on album projects—and not just one-off singles."

That said, the creative duo is working with Cyndi Lauper and Hannah Jones (separately, of course) on tracks for upcoming albums; completing two demos, "Love Starts Now" and "Never Gonna Stop," that we hope will find their way onto Diana Ross' forthcoming project (they are *that* good!); and shopping for a label deal for Rutland Gill, a male duo whose soundscape combines elements of Depeche Mode, Erasure, and the Beatles.

While we wait for these, there are numerous Soul Solution productions making noise on dancefloors, including "From This Moment" (Shania Twain), "Satisfied" (Erin Hamilton), "Changes" (So Pure! Featuring Sheleen Thomas), "Yesterday" (Debelah Morgan), and "Love Him" (Donna Lewis).

**BRITISH INVASION:** This week—Tuesday (3) to be exact—finds

Kinetic/Reprise issuing the hotly anticipated state-side-only release of "Tranceport," a continuous mix by British DJ/producer/label owner Paul Oakenfold.

Comprising 13 tracks/artists, including the sublime and hard-to-find "Someone" by Ascension, this collection epitomizes what Oakenfold and his Perfecto label are about, with progressive, trance, and breakbeats leading the way.

The assembling of "Tranceport" was completed in August, just days before Oakenfold embarked on the third leg of his 50-date U.S. tour (the last leg begins Nov. 5 at New York's Irving Plaza).

"This CD is a true indication of what you'll get at one of my events," says Oakenfold. "It features a family of musicians working together with a common goal to entertain by 'tranceporting' listeners into various states of mind." Something Oakenfold ably does during his legendary DJ sets.

"My tour of America has certainly been a challenge, but I love that," he says. "I like taking the sound to people in places like Las Vegas, Seattle, Boston, New York, Los Angeles, Gainesville [Fla.], and Dallas. It's so rewarding to see people getting off on the music I play."



OAKENFOLD



LAKE and GUY

## Hawtin's Innovations Prove Less Is More

BY DYLAN SIEGLER

**NEW YORK**—Just when it seemed impossible for an artist to achieve international recognition while maintaining artistic integrity and underground cred—along came DJ Richie Hawtin.

It should come as no surprise that Hawtin, a pioneer of minimalist electronic music, the man behind Plastikman, and a respected Detroit-area DJ for nearly 10 years, would be the one to crack the formula. His inspired, intellectual approach to electronic music-making burnishes his studio productions, while his quest to create the ideal dance environment drives his DJ gigs.

Hawtin's conviction that less is more, as evidenced by last spring's Plastikman album, "Consumed," has recently caught the attention of the trend-hungry press, from Time magazine to The New York Times to the U.K.'s New Musical Express (NME).

But his notoriety among dance music aficionados began in the early '90s, when Plastikman's atmospheric yet aggressive groove drew crowds at raves in his home base in

Windsor, Ontario; New York; and the U.K., and Hawtin began to produce Plastikman recordings.

"When I first started the Plastikman series, techno, or electronic music, was very much dance music,"

says Hawtin. "It was based on a heavy 4/4 or bass rhythm, and people were doing compilations of their dance tracks. There wasn't really any big-

ger thought put into them than to dance. Plastikman was specifically intended to be listened to from beginning to end—as a journey or environment."

Hawtin and his Detroit crony John Aquaviva had incorporated as Plus 8 Records in 1990, putting together compilations, electronic studio productions, and remixes. Plastikman's projects were originally worked through Plus 8 under the Mute Records umbrella, though M-nus Records, co-managed by Hawtin, now licenses and exports Plastikman.

"I've recorded under a dozen or two different aliases, making slightly different shades of what I call electronic music," says Hawtin. While Hawtin also grinds the gears for Fuse and crafted the "Concept Series," Plastikman—characterized by sparse drum-beat filterings and computerized pipe clankings—is probably Hawtin's best-known alter ego.

"I don't like an overabundance of information in the music I produce or listen to," explains Hawtin. "I prefer room to breathe in my music, room to think. To see and hear the spaces as much as the sound."

Hawtin's spaced-out aesthetic, especially as Plastikman, has succeeded in capturing the imagination of music listeners beyond the electronic scene. Clark Warner, label manager of Windsor-based M-nus, says that "whether the core audience who will listen to a Plastikman release are 40 years old or 15, and whether they learn about it in Time, NME, or an underground 'zine, this wider scope of coverage gives us a lot of avenues to look at."

"Consumed" appeared as techni-  
(Continued on next page)

### Billboard. Dance Breakouts

NOVEMBER 7, 1998  
CLUB PLAY

1. JOIN IN THE CHANT KEVIN AVIANCE WAVE
2. SNOW ON THE SAHARA ANGUUN EPIC
3. THESE ARE THE TIMES PURE SUGAR AQUA BOOGIE
4. LOVE GETS GOING TIKI JONES GOSSIP
5. WHENEVER YOU'RE NEAR ME ACE OF BASE ARISTA

### MAXI-SINGLES SALES

1. BANG LIBERATION FUNKY DERRICK TWISTED
2. SAVE YOUR SOUL MIJAN VELOCITY
3. YESTERDAY DEBELAH MORGAN MOTOWN
4. I WANT YOUR LOVE ROGER SANCHEZ PRESENTS TWILIGHT NARCOTIC
5. BAD ENOUGH CZR FEAT. DARRYL PANDY SUBLIMINAL

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



CARRANO and WELCOME

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>★★★ No. 1 ★★★</b>					
1	2	6	7	THE FREAKS COME OUT TOMMY BOY SILVER LABEL 327/TOMMY BOY 1 week at No. 1	◆ CEVIN FISHER'S BIG FREAK
2	5	14	5	THE FUTURE OF THE FUTURE (STAY GOLD) ARISTA 13566	DEEP DISH WITH EVERYTHING BUT THE GIRL
3	1	2	9	CAN'T GET HIGH WITHOUT U SUBLIMINAL 007/STRICTLY RHYTHM	JOEY NEGRO FEAT. TAKA BOOM
4	7	13	6	LOVE HIM ATLANTIC PROMO	DONNA LEWIS
5	4	7	8	RAIN GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
6	6	9	8	TONIGHT...I'M DREAMING 4 PLAY 1014	FIFTY FIFTY
7	10	19	6	CHANGES CUTTING 437	SO PURE! FEATURING SHELEEN THOMAS
8	3	1	8	NOBODY'S SUPPOSED TO BE HERE ARISTA 13551	◆ DEBORAH COX
9	14	16	7	JET SET JELLYBEAN 2539	DAT OVEN
10	9	11	10	GREATER RADIO UNIVERSE PROMO/UNIVERSAL	DUKE
11	12	12	9	MOVIN' ON UNIVERSITY PROMO/INTERSCOPE	◆ MYA
12	19	28	4	CUBIK:98 ZTT PROMO/UNIVERSAL	808 STATE
13	13	5	12	LET ME GO...RELEASE ME H.O.L.A. 341070	VERONICA
14	8	3	13	MUSIC SOUNDS BETTER WITH YOU ROULE 38561/VIRGIN	◆ STARDUST
15	18	20	5	I WANT YOUR LOVE NARCOTIC 014/STRICTLY RHYTHM	ROGER SANCHEZ PRESENTS TWILIGHT
16	22	27	5	THE FIRST NIGHT ARISTA PROMO	◆ MONICA
17	15	15	8	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
18	21	23	6	FEEL IT NERVOUS 20322	TIKO PRESENTS THE GROOVE FEAT. DAWN TALLMAN
19	11	4	10	LET'S GO ALL THE WAY COLUMBIA 78958	◆ REACT
20	26	33	4	YOU BETTER MCA 55512	MOUNT RUSHMORE
21	16	8	11	WHAT THE CHILD NEEDS ARIOLA DANCE 60431/BMG LATIN	HANNAH JONES
22	23	25	6	SUPERSTAR LOGIC 3000 54069/LOGIC	◆ NOVY VS. ENIAC
23	24	26	6	THE DOOR SFP 9626	CIRCUIT BOY
24	17	10	11	DON'T WANT YOU VINYL SOUL 100/MUSIC PLANT	GEORGIE PORGIE
25	25	30	6	PORNSTAR SNAPT 2072/MAXI	BIG MUFF
<b>★★★ Power Pick ★★★</b>					
26	28	35	4	FIND ANOTHER WOMAN GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
27	20	18	11	THE AGE OF LOVE GROOVILICIOUS 050/STRICTLY RHYTHM	◆ THE AGE OF LOVE
28	32	40	3	WHEN CAN OUR LOVE BEGIN KING STREET 1087	KIMARA LOVELACE
29	33	46	3	GIVE AWAY MY FEAR EIGHTBALL 129	AETHER
30	38	—	2	TO THE RHYTHM PAGODA 45305/DRIVE	PEPSTAR
31	30	21	9	SHOW YOU LOVE I.C.U. 004	A.K. SOUL FEATURING JOCELYN BROWN
32	42	—	2	STRONG IN LOVE EDEL AMERICA 3990	◆ CHICANE FEATURING MASON
33	27	17	12	GOD IS A DJ ARISTA 13564	◆ FAITHLESS
34	48	—	2	I'M GONNA GET YA BABY EDEL AMERICA 4375	BLACK CONNECTION
35	31	32	7	I'LL GIVE YOU LOVE SOULSHINE 005	ANDRICKA HALL
36	39	44	3	YOU USED TO HOLD ME '98 UNDERGROUND CONSTRUCTION 325	RAZOR N' GUIDO
37	43	48	3	BRING BACK THE LOVE STRICTLY RHYTHM 12554	95 NORTH PRESENTS LAURA HARRIS
<b>★★★ Hot Shot Debut ★★★</b>					
38	NEW ▶	1	1	THIS JOY WELCOME WAX 001	VERNESSA MITCHELL
39	44	47	3	LOVE IS ALL AROUND PRELUDE 0001	BRENDA DURMANN
40	37	37	7	BRAND NEW WORLD AVEK 12024/KING STREET	GTS FEATURING MELODIE SEXTON
41	45	45	3	SKY FITS HEAVEN MAVERICK IMPORT/WARNER BROS.	MADONNA
42	35	31	9	NEW KIND OF MEDICINE AM-PM IMPORT	◆ ULTRA NATE
43	49	43	3	AIRE AQUA BOOGIE 058	MIJANGOS LATIN SOL ORCHESTRA
44	NEW ▶	1	1	KEEP LOOKIN' PLAYLAND 53320/PRIORITY	DELOUR DIMENSION FEATURING QUEEN MARY
45	40	36	11	IF I FALL OM 012	NAKED MUSIC NYC
46	29	22	13	WHATEVER YOU WANT NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
47	NEW ▶	1	1	DON'T LET THIS MOMENT END EPIC 79059	◆ GLORIA ESTEFAN
48	46	41	4	BANG BANG M.I.L. IMPORT	AFRO-CUBAN BAND
49	34	29	12	BACK ON A MISSION MOONSHINE 88454	◆ CIRBUS
50	47	39	5	MELLOW MY MIND EASTWEST PROMO/EEG	SIMPLY RED

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
<b>★★★ No. 1 ★★★</b>					
1	1	1	24	THE BOY IS MINE (T) ATLANTIC 84118/AG	18 weeks at No. 1 ◆ BRANDY & MONICA
2	2	4	6	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS.	◆ DEPECHE MODE
3	4	5	5	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	◆ DEBORAH COX
<b>★★★ Greatest Gainer ★★★</b>					
4	6	6	5	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	◆ STARDUST
5	3	2	14	THE ROCKAFELLER SHANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
6	5	3	27	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
7	8	7	30	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	◆ BACKSTREET BOYS
8	9	8	19	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
9	10	10	22	PUSSY (T) (X) ANTLER SUEWAY 1031/NEVER	LORDS OF ACID
10	11	9	8	THINKIN' BOUT IT (T) (X) EASTWEST 63809/EEG	◆ GERALD LEVERT
11	14	25	11	IF I HAD THE CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
12	15	—	2	WHENEVER YOU'RE NEAR ME (T) (X) ARISTA 13554	◆ ACE OF BASE
13	13	11	21	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
14	16	15	23	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
<b>★★★ Hot Shot Debut ★★★</b>					
15	NEW ▶	1	1	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
16	20	19	15	CRUEL SUMMER (T) (X) ARISTA 13506	◆ ACE OF BASE
17	31	27	14	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
18	17	14	33	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
19	19	49	16	HERE WE GO AGAIN (T) (X) ARISTA 13503	◆ ARETHA FRANKLIN
20	12	13	13	CLOSING TIME (X) UNDER THE COVER 9803	SOKAOTIC
21	21	23	9	SUAVEMENTE (T) (X) SONY DISCOS 82795	◆ ELVIS CRESPO
22	18	17	39	HOW DO I LIVE (T) (X) C JRB 73047	◆ LEANN RIMES
23	22	16	9	MUSIC IS THE ANSWER (I DANCIN' & PRANCIN') (T) (X) TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
24	RE-ENTRY	26	26	FRIGHT TRAIN (T) (X) FOREBIDDEN 1234	ROBBIE TRONCO
25	23	12	15	IF YOU COULD READ MY MIND (T) (X) TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
26	27	18	21	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
27	25	21	26	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET
28	38	34	13	TAKE ME AWAY (T) (X) PHAT CAT 90001	MIX FACTORY
29	40	36	42	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
30	28	20	8	WHATEVER YOU WANT (T) (X) NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
31	RE-ENTRY	14	14	INTERGALACTIC (T) GRAND ROYAL 58705/CAPITOL	◆ BEASTIE BOYS
32	NEW ▶	1	1	LOVE OF A LIFETIME (T) (X) METROPOLITAN 4530	COLLAGE
33	24	31	29	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
34	33	28	18	CAN'T WE TRY (T) (X) RCBINS 72025	ROCKELL [DUET WITH COLLAGE]
35	42	37	41	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
36	30	29	9	SUMMER OF LOVE '98 ROAM (X) REPRISE 44519/WARNER BROS.	THE B-52'S
37	32	24	9	OBJECT UNKNOWN (T) (X) ASPHODEL/OUTPOST 0115/GEFFEN	DJ SPOOKY THAT SUBLIMINAL KID FEAT. KOOL KEITH & SIR MENELIK
38	39	33	16	DELICIOUS (T) (X) GEFFEN 22408	◆ PURE SUGAR
39	35	32	33	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
40	43	47	10	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
41	NEW ▶	1	1	WHAT DO YOU REMEMBER (T) (X) CLASSIFIED 0255	M-G
42	RE-ENTRY	64	64	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
43	RE-ENTRY	9	9	FEEL IT (T) BATTERY 4650/JIVE	◆ THE TAMPERER FEATURING MAYA
44	50	35	8	RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
45	RE-ENTRY	5	5	LET'S GO ALL THE WAY (T) (X) COLUMBIA 78958	◆ REACT
46	41	30	3	GET UP (X) COLD FRONT 4 86/K-TEL	ATOMIC BABIES
47	NEW ▶	1	1	THE FREAKS COME OUT (T) (X) TOMMY BOY SILVER LABEL 327/TOMMY BOY	◆ CEVIN FISHER'S BIG FREAK
48	RE-ENTRY	8	8	HALLUCINATED PLUTON/LOVE SHACK (X) REPRISE 44520/WARNER BROS.	THE B-52'S
49	NEW ▶	1	1	YOU USED TO HOLD ME '98 (T) (X) UNDERGROUND CONSTRUCTION 325	RAZOR N' GUIDO
50	NEW ▶	1	1	MUSCLES (T) (X) TWISTED 55488/MCA	CLUB 69 FEATURING SUZANNE PALMER

○ 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.

## HAWTIN'S INNOVATIONS PROVE LESS IS MORE

(Continued from preceding page)

cally the third album from Plastikman, though it is being closely followed up with M-nus/Mute's release on Tuesday (3) of "Artifakts (bc)," which comprises material actually conceived between "Musik," the second recording, and "Consumed," Hawtin explains.

During that time, Hawtin, a Canadian citizen, was enduring a forced exile from the U.S. due to immigration restrictions on his paid perfor-

mances. Banished to Windsor, a bitter tunnel ride from his stylistic home base of Detroit, Hawtin says that "it was hard to get into the frame of mind" that had originally inspired Plastikman's productions.

All of Plastikman's releases, which began with 1993's memorably packaged "Sheet One," contain what Hawtin refers to as "reference points. I'm always trying to move one step forward. Some people take that

to extremes, go so experimental they lose people. I use some similar kinds of textures, but in new contexts so that you're not stuck treading water."

Says Stephanie Rae, head of electronic surveillance and development at Mute, "Richie definitely came out of the dance community, but he's always been the one setting the curve. People who want to find out the new thing first look to Richie Hawtin."

In the words of Pepe Jansz, label manager at Hawtin's London label affiliate NovaMute, Plastikman's extremely minimal recent recordings might seem fairly "left field," especially in the face of the big beat onslaught and America's electronic awakening.

But Hawtin's appeal is broad because his music continues to surprise audiences and evade pigeonholing. This leaves him the freedom

to work as a DJ live on mainstream BBC Radio 1 and then spin for 100 hardcore Hawtin fans at the Windsor club 13 Below.

"If you strap any kind of music down, you strip away the life of it," explains Hawtin. "For me, it's really about creating an atmosphere that marks a specific point in time—whether it's in my head, on a CD, or at a specific venue. That's what interests me."

## WB's Tritt Hits Cyber-Byway With DVD

BY JIM BESSMAN

NEW YORK—As a forlorn traveler on the information superhighway, Travis Tritt says he's "on the exit ramp with the hood up."

But Rick Henegar, director of marketing at Warner Bros. Nashville, insists that the artist is really an "early adaptor," or a consumer who is in the vanguard of new home electronic hardware.

Whatever Tritt, no matter what you call him, is the subject of the first full-format DVD release.

The product itself is still in the production stage, with a tentative December release date and a to-be-determined price point. It will be based upon Tritt's current album, "No More Look-

ing Over My Shoulder," and will be a "triple-platform disc"; that is, it will contain programs in the DVD Video, DVD Audio, and DVD-ROM formats.

The disc is being produced by Henninger Interactive Media using Sonic Solutions' DVD-publishing technology. Disc users will be able to view a Tritt concert from multiple camera angles on their home DVD Video systems, interact with Tritt on their home computer's DVD-ROM drive, or listen to the full, uncompressed high-density audio album in surround sound at more than twice the sampling rate of current CD audio technology on their DVD Audio player. All three programs will be on one DVD.

The timing of the triple-platform launch was perfect for Tritt to support and reintroduce his current album. "We'd just put our [World Wide] Web site up," he says, "and I

was in the process of converting my home stereo stuff to DVD. So, I was really thrilled when I was asked to be part of this project."

According to Henninger marketing director Spence Burton, the technology for the putting all three media platforms onto a single DVD is only now being finalized. "We jumped into the breach because we saw a real opportunity with our connection to the music industry in Nashville," says Burton, referring to the Arlington, (Continued on page 38)



Music '98. The Nashville Entertainment Assn.'s recent Music '98 fest played host to 25 unsigned acts. Shown, from left, are key event people Brian Kagan, Kos Weaver, Anne Boatman, Trace Adkins, Ted Hacker, Dan Orsborn, and Craig Bann.



TRITT

## Atlantic Targets Youthful Audience With Vocal Group South Sixty-Five

BY DEBORAH EVANS PRICE

NASHVILLE—With an eye toward country music's younger demographic, Atlantic Nashville is launching South Sixty-Five, a five-member group whose self-titled debut album will be promoted via a mall tour and Atlantic's first enhanced country CD.

The group was formed by Delious Kennedy, a member of the pop group All-4-One. Atlantic Nashville president Rick Blackburn met Kennedy when the vocal quartet covered John Michael Montgomery's "I Swear" and "I Can Love You Like That."

"He likes country songs," Blackburn says of Kennedy. "He would come to Nashville from time to time to look for songs for All-4-One, and I got to know him. He came in the office one day with this idea: 'If I put together a group of young guys—kind of an All-4-One/Boyz II Men [in a] country [vein], would you be interested?' I said, 'Yes, I'm open to the idea.'"

Kennedy began searching for members, at first contacting an old friend, Stephen Parker. "We met seven years ago on Arsenio Hall's



SOUTH SIXTY-FIVE

show," recalls Parker. "We were part of the Flavor of the Future contest. I was the token country guy."

Parker and Kennedy kept in touch as Kennedy's star began to rise in All-4-One and Parker moved to Nashville to pursue a career in country music. When Kennedy began putting together a country group, he enlisted Parker and his brother, Brent. From there, he launched a nationwide search.

"He would go to suburbs, Lawton, Okla., for example, and put an ad in the paper," Blackburn says of Kennedy's search. "He went through

(Continued on page 38)

## Linda Davis Finds A Home At DreamWorks; RCA's Galante Renews Contract With BMG

CHECKING IN WITH: Linda Davis has been one of the most distinctive song stylists in Nashville for years.



DAVIS

She's won a Grammy. So why has she bounced from label to label, more or less being shoehorned into different musical styles?

"I don't know, really," Davis tells Nashville Scene. "I'm just thankful to be where I am now. I couldn't be happier."

Where she is now is at DreamWorks Nashville, with a new album due Tuesday (3).

She got to DreamWorks via the label's senior executive of promotion and artist development, Scott Borchetta, who had also found himself between labels after exiting MCA Nashville. "Scott had tried to work 'Does He Love You' and tried to help me back then. When he got to DreamWorks, he called. And I had known James [Stroud, DreamWorks' chief] forever: He had played drums on my first recording session in Shreveport, La., when I was 14.

"It's neat that James is producing me now. To have supporters like them sure does help. They offered me the deal onstage at Fan Fair last summer. I was totally shocked. But it was basically a vow that DreamWorks made to the fans and to the industry to say, 'We're gonna make this happen!'"

To demonstrate the continuity in her career—and to preserve some songs that should be preserved and introduced to a new audience—she and DreamWorks decided to include seven of her old songs on the new

album. "That's to go along with the seven new ones," she says, making for an unusually long country album.

She is an unusually gifted ballad singer, and that talent is showcased effectively here.

ON THE ROW: RCA Label Group chairman Joe Galante has signed a five-year extension of his contract with parent company BMG (Billboard Bulletin, Oct. 27). The signing effectively silences persistent rumors that Galante had been in line to take the reins at a troubled major label in Nashville. Galante has been with BMG and RCA for 28 years.



by Chet Flippo

Scott Stem and Karen Byrd are named VPs of publicity at Capitol Nashville. Both had been working as publicists for GB Management, Garth Brooks' firm. Brooks has said he plans to take most of the next year off.

Nashville-based Dollar General Corp. is making a \$1 million donation to the capital campaign for the new Country Music Hall of Fame. The company operates more than 3,500 Dollar General stores in 24 states.

PEOPLE: Songwriter extraordinaire Harlan Howard is holding a second benefit for the W.O. Smith Music School at 7 p.m. Wednesday (4) at the Hard Rock Cafe. Writer/performers who have committed thus far include Radney Foster, Matraca Berg, Nanci Griffith, Stephony Smith, Jon Vezner, Phil Vasser, and Hugh Prestwood. Tickets are available at 321-9098. The Smith School provides music instruction for Nashville's neediest children.



## The Gift V

During this holiday season of joy and sharing, the Air Force and artist Martina McBride have a special gift for you and your listeners. It's a free hour-long program featuring Martina singing songs of the season from her CD *White Christmas* and contemporary selections from her CD *Evolution*. We think you'll enjoy this holiday collection and personal interview with Martina. If you are a licensed station and you'd like to receive your own copy of *The Gift V*, give us a call at (210) 652-3937.



# Billboard TOP COUNTRY ALBUMS

NOVEMBER 7, 1998

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	
				<b>★★★ No. 1 ★★★</b>			
1	1	1	51	SHANIA TWAIN ▲ <sup>5</sup> MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1	
2	2	2	39	DIXIE CHICKS ▲ <sup>2</sup> MONUMENT 68195/SONY (10.98 EQ/16.98) <b>HS</b>	WIDE OPEN SPACES	2	
				<b>★★★ GREATEST GAINER ★★★</b>			
3	6	7	23	SOUNDTRACK ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1	
4	4	4	27	FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2	
5	3	3	8	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1	
				<b>★★★ HOT SHOT DEBUT ★★★</b>			
6	<b>NEW</b>		1	DEANA CARTER CAPITOL 21142/CAPITOL NASHVILLE (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6	
7	5	5	9	ALABAMA ▲ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2	
8	<b>NEW</b>		1	TOBY KEITH MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	8	
9	9	8	73	TIM MCGRAW ▲ <sup>3</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	1	
10	8	10	25	MARK WILLS ● MERCURY 536317 (10.98 EQ/16.98) <b>HS</b>	WISH YOU WERE HERE	8	
11	10	11	21	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4	
12	7	6	21	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2	
13	11	12	48	GARTH BROOKS ▲ <sup>6</sup> CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1	
14	12	9	11	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1	
15	13	14	15	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3	
				<b>★★★ PACESETTER ★★★</b>			
16	21	—	2	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16	
17	16	15	27	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1	
18	15	—	2	TRAVIS TRITT WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15	
19	14	13	5	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9	
20	18	17	32	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6	
21	17	16	25	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2	
22	19	18	25	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1	
23	20	19	13	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9	
24	23	21	58	BROOKS & DUNN ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2	
25	22	20	5	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) <b>HS</b>	SOME THINGS I KNOW	20	
26	24	26	61	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4	
27	35	40	4	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA MCA NASHVILLE 70038 (10.98/17.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	27	
28	26	24	20	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9	
29	25	23	15	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12	
30	28	22	7	VARIOUS ARTISTS ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18	
31	29	27	8	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13	
32	31	31	23	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10	
33	30	34	61	TRISHA YEARWOOD ▲ <sup>2</sup> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1	
34	32	33	59	LEANN RIMES ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1	
35	27	28	8	WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98)	TEATRO	17	
36	39	35	15	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
37	36	30	67	KENNY CHESNEY ● 3NA 67498/RLG (10.98/16.98)	I WILL STAND	10
38	34	25	4	BLACKHAWK ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
39	37	32	11	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) <b>HS</b>	NOTHING BUT LOVE	20
40	33	36	3	AARON TIPPIN LYRIC STREET 165003/HOLLYWOOD (10.98 EQ/16.98)	WHAT THIS COUNTRY NEEDS	33
41	38	29	27	STEVE WARINER CAPITOL 44482/CAPITOL NASHVILLE (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
42	45	44	3	MARTINA MCBRIDE RCA 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	42
43	40	42	25	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
44	43	41	24	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
45	41	39	23	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
46	44	45	51	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
47	48	46	61	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
48	42	37	4	LORRIE MORGAN BNA 67627/RLG (10.98/16.98)	SECRET LOVE	36
49	51	48	27	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) <b>HS</b>	HOW BIG A BOY ARE YA? VOLUME 4	19
50	47	43	20	DWIGHT YOAKAM REPRIZE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
51	52	49	54	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
52	46	38	5	VARIOUS ARTISTS COLUMBIA 68073/SONY (10.98 EQ/17.98)	TRIBUTE TO TRADITION	36
53	50	50	22	TY HERNDON EPIC 68157/SONY (10.98 EQ/16.98)	BIG HOPES	22
54	49	58	18	JOHN DENVER MADAC 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	49
55	53	57	27	RANDY TRAVIS DREAM WORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
56	60	59	53	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) <b>HS</b>	HOW BIG A BOY ARE YA? VOLUME 3	31
57	54	56	77	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) <b>HS</b>	HOW BIG A BOY ARE YA? VOLUME 1	39
58	58	54	20	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
59	67	62	31	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/15.98) <b>HS</b>	DID I SHAVE MY BACK FOR THIS?	16
60	57	55	15	CHRIS LEDOUX CAPITOL NASHVILLE 21942 (10.98/16.98)	ONE ROAD MAN	24
61	55	52	65	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
62	56	53	79	GEORGE STRAIT ▲ <sup>3</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
63	64	60	73	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) <b>HS</b>	HOW BIG A BOY ARE YA? VOLUME 2	43
64	65	64	17	PAM TILLIS ARISTA NASHVILLE 18861 (10.98/16.98)	EVERY TIME	26
65	66	68	13	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	58
66	68	67	54	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
67	62	47	9	DOLLY PARTON DECCA 70041/MCA NASHVILLE (10.98/16.98)	HUNGRY AGAIN	23
68	59	51	9	EMMYLOU HARRIS EMI/INTELL 25001 (10.98/15.98)	SPYBOY	27
69	69	61	71	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) <b>HS</b>	LILA	8
70	72	69	89	LEANN RIMES ▲ <sup>2</sup> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
71	61	—	47	JOHN DENVER LEGACY 55183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
72	<b>NEW</b>		1	CONFEDERATE RAILROAD ATLANTIC 83024/AG (10.98/16.98)	KEEP ON ROCKIN'	72
73	70	66	104	ALAN JACKSON ▲ <sup>2</sup> ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
74	74	73	7	RANDY TRAVIS WARNER BROS. 47028 (10.98/16.98)	GREATEST #1 HITS	70
75	<b>RE-ENTRY</b>		64	MICHAEL PETERSON ● REPRIZE 46618/WARNER BROS. (10.98/16.98) <b>HS</b>	MICHAEL PETERSON	17

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

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
NOVEMBER 7, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	GARTH BROOKS ▲ <sup>9</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	166
2	2	SHANIA TWAIN ▲ <sup>10</sup> MERCURY 522886 (10.98 EQ/16.98) <b>HS</b>	THE WOMAN IN ME	194
3	4	ALAN JACKSON ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	157
4	3	LEANN RIMES ▲ <sup>5</sup> CURB 77821 (10.98/15.98)	BLUE	120
5	5	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	230
6	8	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	201
7	10	DEANA CARTER ▲ <sup>4</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	112
8	7	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	220
9	6	PATSY CLINE ▲ <sup>8</sup> MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	605
10	12	TIM MCGRAW ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	240
11	9	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	104
12	11	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	54
13	13	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	83

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	14	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	158
15	15	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	60
16	18	THE CHARLIE DANIELS BAND ▲ <sup>3</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	463
17	16	VINCE GILL ▲ <sup>3</sup> MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	225
18	20	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	386
19	23	VINCE GILL ▲ <sup>2</sup> MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	140
20	22	CLINT BLACK ▲ RCA 66671/RLG	THE GREATEST HITS	109
21	21	GEORGE STRAIT ▲ <sup>5</sup> MCA NASHVILLE 10351 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	318
22	24	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	206
23	—	DAVID ALLAN COE COLUMBIA 40185/SONY (9.98 EQ CD)	GREATEST HITS	1
24	25	GEORGE STRAIT ▲ <sup>3</sup> MCA NASHVILLE 4235 (7.98/12.98)	GREATEST HITS VOLUME 2	556
25	—	GEORGE STRAIT ▲ <sup>5</sup> MCA NASHVILLE 11663 (9.98/49.98)	STRAIT OUT OF THE BOX	142

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

### COUNTRY CORNER



by Wade Jessen

**BLUE-BLOODED COUNTRY:** All eyes are on Alan Jackson's "Right On The Money" (Arista/Nashville), which gains 1,074 plays on Hot Country Singles & Tracks, more than twice the combined increase of its two closest competitors. Randy Travis' "Spirit Of A Boy, Wisdom Of A Man" (DreamWorks) gains 469 spins, and Diamond Rio's "Unbelievable" is up 432 plays. Jackson's song shoots 34-23 with airplay at 159 monitored stations. "Right On The Money" also turns in the most new stations (six or more plays for the first time during the tracking period), finishing with 50 new stations, including WWWW Detroit; WCHY Savannah, Ga.; and KNCI Sacramento, Calif. "Right On The Money" is Jackson's second release from "High Mileage," which scans more than 28,000 copies to hold at No. 5 on Top Country Albums.

**IF I HAD A BOAT:** Following Fox Home Entertainment's Oct. 20 video release of "Hope Floats," the soundtrack (Capitol) finishes with more than 41,000 scans, capturing double Greatest Gainer credits on Top Country Albums and on The Billboard 200. Up more than 19,000 units, the soundtrack jumps 6-3 on the country list and 66-27 on the big chart.

Our percentage-based Pacesetter award on Top Country Albums is handed to comedian Bill Engvall's "Dorkfish" set (Warner Bros.), which gains 27% to rise 21-16. "I'm A Cowboy," the lead single from "Dorkfish," moves 62-60 on Hot Country Singles & Tracks with spins detected at 46 monitored signals. The companion videoclip is airing in medium rotation at CMT.

**ON HER TOES:** Bowing with Hot Shot Debut honors at No. 6 on Top Country Albums, Deana Carter's "Everything's Gonna Be Alright" (Capitol) opens with more than 25,000 units and enters The Billboard 200 at No. 57. Carter's debut set, "Did I Shave My Legs For This?" entered the country chart with more than 4,000 units at No. 40 in the Sept. 21, 1996, issue. At its peak, "Did I Shave My Legs For This?" sold more than 168,000 units in the Jan. 11, 1997, issue. On Top Country Catalog Albums, that set sells more than 3,000 units and rises 10-7.

"Absence Of The Heart" is the first single from Carter's new album, and it moves 26-20 on Hot Country Singles & Tracks. KBEQ Kansas City, Mo., is the overall airplay leader with 190 total plays to date. The heaviest airplay this issue is detected at KYNG Dallas (34 plays). New airplay is heard at six monitored stations, including WXTU Philadelphia and KFMS Las Vegas.

**TO BE CONTINUED:** Toby Keith lands at No. 8 on Top Country Albums with his first hits set, "Greatest Hits Volume One" (Mercury). It moves more than 24,000 units and enters The Billboard 200 at No. 61. The material on Keith's best-of package is collected from four sets of new material released between 1993 and 1997.

One new track from "Greatest Hits Volume One" is "Getcha Some," which advances 31-30 on Hot Country Singles & Tracks, up 154 plays. Airplay is detected at 159 monitored stations.

### WB'S TRITT HITS CYBER-BYWAY WITH DVD

(Continued from page 36)

Va.-based company's post-production facility in Nashville (Henninger Elite Post), which has worked on numerous music videos for Nashville labels.

The DVD Audio platform for the Tritt DVD—which will have the same title as the album—will feature the entire "No More Looking Over My Shoulder" in 24-bit, 96-kilohertz stereo, with a high-resolution surround mix. (Current CD audio technology is limited to a sampling rate of 44.1 kHz and 16 bits of data.)

The DVD Video portion will involve a Tritt concert to be shot at the Factory in Franklin, Tenn., in Dolby digital six-channel surround sound and with multiple cameras, to allow users to select their own viewing positions. Behind-the-scenes footage will also be included.

The DVD-ROM will carry Tritt's "trilogy" of music videos dealing with his wheelchair-bound Vietnam vet character Mac, beginning with the

clips to "Anymore" and "Tell Me I Was Dreaming" and concluding with a new video, "If I Lost You," which is the first single from "No More Looking Over My Shoulder." Included are behind-the-scenes footage from the third clip's shoot, song lyrics from the new album, Tritt's complete discography, and tie-ins with the National Hot Rod Assn. (Tritt is a big hot rod fan) and Tritt merchandise, along with a link to his Web site. Tritt was recently shot in front of a green screen explaining what the DVD-ROM consists of, and he has been electronically inserted into the program to guide users through the various options.

"It basically has me there instructing you how to go forward and pick more things out—ask questions about the new album, hear sample cuts, or log on to my Web site," says Tritt, who was involved in selecting photos and song bites. "To be able to pop this thing into your CD player or

computer or DVD player and get all these different facets of entertainment all on the same piece of software is a pretty cool thing."

But the DVD-ROM also sends users to Warner Bros. Nashville's Web site, notes Henegar, who hopes that the product will now bring "fringe consumers who may not be core country listeners" into the country music format. "Our hope is to work out premium offerings with hardware manufacturers to get people turned on to country music—because DVD players are expected to sell an enormous number of units, and this [Tritt DVD] is so spectacular."

The label is putting together a marketing plan, tentatively within Warner Home Video's marketing system. Henegar notes that the disc will naturally be geared toward the "No More Looking Over My Shoulder" album in packaging elements and physical appearance.

### SOUTH SIXTY-FIVE

(Continued from page 36)

auditions with a lot of kids—75 or 80 maybe—and picked five. He knew what voices he was looking for. The record company can take no credit for this."

In addition to the Parker brothers, the members of South Sixty-Five (which takes its name from an interstate that runs through Nashville) are Texas native Lance Leslie, Oklahoman Doug Urie, and Jeremy Koeltzow, who also hails from Oklahoma. The members of the group are in their early 20s, with Koeltzow being the youngest, at 20. They began singing together in early 1997.

"He cast these five guys, brought them in, and did demos that absolutely got our ears," says Blackburn.

Parker says the vocal blend came together easily. "We didn't have rough moments," he says. "It's going to sound trite, but we became instant friends, kind of like a brother thing. We all get along great."

The album is diverse, he says. "There are things that remind me of the Oak Ridge Boys—it has that doo-wop country sound, which hasn't been

done since the Oak Ridge Boys. Then there's the tightness of a Diamond Rio harmony on some [songs]. It's new country to me."

The first single, "A Random Act Of Senseless Kindness," ships Nov. 16. Blackburn says the Atlantic promotion team has been visiting radio, not only playing the music but also introducing the group via the enhanced CD, which includes the video for the single. "We're getting positive feedback," he says. "Every now and then you get a project that's new that makes you come out of your chair."

Blackburn believes the group will appeal to the younger demographic, and he's not worried about it being perceived as too pop. "No complaints on it at all because country is so diverse right now," he says.

Atlantic plans to launch the act with a series of performances in malls that will begin in early December. The first appearance will likely be Dec. 5 or 12 at the Mall of America in Minneapolis. According to Atlantic Nashville senior VP of marketing Bob Heatherly, the concerts

will also involve promotions with the Sam Goody/Musicland chain.

"I've seen the video a couple of times. They're a good-looking bunch of guys and have a terrific message," says Scott Levin, director of marketing, audio, for Musicland Group Inc. "We at Sam Goody/Musicland are looking forward to working with them. We're talking with Bob Heatherly about a mall tour, which we've done with other artists like 'N Sync and Cleopatra."

"CMT is going to be part of the launch," says Heatherly. "The group will do a mall concert supported by radio and CMT. The CMT trucks will be out at the locations. We'll also have TNN exposure. Radio will be involved, and we'll have the group on TV in those markets on morning and noon shows."

Heatherly says the Gap clothing chain has expressed interest in becoming involved.

The group is managed by Kennedy for Trijon Entertainment in Los Angeles and has no booking or publishing affiliation yet.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
27 26 CENTS (Golden Phoenix, SOCAN/Kiyasongs, SOCAN)	ASCAP/Loggy Bayou, ASCAP) HL/WBM
20 ABSENCE OF THE HEART (EMI Princeton Street, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/In The Fairway, ASCAP/Hamstein Cumberland, BMI/Hardtail Hits, BMI) HL/WBM	64 ALONE (Gibb Brothers, BMI/Careers-BMG, BMI) HL
69 BANG A DRUM (PolyGram International, ASCAP/Bon Jovi, ASCAP) HL	41 A BITTER END (BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM
68 BURNIN' THE ROADHOUSE DOWN (Songs Of Peer, ASCAP/Steve Warner, BMI) HL/WBM	55 BUSY MAN (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM
40 BY THE BOOK (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM	71 COMING BACK FOR YOU (Sony/ATV Tree, BMI/Chns Waters, BMI/Hamstein Cumberland, BMI) HL/WBM
8 DON'T LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM	66 DON'T TRY TO FIND ME (Hamstein Cumberland, BMI/Baby Mae, BMI/Anna Lisa Graham, BMI) WBM
53 EVERY LITTLE WHISPER (Hamstein Cumberland, BMI/KidJulie, BMI/Steve Warner, BMI) WBM	9 EVERYTHING'S CHANGED (Five Cowboys, BMI/Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
38 EVERY TIME (Still Working For The Man, BMI/EMI Blackwood, BMI/Garden Angel, BMI) HL	50 FLY (THE ANGEL SONG) (Golden Phoenix, SOCAN/Kiyasongs, SOCAN/Rory Bourke, BMI) WBM
74 FOR A LITTLE WHILE (Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP)	5 FOREVER LOVE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Starstruck Angel, BMI/Missoula, BMI) HL
25 FOR YOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM	30 GETCHA SOME (Songs Of PolyGram Int'l, BMI/Tokeo Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
36 GUILTY (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL	35 HOLD ON TO ME (Reynsong, BMI/Bayou Boy, BMI) HL
4 HONEY, I'M HOME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM	70 HONKY TONK AMERICA (PolyGram International, ASCAP/Ranger Bob, ASCAP) HL
2 HOW DO YOU FALL IN LOVE (Maypop, BMI/Wildcountry, BMI) WBM	21 HOW DO YOU SLEEP AT NIGHT (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings, SESAC) HL/WBM
26 HOW LONG GONE (Shawn Camp, BMI/Foreshadow, BMI/CMI, BMI/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL	14 HUSBANDS AND WIVES (Sony/ATV Tree, BMI) HL
34 IF I LOST YOU (Post Oak, BMI/Edisto, ASCAP) HL	67 IF THE JUKEBOX TOOK TEARDROPS (Colgems-EMI, ASCAP/Michael Henderson, ASCAP/EMI April, ASCAP) HL
32 I'LL GO ON LOVING YOU (Spur 66, SESAC/Moraine, SESAC/Little Duck, SESAC) WBM	75 I'LL TAKE TODAY (Seven Summits, BMI/Will Robinsons, BMI/Inring, BMI)
60 I'M A COWBOY (Twin Spurs, BMI/Muy Bueno, BMI/Blind Sparrow, BMI)	22 I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL
62 I'M YOURS (Graviton, SESAC/Blakemore Avenue, ASCAP/Full Keel, ASCAP) WBM	12 IT MUST BE LOVE (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM
65 I WALK THE LINE (REVISITED) (Sony/ATV Tunes, ASCAP/House Of Cash, BMI/Bug, BMI)	10 I WANNA FEEL THAT WAY AGAIN (Jeff Stevens, BMI/Warner-Tamerlane, BMI/Rancho Belita, BMI/WB, ASCAP) WBM
29 I WILL STAND (Scarlett Sister, ASCAP/Still Working For The Woman, ASCAP/Sweet Two O Five, BMI/Frankly Scarlett, BMI/First And Goal, BMI)	73 I WON'T LIE (EMI April, ASCAP/Pedalhead, ASCAP/Famous, ASCAP)
37 KINDLY KEEP IT COUNTRY (Vinny Mae, BMI) WBM	13 LET ME LET GO (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) HL/WBM
59 LIKE WATER INTO WINE (Sony/ATV Cross Keys, BMI/Warner-Tamerlane, BMI/Rancho Belita, BMI) WBM	6 A LITTLE PAST LITTLE ROCK (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM
51 LOOSEN UP MY STRINGS (Blackened, BMI) WBM	61 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
72 THE MAN SONG (TTF, BMI)	43 NO PLACE THAT FAR (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
16 NOTHIN' NEW UNDER THE MOON (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Wildcountry, BMI/Mike Curb, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) HL/WBM	49 ONE DAY LEFT TO LIVE (Acuff-Rose, BMI/That's A Smash, BMI/Mike Curb, BMI/CN, ASCAP) WBM
63 ORDINARY LIFE (McSpadden-Smith, BMI/Magnolia Hill, ASCAP)	44 POOR ME (Sony/ATV Tree, BMI/Al Andersongs, BMI/Mighty Nice, BMI) HL
23 RIGHT ON THE MONEY (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL	56 SLOW DOWN (Glitterfish, BMI/Buna Boy, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM
58 SOMEBODY'S OUT THERE WATCHING (Warner-Tamerlane, BMI/Puckalea, BMI/Nomad-Noman, BMI/Franne Golde, BMI/Windswept Pacific, BMI) WBM	17 SOMEONE YOU USED TO KNOW (Melanie Howard, ASCAP/Big Giant, ASCAP)
46 SOMETHING TO THINK ABOUT (EMI Blackwood, BMI/Ty Land, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM	33 SPIRIT OF A BOY, WISDOM OF A MAN (WB, ASCAP/Big Tractor, ASCAP/War Bnde, ASCAP) WBM
39 STAND BESIDE ME (Hamstein Cumberland, BMI) WBM	47 STRAIGHT TEQUILA (Top Brass, ASCAP/Penny Annie, BMI/House Of Penny, BMI/Copperfield, BMI)
48 TAKE ME (EMI Blackwood, BMI/Singles Only, BMI/Sony/ATV Tree, BMI) HL	31 THERE YOU HAVE IT (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
57 TICKET OUT OF KANSAS (Tom Collins, BMI) WBM	28 TRUE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM
42 UNBELIEVABLE (Mighty Nice, BMI/Al Andersongs, BMI/Longitude, BMI/My Life's Work, BMI) HL/WBM	11 WE REALLY SHOULDN'T BE DOING THIS (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
54 WHEN I GROW UP (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM	7 WHERE THE GREEN GRASS GROWS (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
45 WHEREVER YOU ARE (EMI April, ASCAP/Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) HL/WBM	18 WHERE YOUR ROAD LEADS (EMI April, ASCAP/Desmoble, ASCAP/Manor House, ASCAP/BMG, ASCAP) HL
1 WIDE OPEN SPACES (Pie-Eyed Groobe, BMI/Groobe, BMI)	52 WINE INTO WATER (EMI Blackwood, BMI/River Of Time, BMI/Burch Brothers, BMI/Ted Hewitt, ASCAP) HL
24 WRONG AGAIN (Still Working For The Man, BMI/Oyad, BMI)	3 YOU MOVE ME (PolyGram International, ASCAP/Pier-cappitongs, ASCAP) HL
19 YOU'RE BEGINNING TO GET TO ME (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM	15 YOU'RE EASY ON THE EYES (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/Polygram International, BMI/Terr-000, ASCAP) HL/WBM

# Billboard HOT COUNTRY SINGLES & TRACKS

NOVEMBER 7, 1998

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 164 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	3	7	12	*** No. 1 *** WIDE OPEN SPACES P. WORLEY, B. CHANCEY (S. GIBSON)	DIXIE CHICKS (C) (D) (V) MONUMENT 79003	1
2	5	5	15	HOW DO YOU FALL IN LOVE D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER)	ALABAMA (V) RCA 65561	2
3	8	8	12	YOU MOVE ME A. REYNOLDS (G. KENNEDY, P. PETTIS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	3
4	1	2	16	HONEY, I'M HOME R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 566220	1
5	7	6	16	FOREVER LOVE D. MALLOY, R. MCENTIRE (L. HENGBER, D. BRYANT, S. RUSS)	REBA (V) MCA NASHVILLE 72062	5
6	9	9	14	A LITTLE PAST LITTLE ROCK M. WRIGHT (J. BROWN, T. LANE, B. JONES)	LEE ANN WOMACK (C) (D) (V) DECCA 72068	6
7	4	1	18	WHERE THE GREEN GRASS GROWS B. GALLIMORE, J. STROUD, T. MCGRAW (J. LEARY, C. WISEMAN)	TIM MCGRAW CURB ALBUM CUT	1
8	6	3	17	DON'T LAUGH AT ME C. CHAMBERLAIN (A. SHAMBLIN, S. SESKIN)	MARK WILLS (V) MERCURY 566054	2
9	2	4	19	EVERYTHING'S CHANGED D. COOK, W. WILSON (R. MCDONALD, P. NELSON, L. BOONE)	LONESTAR BNA ALBUM CUT	2
10	11	13	21	I WANNA FEEL THAT WAY AGAIN T. BROWN (J. STEVENS, S. BOGARD, D. LEIGH)	TRACY BYRD (V) MCA NASHVILLE 72058	10
11	12	14	13	WE REALLY SHOULDN'T BE DOING THIS T. BROWN, G. STRAIT (J. LAUDERDALE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	11
12	13	15	13	IT MUST BE LOVE D. JOHNSON (C. BICKHARDT, J. SUNDLUD)	TY HERNDON (V) EPIC 79049	12
13	15	18	9	LET ME LET GO D. HUFF, F. HILL (S. DIAMOND, D. MORGAN)	FAITH HILL WARNER BROS. ALBUM CUT	13
14	14	21	7	HUSBANDS AND WIVES D. COOK, K. BROOKS, R. DUNN (R. MILLER)	BROOKS & DUNN (V) ARISTA NASHVILLE 13143	14
15	16	17	11	YOU'RE EASY ON THE EYES K. STEGALL (T. SHAPIRO, C. WATERS, T. CLARK)	TERRI CLARK (V) MERCURY 566218	15
16	10	10	15	NOTHIN' NEW UNDER THE MOON W. C. RIMES (R. BOWLES, T. SHAPIRO, J. LEO)	LEANN RIMES CURB ALBUM CUT/MCG	10
17	17	19	12	SOMEONE YOU USED TO KNOW C. RAYE, P. WORLEY, B. J. WALKER, JR. (R. LEE, T. JOHNSON)	COLLIN RAYE (C) (D) EPIC 79011	17
18	18	22	8	WHERE YOUR ROAD LEADS A. REYNOLDS (V. SHAW, D. CHILDS)	TRISHA YEARWOOD (DUET WITH GARTH BROOKS) (V) MCA NASHVILLE 72070	18
19	27	26	12	YOU'RE BEGINNING TO GET TO ME J. STROUD, C. WALKER (T. SHAPIRO, A. BARKER)	CLAY WALKER (C) (D) (V) GIANT 17158/REPRISE	19
20	26	30	7	ABSENCE OF THE HEART C. FARRIN, D. CARTER (D. CARTER, C. FARRIN, C. JONES)	DEANA CARTER (V) CAPITOL 58738/CAPITOL NASHVILLE	20
21	24	25	19	HOW DO YOU SLEEP AT NIGHT D. COOK (J. MCBRIDE, J. SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	21
22	23	23	25	I'M ALRIGHT B. GALLIMORE, T. MCGRAW (P. VASSAR)	JO DEE MESSINA (C) (D) (V) CURB 73034	1
23	34	49	4	RIGHT ON THE MONEY K. STEGALL (C. BLACK, P. VASSAR)	ALAN JACKSON (V) ARISTA NASHVILLE 13136	23
24	30	34	8	WRONG AGAIN M. MCBRIDE, P. WORLEY (T. L. JAMES, C. WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	24
25	28	27	14	FOR YOU I WILL P. MCMAKIN, A. TIPPIN (T. MARTIN, M. NESLER)	AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	25
26	22	16	19	HOW LONG GONE D. COOK, K. BROOKS, R. DUNN (S. CAMP, J. S. SHERRILL)	BROOKS & DUNN (V) ARISTA NASHVILLE 13143	1
27	21	20	22	26 CENTS T. HASELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, W. WALLACE)	THE WILKINSONS (C) (D) (V) GIANT 17197/REPRISE	3
28	25	24	24	TRUE T. BROWN, G. STRAIT (M. GREEN, J. STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	2
29	29	28	13	I WILL STAND B. CANNON, N. WILSON (M. GERMING, C. BEATHARD)	KENNY CHESNEY (C) (D) (V) BNA 65570	28
30	31	31	9	GETCHA SOME J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) MERCURY 566432	30
31	32	32	11	THERE YOU HAVE IT M. BRIGHT, T. DUBOIS (S. BOGARD, R. GILES)	BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	31
32	20	11	15	I'LL GO ON LOVING YOU K. STEGALL (K. KANE)	ALAN JACKSON (V) ARISTA NASHVILLE 13135	3
33	35	37	5	SPIRIT OF A BOY, WISDOM OF A MAN J. STROUD, B. GALLIMORE, R. TRAVIS (T. BRUCE, G. BURTNIK)	RANDY TRAVIS DREAMWORKS ALBUM CUT	33
34	33	33	11	IF I LOST YOU B. J. WALKER, JR., T. TRITT (T. TRITT, S. HARRIS)	TRAVIS TRITT (C) (D) (V) WARNER BROS. 17152	33
35	37	39	5	HOLD ON TO ME C. PETOCZ, J. M. MONTGOMERY (B. DALY, W. RAMBEAUX)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84197	35
36	36	36	11	GUILTY C. FARRIN (B. WARREN, B. WARREN, D. BERG)	THE WARREN BROTHERS (C) (D) (V) BNA 65552	36
37	39	40	5	KINDLY KEEP IT COUNTRY T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 72072	37
38	38	38	9	EVERY TIME B. J. WALKER, JR., P. TILLIS (T. L. JAMES, J. KIMBALL)	PAM TILLIS (V) ARISTA NASHVILLE 13129	38
39	42	46	5	STAND BESIDE ME B. GALLIMORE, T. MCGRAW (S. A. DAVIS)	JO DEE MESSINA CURB ALBUM CUT	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
40	40	44	7	BY THE BOOK R. E. ORRALL, J. LEO (M. PETEF SON, R. E. ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	40
41	41	41	9	A BITTER END B. CHANCEY, C. YOUNG (D. DO, D. K. BEARD)	DERYL DODD (C) (D) COLUMBIA 79013	41
42	51	—	2	UNBELIEVABLE M. D. CLUTE, DIAMOND RIO (P. ANDERSON, J. STEELE)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	42
43	44	45	6	NO PLACE THAT FAI N. WILSON, B. CANNON (S. EV, NS, T. SHAPIRO, T. MARTIN)	SARA EVANS (C) (D) (V) RCA 65584	43
44	43	43	9	POOR ME D. COOK, L. WILSON (B. DIERER), A. ANDERSON)	JOE DIFFIE (V) EPIC 79048	43
45	45	47	7	WHEREVER YOU ARE M. WRIGHT (R. SPRINGER, T. W. ARTIN, R. WILSON)	MARK CHESNUTT (V) DECCA 72066	45
46	48	50	7	SOMETHING TO THINK ABOUT P. MCMAKIN (T. MARTIN, T. NIC HOLDS)	DAVID KERSH CURB ALBUM CUT	46
47	47	51	10	STRAIGHT TEQUILA C. HOWARD, A. SMITH (D. STAF, ORD, J. HARGROVE)	TRINI TRIGGS (C) (D) (V) CURB 73066/MCG	47
48	49	52	6	TAKE ME D. HUFF (S. SMITH, B. DIERER)	LARI WHITE LYRIC STREET ALBUM CUT	48
49	50	54	5	ONE DAY LEFT TO LIVE K. STEGALL (D. DILLON, R. BOU, REAUX, J. NORTHROP)	SAMMY KERSHAW (C) (D) (V) MERCURY 566052	49
50	61	65	3	FLY (THE ANGEL SOIG) T. HASELDEN, R. ZAVITSON, D. J. JOHNSON (S. WILKINSON, R. M. BOURKE)	THE WILKINSONS GIANT ALBUM CUT/REPRISE	50
51	46	35	13	LOOSEN UP MY STRINGS C. BLACK, J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 65585	12
52	53	55	8	WINE INTO WATER G. NICHOLSON, T. GRAHAM BROWN (T. G. BROWN, B. BURCH, T. HEWITT)	T. GRAHAM BROWN INTERSOUND ALBUM CUT	52
53	59	64	4	EVERY LITTLE WHISPER S. WARINER (B. KIRSCH, S. WAR, NER)	STEVE WARINER CAPITOL ALBUM CUT/CAPITOL NASHVILLE	53
54	54	56	4	WHEN I GROW UP L. PENDERGRASS, J. SCHERER (T. MARTIN, C. SWEAT)	CLINT DANIELS (V) ARISTA NASHVILLE 13137	54
55	68	—	2	BUSY MAN J. KELTON, K. STEGALL (B. REGA, G. TEREN)	BILLY RAY CYRUS MERCURY ALBUM CUT	55
56	60	60	6	SLOW DOWN J. CRUTCHFIELD, K. LEHNING (M. NESLER, T. MARTIN)	MARK NESLER ASYLUM ALBUM CUT	55
57	55	70	3	TICKET OUT OF KANSAS G. GORDY, JR. (R. MATHIN, T. SILLE, S)	JENNY SIMPSON (C) (D) (V) MERCURY 566476	55
58	63	71	3	SOMEBODY'S OUT THERE WATCHING T. HASELDEN, R. ZAVITSON (R. L. RNER, F. GOLDE, S. BOOKER)	THE KINLEYS EPIC ALBUM CUT	58
59	57	58	4	LIKE WATER INTO WINE E. GORDY, JR. (G. PETERS)	PATTY LOVELESS EPIC ALBUM CUT	57
60	62	63	4	I'M A COWBOY D. GRAU (B. ENGVALL, A. BAKER)	BILL ENGVALL WARNER BROS. ALBUM CUT	60
61	52	48	20	LOVE HAPPENS LIKE THAT K. LEHNING (A. SMITH, A. BARKER, R. HARBIN)	NEAL MCCOY (C) (D) (V) ATLANTIC 84158	29
62	65	—	2	I'M YOURS J. STROUD, J. KING (P. COLEMAN, D. D. JOHNSON)	LINDA DAVIS (C) (D) DREAMWORKS 59015	62
63	NEW	1	1	*** Hot Shot Debut *** ORDINARY LIFE N. WILSON, B. CANNON (B. BAKEI, C. HARRINGTON)	CHAD BROCK (C) (D) (V) WARNER BROS. 17136	63
64	56	53	11	ALONE P. DAVIS, E. SEAY (B. GIBB, R. GIBB, M. GIBB)	MONTY HOLMES BANG II ALBUM CUT	53
65	NEW	1	1	I WALK THE LINE (REVISITED) R. CROWELL (R. CROWELL, J. CAS I)	RODNEY CROWELL WITH JOHNNY CASH (C) (D) (V) REPRISE 17149	65
66	64	74	3	DON'T TRY TO FIND ME J. HOBBS, E. SEAY (T. MARTIN, A. L. GRAHAM)	SPRINGER! (C) (D) (V) GIANT 17137/REPRISE	64
67	58	57	9	IF THE JUKEBOX TOOK TEARDROPS M. KNOX, M. WRIGHT (M. HENDERSON, M. IRWIN)	DANNI LEIGH (C) (D) (V) DECCA 72067	57
68	66	73	18	BURNIN' THE ROADHOUSE DOWN S. WARINER (R. CARNES, S. WARINER)	STEVE WARINER (DUET WITH GARTH BROOKS) (V) CAPITOL 58737/CAPITOL NASHVILLE	26
69	69	72	5	BANG A DRUM T. BRUCE (J. BON JOVI)	CHRIS LEDOUX (DUET WITH JON BON JOVI) (V) CAPITOL NASHVILLE 58737	68
70	72	67	20	HONKY TONK AMERICA K. STEGALL (B. MCDILL)	SAMMY KERSHAW (C) (D) (V) MERCURY 566052	31
71	67	59	15	COMING BACK FOR YOU W. WILSON (J. D. RICH, C. WATERS, T. SHAPIRO)	KEITH HARLING (V) MCA NASHVILLE 72064	39
72	70	75	9	THE MAN SONG T. GRISWOLD, S. ALLEE, A. JOHNSON (S. MOREY)	SEAN MOREY BANJO ALBUM CUT	70
73	NEW	1	1	I WON'T LIE N. WILSON, B. TANKERSLEY (B. BO, J. TON, H. LINDSEY)	SHANNON BROWN ARISTA NASHVILLE ALBUM CUT	73
74	NEW	1	1	FOR A LITTLE WHILE B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR, S. MANDILE, J. VANDIVER)	TIM MCGRAW CURB ALBUM CUT	74
75	NEW	1	1	I'LL TAKE TODAY M. WRIGHT, B. HILL (K. M. ROBBINS, W. ROBINSON)	GARY ALLAN (V) DECCA 72079	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. ◆ Video clip 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) 12" maxi-single availability. © 1998, Billboard/BPI Communications.

# Billboard Top Country Singles Sales

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	34	*** No. 1 *** THIS KISS ● WARNER BROS. 17247	FAITH HILL
2	2	2	18	26 CENTS GIANT 17197/WARNER BROS.	THE WILKINSONS
3	3	4	7	FOR YOU I WILL LYRIC STREET 164023/HOLLYWOOD	AARON TIPPIN
4	4	3	35	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
5	7	7	8	A LITTLE PAST LITTLE ROCK DECCA 72068/MCA NASHVILLE	LEE ANN WOMACK
6	6	6	30	COMMITMENT ● CURB 73055	LEANN RIMES
7	5	8	12	WIDE OPEN SPACES MONUMENT 79003/SONY	DIXIE CHICKS
8	8	5	6	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
9	10	12	7	SOMEONE YOU USED TO KNOW EPIC 79011/SONY	COLLIN RAYE
10	9	9	73	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
11	11	10	7	I WILL STAND BNA 65570/RLG	KENNY CHESNEY
12	13	15	3	THERE YOU HAVE IT ARISTA NASHVILLE 13134	BLACKHAWK
13	14	14	15	COVER YOU IN KISSES ATLANTIC 84157/AG	JOHN MICHAEL MONTGOMERY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	11	24	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
15	15	19	9	WRONG AGAIN/HAPPY GIRL RCA 65456/RLG	MARTINA MCBRIDE
16	NEW	1	1	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
17	17	17	15	THE HOLE DREAMWORKS 59110/GEFFEN	RANDY TRAVIS
18	22	—	3	ONE DAY LEFT TO LIVE/HONKY TONK AMERICA MERCURY 566052	SAMMY KERSHAW
19	16	18	5	YOU'RE BEGINNING TO GET TO ME GIANT 17158/WARNER BROS.	CLAY WALKER
20	20	21	18	I SAID A PRAYER ARISTA NASHVILLE 13125	PAM TILLIS
21	18	13	29	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
22	21	16	20	STEPPING STONE LYRIC STREET 164019/HOLLYWOOD	LARI WHITE
23	19	22	21	IF YOU EVER HAVE FOREVER IN MIND MCA NASHVILLE 72055	VINCE GILL
24	23	23	40	YOU'RE STILL THE ONE ● MERCURY 568452	SHANIA TWAIN
25	NEW	1	1	STRAIGHT TEQUILA CURB 73066	TRINI TRIGGS

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.

# Top Contemporary Christian™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by. 	
			★ ★ NO. 1 ★ ★	
1	1	4	KIRK FRANKLIN GOSPO CENTRIC/INTERSCOPE 90241/WORD	THE NU NATION PROJECT
2	2	5	DC TALK VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
3	NEW		VARIOUS ARTISTS SPARROW 1688/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
4	3	12	POINT OF GRACE WORD 5444	STEADY ON
5	NEW		REBECCA ST. JAMES FOREFRONT 5189/CHORDANT	PRAY
6	6	5	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
7	4	4	VARIOUS ARTISTS TIME LIFE 80403/MADACY	SONGS 4 LIFE — EMBRACE HIS GRACE!
8	5	15	TRIN-I-TEE 5:7 B-RITE 0072/WORD	TRIN-I-TEE 5:7
9	10	4	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA SPARROW 70038/MCA NASHVILLE	BREATH OF HEAVEN — A CHRISTMAS COLLECTION
10	12	2	MICHAEL W. SMITH REUNION 10015/PROVIDENT	CHRISTMASTIME
11	7	17	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
12	9	59	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
13	8	21	JACI VELASQUEZ MYRRH 7026/WORD	JACI VELASQUEZ
14	14	26	MICHAEL W. SMITH REUNION 10007/PROVIDENT	LIVE THE LIFE
15	13	4	BOB CARLISLE BENSON/DIADEM 82312/PROVIDENT	STORIES FROM THE HEART
16	11	17	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH 7034/WORD	THE JESUS RECORD
17	17	2	KATHY TROCCOLI REUNION 10007/PROVIDENT	CORNER OF EDEN
18	16	6	YOLANDA ADAMS VERITY 43123/PROVIDENT	SONGS FROM THE HEART
19	RE-ENTRY		VARIOUS ARTISTS TIME LIFE 80404/MADACY	SONGS 4 LIFE — RENEW YOUR HEART!
20	15	6	CHRIS RICE ROCKETOWN 5310/WORD	PAST THE EDGES
21	NEW		BURLAP TO CASHMERE SQUINT/A&M 5562/WORD	ANYBODY OUT THERE?
22	19	32	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
23	21	43	AVALON SPARROW 1639/CHORDANT	A MAZE OF GRACE
24	20	13	THE W'S FIVE MINUTE WALK/SARABELLUM 5204/CHORDANT	FOURTH FROM THE LAST
25	18	51	VARIOUS ARTISTS ▲ SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
26	24	53	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
27	22	2	MICHAEL ENGLISH CURB 77939	GOSPEL
28	28	19	MXPX TOOTH & NAIL 1118*/CHORDANT	SLOWLY GOING THE WAY OF THE BUFFALO
29	26	36	MICHAEL CRAWFORD ATLANTIC 83076/WCD	ON EAGLE'S WINGS
30	31	39	CARMAN SPARROW 1640/CHORDANT	MISSION 3:16
31	NEW		PHILLIPS, CRAIG AND DEAN STAR SONG 0210/CHORDANT	FAVORITE SONGS OF ALL
32	25	6	RON KENOLY HOSANNA/INTEGRITY 1348/WORD	MAJESTY
33	38	29	VARIOUS ARTISTS BRENTWOOD 83061/PROVIDENT	ACOUSTIC WORSHIP
34	NEW		RAY BOLTZ WORD 5702	HONOR AND GLORY
35	NEW		VARIOUS ARTISTS HILLSONG/INTEGRITY 1409/WORD	TOUCHING HEAVEN CHANGING EARTH
36	30	23	VARIOUS ARTISTS ROCKETOWN 1529/WORD	EXODUS
37	27	5	NICHOLE NORDEMAN STAR SONG/SPARROW 0207/CHORDANT	WIDE EYED
38	23	4	VARIOUS ARTISTS TIME LIFE 80402/MADACY	SONGS 4 — LIFT YOUR SPIRIT!
39	37	58	AMY GRANT ● MYRRH 7008/WORD	BEHIND THE EYES
40	34	2	BILL GAITHER & THE GAITHER VOCAL BAND SPRING HILL 5458/CHORDANT	STILL THE GREATEST STORY EVER TOLD

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

Visit Billboard Online  
on the Internet  
<http://www.billboard.com>

- Industry news and announcements updated daily
- Weekly Trivia Contest - win prizes
- Billboard Sneak Peek
- Weekly Charts with Music Samples
- Hot Products - updated weekly

Questions? Call: 212-536-1402 / 1-800-449-1402  
e-mail: [info@billboard-online.com](mailto:info@billboard-online.com)

## HIGHER GROUND



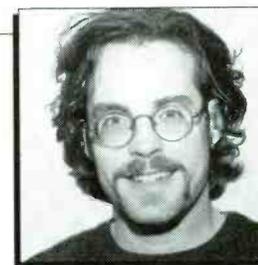
by Deborah Evans Price

**GOOD READING:** For Christian music fans who love good books, there has been a plethora to choose from in the past few months. Margaret Becker, Point Of Grace, Kirk Franklin, Wayne Watson, and 4HIM are among those who have issued devotionals and/or autobiographies that have not only entertained consumers but provided excellent marketing synergies for labels promoting their new recorded product.

One of the most fascinating books released this year is "Lord, I Wouldn't Take Nothin' For My Journey Now," Vestal Goodman's biography. Written with Ken Abraham and published by WaterBrook Press, the book is not only a personal glimpse into the life of one of gospel music's legendary figures; it shines a light on the Southern gospel industry in general. Goodman opens the book with an account of the first taping of Bill Gaither's now-famed video series, further illuminating the importance of this series in reviving not only her career but that of many other gospel legends.

That willingness to graciously acknowledge others is only one of the many admirable traits of the woman affectionately known as the Queen of Gospel Music. During a recent visit to the Billboard Nashville bureau, Goodman held court as staffers poured from their offices in awe to visit with a woman many listened to for years. Everyone enjoyed her warmth and humor.

## Classical KEEPING SCORE



by Bradley Bambarger

**PERSONA GRATA:** Classical music cries out for vibrant, individual performers, real personalities who have the power to communicate the composer's art. Fertile minds and talented eccentrics—and I'm not thinking of Helmut Lotti—should be cultivated and celebrated. One sterling musician and one-of-a-kind character is the British violinist formerly known as Nigel Kennedy. Now going by his surname only (he never liked Nigel), Kennedy returned to the classical fold last year to great acclaim after taking a sabbatical to start a family and pursue a more unfettered muse.

Kennedy's experiences beyond the familiar—such as playing white-hot solos for former Led Zepplin front man Robert Plant, improvising with Indian electric mandolin virtuoso U. Srinivas, and issuing "Kafka," a set of his own, exploratory compositions—have only deepened him as a musician. His going electric on occasion hardly caused a Dylan-esque uproar, but many pooh-poohed the eclecticism (including some at his label, EMI Classics). Yet Kennedy's refusal to be bound by any one genre makes him more valuable to classical music rather than less so.

Newly primed to prove his mettle on both sides of the tracks, the 41-year-old Kennedy is embarking on his first U.S. tour in five years. Kicking off in early October in Cincinnati, Kennedy's 35-date, 23-city trek winds up Dec. 1 in Seattle, with multiple-night stands in Detroit, Dallas, and New York along the way; the perfor-

"You know whether or not people like you or if they are being a phony, and I am very blessed with liking people," Goodman says. "I just truly like people. I'd be hard-pressed to find somebody I didn't like."

Her book perfectly captures her warmth and sweet spirit as she candidly chronicles her life in gospel music, her nearly 50 years of marriage to her husband, Howard, and the depth and strength of her faith. It's a fascinating read, and the project also includes a 16-page photo gallery that Goodman fans will enjoy.

Goodman says her original goal was to be an opera singer, but her plans changed. After she married Howard, the two bought a tent and began singing at revivals. She recalls one time early in her career when their equipment was ruined prior to a church performance. She says she spent all day praying about how she would be able to have people hear her voice without a sound system. That night, she says, when she stepped up to the microphone, God gave her a power and vocal presence she didn't know she had.

"It's like God told me, 'It's time you sing with all your might,'" she recalls. "And it still sounds like I'm singing with everything in me."

She feels it, as do the audiences that have enjoyed her music for years. She's a national treasure, and her willingness to share her gift is a blessing to the rest of us.

**NEWS NOTES:** Margaret Becker's "Take Me In" was recently featured in the James Brolin TV series "Pensacola Wings Of Gold." Also, the Newsboys' "Woo Hoo" was recently included in an episode of "Dawson's Creek" . . . New KMG act According To John has signed with Ron Griffin for management . . . Calvary Chapel Music has signed a distribution deal with Pamplin, bringing its number of distributed labels to eight. Pamplin will also be active in the marketing of Calvary Chapel product.

mances include the Elgar and Brahms concertos with Leonard Slatkin and Paavo Järvi, as well as a series of chamber recitals with the Kennedy Collective that spotlights the leader's arrangements of music by two modern masters, Bartók and Jimi Hendrix.

Kennedy's adoration of Hendrix doesn't dim his enthusiasm for Brahms, as he is convinced that one is as evergreen as another. "It's all fucking great music," Kennedy insists, although he cautions against the cheaper forms of crossover. "I don't want to stagnate, so I'm always searching. But you have to treat each kind of music seriously for what it is; you have to be true to its spirit. Obviously, playing Bach on electric instruments in bikinis isn't being true to the music, and I can't stand classical musicians soiling the good name of jazz by making a record just to sell a few copies. I wouldn't play any music unless I'd served an apprenticeship; only that discipline allows you the spontaneity to communicate the essence of the music, whether it's by Gershwin or Bach."

A pretty good measure of Kennedy's standing at home is that practically any London cabbie recognizes his name. His 1989 take on Vivaldi's "Four Seasons" is one of EMI's most popular classical discs ever (selling more than 1.5 million copies), helping to make the former child prodigy and protégé of Yehudi Menuhin a cross-cultural star. Although his soccer-loving, randy lad persona has thrilled some and irked others, Kennedy has always been acclaimed for his passionate playing: In 1985, he won Gramophone's record of the year award for his recording of Elgar's Violin Concerto with Vernon Handley and the London Philharmonic.

Other highlights from Kennedy's back pages: a 1988 set that saw him soloing in Walton's concertos for violin and viola with equal aplomb and a 1991 recording of the Brahms concerto that paired him with a real soulmate—the intensely musical Klaus Tennstedt. Kennedy's return to the stage with the Elgar was front-page news in London (even during election time), and he toured the work as far afield as New Zealand and Hong Kong. His second recording of the Elgar came late last

(Continued on next page)

## In the SPIRIT



by Lisa Collins

**B-RITE BREAKS SILENCE ON SUIT:** It's a good thing trouble doesn't always last, because a \$75 million-dollar lawsuit filed Oct. 6 in California Superior Court, County of Los Angeles, by God's Property founder **Linda Searight** against members of God's Property, **Claude** and **Vicki Lataillade**, B-Rite Music, and **Kirk Franklin** (*Billboard* **Bulletin**, Oct. 8) has sent shock waves throughout the gospel community. With its Grammy-winning debut album, "God's Property," which has sold 1.6 million units, according to SoundScan, God's Property emerged from nowhere to become the most successful group in the history of gospel music.

However, the 11-count suit—which includes allegations of fraud, breach of contract, accounting and civil conspiracy, restraint of trade, breach of covenant of good faith and fair dealing, intentional interference with contractual relations, and defamation—did not catch the industry entirely off-guard. Rumors of breakup and escalating tensions had plagued the group for the last year.

B-Rite Music president/CEO **Claude Lataillade** broke his silence on the matter Oct. 21. In a written statement, he says, "We expect that when all the facts are fully disclosed, all the allegations against the parties will be proven inaccurate. The innuendo that Ms. Searight was somehow victimized by the defendants is false and without substance."

Lataillade added that Searight "has in fact been paid in excess of the money due to her," while pointing out that the recording agreement struck with God's Property was negotiated by advisers of her choosing.

There was no statement from Franklin, who performed with the group in addition to producing the album but was not involved in contract negotiations.

For the moment, the dispute appears to be headed for court. A formal countersuit from the Lataillades and B-Rite/Gospo Centric is expected soon. Meanwhile, **Kirk Franklin & the Family** were on hand at Sylvia's in Atlanta Oct. 23 to serenade Gospo Centric CEO **Vicki Lataillade**, who was being feted by the Gospel Heritage Foundation's annual All-Industry Salute. The event, sponsored by Gospel Today magazine, drew **Walter** and **Edwin Hawkins**, **Richard Smallwood**, **M.C. Hammer**, **Tramaine Hawkins**, **Dottie Peoples**, and **Donnie McClurkin**.

**RIGHT ON TARGET:** The exit of senior executive **Frank Cooper** has not pulled **Tommy Boy Gospel** off track, according to **Max Siegel**, senior executive in charge of the gospel division. Notes Siegel, "Tommy Boy is incredibly enthusiastic and has made a strong commitment with regards to their resources, and essentially we're right on course."

Siegel says **Kim Burrell's** new set, "Everlasting Life," was released Oct. 20 to Christian bookstores and will be shipped to mainstream stores Nov. 12, while "Keeping It Real," a compilation that includes **John P. Kee**, **Fred Hammond**, **William Becton**, and **Angie & Debbie**, was released Oct. 27.

The real question is what the label can and will do with **Tonex**, the artist who is fast becoming gospel's newest sensation. Word that the artist would be releasing product on Tommy Boy may have been premature. The label is reportedly still in negotiations with **Rescue Records**, to which **Tonex** is currently signed.

## CLASSICAL KEEPING SCORE

(Continued from preceding page)

year with **Simon Rattle** and the **City Of Birmingham Symphony Orchestra**; that spectacular disc was the ideal classical comeback, surpassing Kennedy's previous, award-winning version of the piece.

Kennedy's latest classical recording is arguably the most persuasive latter-day claim to be made for the stature of violin icon **Fritz Kreisler** (1875-1962). The album features such Kreisler miniatures as the bitter-sweet "Liebesleid" and the thrillingly dramatic "Praeludium And Allegro" (with pianist **John Lenehan**), as well as a haunting rendition of his String Quartet (with Kennedy joined by violinist **Rosemary Furniss**, violist **Bill Hawkes**, and cellist **Caroline Dale**). Reflecting Kennedy's yen for the warm, improvisatory ambience of classic jazz and rock sessions, the disc's miniatures were documented "live, no cheating," and the entire recording was made in analog in **Peter Gabriel's Real World studios**.

Kennedy and company's Kreisler performances are melodious yet muscular, without a trace of the sentimentality that sinks most other tributes to the man. Kennedy's Kreisler is in his blood: His grandfather was the cellist in the **London String Quartet**, which recorded Kreisler's quartet in 1935. "Beyond the fact that Kreisler was a genius violinist, he captured the spirit of the '20s and '30s in his compositions, just as the **Beatles** did with the '60s," Kennedy says. "Some people can be a bit snobbish about Kreisler's short pieces, but it

really was quality over quantity with him. His music is wonderfully well-crafted, but there isn't any pseudo-intellectual bullshit—just this radiant emotional honesty, one human being speaking to another."

Next spring, Kennedy will record an album with cellist **Lynn Harrell** that will include the duos by **Kodály** and **Ravel**. Fall '99 will showcase Kennedy soloing and leading the **English Chamber Orchestra** in a disc of specially arranged classical favorites, with concerts in the U.S. and U.K. to follow. Kennedy also has a recording of the **Berg Violin Concerto** awaiting an album mate, and he plans to record some Bach concertos in the near future. An album of Kennedy's Hendrix material may see light soon, though not necessarily via **EMI**.

**ROADSCHOLARS:** London's **Westminster Cathedral Choir**—recent winner of the Gramophone record of the year award (*Billboard*, Oct. 17)—has been making its way across the country on a rare tour of the U.S. Led by **James O'Donnell**, the group kicked off its trek Oct. 25 in Chicago, hitting five cities before the grand finale Tuesday (3) at New York's St. Thomas Church. Westminster's award-winning Hyperion album of **Martin's** "Mass For Double Choir" and **Pizzetti's** "Messa Di Requiem" recently hit the upper reaches of the U.K.'s classical specialist chart.

The choir's latest Hyperion release, "Mortuus Est Philippus Rex,"

is one of several discs out now that commemorate the 400th anniversary of the death of Spain's **King Philip II**, covering **Escobedo** and other composers associated with Philip's court. Also out this month is a Hyperion anthology of its Westminster catalog that accents 20th-century works.

The **Tallis Scholars**, who won Gramophone's record of the year honor in 1987 for a set of **Josquin** masses, are celebrating their 25th anniversary this year with a trio of Gimell albums and concerts in the U.S. and their native England. One new disc, the remarkable "Live In Oxford," shows off that famously luminous Tallis sound in hometown performances of pieces by the likes of **Josquin** and the group's namesake, 16th-century English master **Thomas Tallis**. The second release revolves around Tallis' "Christmas Mass," and the third is the two-disc "Silver: The Best Of The Tallis Scholars," an adroitly programmed survey that includes the ensemble's consummate rendition of **Allegr's** Miserere.

Tallis Scholars founder **Peter Philips** leads a 16-voice version of the group in some high-profile silver jubilee performances, including a birthday concert Tuesday (3) at London's National Gallery that features a world premiere of **John Tavener's** "In The Month Of Athyr" (with narration by **Sting**). The subsequent seven-city North American tour includes the group's 1,000th concert, to be held Dec. 5 at New York's St. Ignatius Loyola.

## Top Gospel Albums

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	4	<b>KIRK FRANKLIN</b> GOSPO C/NTRIC 90176/INTERSCOPE	★ ★ No. 1 ★ ★ THE NU NATION PROJECT
2	2	15	<b>TRIN-I TEE 5:7</b> B-RITE 90094/INTERSCOPE	TRIN-I TEE 5:7
3	3	27	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
4	5	75	<b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION</b> B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
5	7	2	<b>VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR</b> TYSCOT/ JEW LIFE 43117/VERITY	ANY DAY
6	4	6	<b>YOLANDA ADAMS</b> VERITY 43123	SONGS FROM THE HEART
7	6	31	<b>CECE WINANS</b> PIONEER 92793/AG	EVERLASTING LOVE
8	8	39	<b>VARIOUS ARTISTS</b> VERITY 43119	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
9	10	51	<b>PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR</b> VERITY 43116	LIVE AT LOVE FELLOWSHIP TABERNACLE
11	15	9	<b>FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR</b> GOSPO C/NTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
12	NEW		<b>KIM BURRELL</b> TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
13	12	17	<b>WALTER HAWKINS AND THE LOVE CENTER CHOIR</b> GOSPO C/NTRIC 90172/INTERSCOPE	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
14	11	104	<b>DONNIE MCCLURKIN</b> WARNER ALLIANCE 46297/WARNER BROS.	DONNIE MCCLURKIN
15	16	4	<b>HOWARD SLIM HUNT &amp; SUPREME ANGEL</b> MAJESTIC 7005	OVER YONDER!
16	14	53	<b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> NEW LIFE 43108/VERITY	STRENGTH
17	19	9	<b>VARIOUS ARTISTS</b> CRYSTAL ROSE 20952	PURE GOSPEL — 10 TOP CHOIRS
18	13	9	<b>DAWKINS &amp; DAWKINS</b> HARMONY 1696	FOCUS
19	17	70	<b>VICKIE WINANS</b> CGI 161279	LIVE IN DETROIT
20	27	22	<b>BOBBY JONES &amp; NEW LIFE WITH THE NASHVILLE SUPER CHOIR</b> GOSPO C/NTRIC 90211/INTERSCOPE	JUST CHURCHIN'
21	21	100	<b>SOUND TRACK</b> ARISTA 18951	THE PREACHER'S WIFE
22	23	86	<b>VARIOUS ARTISTS</b> CGI 165212	TODAY'S GOSPEL MUSIC COLLECTION
23	20	2	<b>KIRK WHALUM FEATURING GEORGE DUKE &amp; PAUL JACKSON, JR.</b> WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ
24	22	3	<b>CECE WINANS</b> PIONEER 92810/AG	HIS GIFT
25	38	6	<b>THE CHRISTIANAIRES</b> CGI 161419	STANDING ROOM ONLY — LIVE
26	25	7	<b>VARIOUS ARTISTS</b> INTEGRITY/WORD 69541/EPIC	WOMEN OF WORSHIP—GOSPEL
27	24	8	<b>GREG O'QUIN 'N JOYFUL NOYZE</b> WORD 69203/EPIC	CONVERSATIONS
28	18	52	<b>BEBE WINANS</b> ATLANTIC 83041/AG	BEBE WINANS
29	28	104	<b>BEBE &amp; CECE WINANS</b> SPARROW 37048/EMI	GREATEST HITS
30	33	67	<b>THE CALITON SPIRITUALS</b> VERITY 43121	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
31	30	23	<b>PATRICK LOVE &amp; THE A.L. JINWRIGHT MASS CHOIR</b> CRYSTAL ROSE 20950	THE VISION
32	35	4	<b>JOE SIMON</b> RIPETE 2258	THE STORY MUST BE TOLD
33	RE-ENTRY		<b>LASHAUN PACE</b> SAVOY GOSPEL 14838/MALACO	JUST BECAUSE GOD SAID IT
34	34	25	<b>REV. GERALD THOMPSON</b> ATLANTA II IT'L 10238	LET THE CHURCH SAY AMEN... AGAIN!
35	31	4	<b>REV. MILTON BRUNSON'S THOMPSON COMMUNITY SINGERS</b> MYRRH/WORD 69455/EPIC	50 BLESSED YEARS
36	32	19	<b>COGIC INTERNATIONAL MASS CHOIR</b> WORLD CLASS GOSPEL 5002	LEANING ON JESUS
37	26	3	<b>VARIOUS ARTISTS</b> HOSANNA/INTEGRITY 69536/EPIC	LIVE PRAISE & WORSHIP — WORD IN THE HOUSE
38	RE-ENTRY		<b>VANESSA BELL ARMSTRONG</b> VERITY 43114	DESIRE OF MY HEART — LIVE IN DETROIT
39	29	78	<b>SHIRLEY CAESAR</b> WORD 68003/EPIC	A MIRACLE IN HARLEM
40	37	18	<b>MIAMI MASS CHOIR</b> SAVOY 14833	IT'S PRAYING TIME

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



Seeing is believing...

A collection of 4 videos by the most legendary quartet singers of the 20th Century.

Buy them separately or all 4 in a specially priced boxed set.

IN STORES NOW

To order call 800-757-0869





## JOHN LEE HOOKER

featuring:  
**Charles Brown**  
**Eric Clapton**  
**Ry Cooder**  
**Robert Cray**  
**Ben Harper**  
**Booker T. Jones**  
**Los Lobos**  
**Van Morrison**  
**Charlie Musselwhite**  
**Bonnie Raitt**  
**Carlos Santana**  
**Ike Turner**  
**Jimmie Vaughan**

John Lee Hooker celebrates the 50th anniversary of his million-selling debut, "Boogie Chillen," with **The Best Of Friends**—10 tracks culled from his last five Grammy-nominated and award-winning albums (including three tracks from the classic **Healer** album) plus three brand new recordings.

In stores now.

www.virginrecords.com  
 AZX Keyword: Virgin Records  
 © 1998 Virgin Records America, Inc.

### TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by <b>SoundScan</b>	
				<b>■■■■■</b>
			★★ NO. 1 ★★	
1	2	15	<b>PURE REGGAE</b> POLYGRAM TV 565122/ISLAND	VARIOUS ARTISTS
			13 weeks at No. 1	
2	3	23	<b>REGGAE GOLD 1998</b> VP 1529*	VARIOUS ARTISTS
3	1	6	<b>MR. ENERGIZER</b> POLYBEAT 46055/VIRGIN <b>HS</b>	GENERAL GRANT
4	4	17	<b>D.J. REGGAE MIX</b> BEAST 5423/SIMITAR	VARIOUS ARTISTS
5	5	45	<b>MANY MOODS OF MOSES</b> SHOCKING VIBES 1513*/VP <b>HS</b>	BEENIE MAN
6	6	45	<b>BEST OF BOB MARLEY</b> MADACY 7420	BOB MARLEY
7	9	2	<b>A DAY IN THE LIVE...</b> VP 1534*	BERES HAMMOND
8	7	48	<b>INNA HEIGHTS</b> GERMAIN 2068*/VP <b>HS</b>	BUJU BANTON
9	8	12	<b>DANCEHALL XPLOSION '98 — MEGAMIX</b> JAM DOWN 40001	VARIOUS ARTISTS
10	10	53	<b>MIDNIGHT LOVER</b> VIRGIN 44487*	SHAGGY
11	14	39	<b>RIGHT ON TIME</b> HELLCAT 80406*/EPITAPH <b>HS</b>	HEPCAT
12	RE-ENTRY		<b>GREENSLEEVES REGGAE SAMPLER 18: 16 ESSENTIAL DANCHALL HITS</b> GREENSLEEVES 18*	VARIOUS ARTISTS
13	11	13	<b>SPEAK MY LANGUAGE</b> SOUNDBWOY/REPUBLIC 53156/UNIVERSAL	INNER CIRCLE
14	12	75	<b>REGGAE GOLD 1997</b> VP 1509*	VARIOUS ARTISTS
15	15	8	<b>YITZHAK RABIN</b> TUFF GONG 54282/LIGHTYEAR	ALPHA BLONDY & THE SOLAR SYSTEM

### TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	57	<b>ROMANZA</b> ▲ PHILIPS 539207 <b>HS</b>	ANDREA BOCELLI
2	2	56	<b>THE BOOK OF SECRETS</b> ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
3	3	11	<b>CANTOS DE AMOR</b> NONESUCH/ATLANTIC 79510/AG	GIPSY KINGS
4	4	58	<b>BUENA VISTA SOCIAL CLUB</b> WORLD CIRCUIT/NONESUCH 79478/AG <b>HS</b>	BUENA VISTA SOCIAL CLUB
5	8	5	<b>RETURN TO PRIDE ROCK—SONGS INSPIRED BY DISNEY'S THE LION KING II</b> WALT DISNEY 60639	VARIOUS ARTISTS
6	5	12	<b>SUPRALINGUA</b> RYKODISC 10396 <b>HS</b>	MICKEY HART/PLANET DRUM
7	12	31	<b>LEAHY</b> NARADA 42955/VIRGIN <b>HS</b>	LEAHY
8	6	8	<b>OREMI</b> MANGO 524521/ISLAND	ANGELIQUE KIDJO
9	13	3	<b>CELTIC CHRISTMAS</b> STRAIGHTWAY 20204/CHORDANT	EDEN'S BRIDGE
10	NEW		<b>CELTIC CHRISTMAS IV</b> WINDHAM HILL 11367	VARIOUS ARTISTS
11	11	4	<b>REENCARNACION</b> HANNIBAL 1429/RYKODISC	CUBANISMO!
12	14	33	<b>A TODA CUBA LE GUSTA</b> WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS
13	10	13	<b>GAELIC STORM</b> OMTOWN/HIGHER OCTAVE 46112/VIRGIN <b>HS</b>	GAELIC STORM
14	9	33	<b>MAMALOSHEN</b> NONESUCH 79459/AG <b>HS</b>	MANDY PATINKIN
15	RE-ENTRY		<b>MICHAEL FLATLEY'S LORD OF THE DANCE</b> PHILIPS 533757 <b>HS</b>	RONAN HARDIMAN

### TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	NEW		<b>WANDER THIS WORLD</b> A&M 540984	JONNY LANG
2	1	55	<b>TROUBLE IS...</b> ● REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
3	NEW		<b>BLUES ON THE BAYOU</b> MCA 11879	B.B. KING
4	NEW		<b>BEST OF FRIENDS</b> VIRGIN 46424	JOHN LEE HOOKER
5	2	9	<b>SLOW DOWN</b> OKEH/550 MUSIC 69376/EPIC <b>HS</b>	KEB' MO'
6	3	91	<b>LIE TO ME</b> ▲ A&M 540640 <b>HS</b>	JONNY LANG
7	4	38	<b>BLUES BROTHERS 2000</b> ● UNIVERSAL 53116	SOUNDTRACK
8	5	25	<b>JUST WON'T BURN</b> TONE-COOL/ROUNDER 471164/MERCURY <b>HS</b>	SUSAN TEDESCHI
9	6	51	<b>DEUCES WILD</b> ● MCA 11711	B.B. KING
10	7	9	<b>GREATEST HITS</b> MCA 11746	B.B. KING
11	8	17	<b>LIFE, LOVE &amp; THE BLUES</b> PRIVATE MUSIC 82162/WINDHAM HILL	ETTA JAMES
12	9	5	<b>BLUES COLLECTION</b> MADACY 1332	VARIOUS ARTISTS
13	10	65	<b>LIVE AT CARNEGIE HALL</b> EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
14	11	21	<b>HEAVY LOVE</b> SILVERTONE 41632/JIVE	BUDDY GUY
15	13	19	<b>TAYLORED TO PLEASE</b> MALACO 7488	JOHNNIE TAYLOR

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

## Artists & Music

# Holland Gives 'Points Of View' During His Rare Tour Of U.S.

FROM MID-OCTOBER through the second week of November, jazz fans are enjoying a highly welcome treat, as bassist **Dave Holland** is making a rare headlining tour of the U.S. The occasion is the **Dave Holland Quintet's** "Points Of View" (ECM, Sept. 15), featuring trombonist **Robin Eubanks**, vibraphonist **Steve Nelson**, drummer **Billy Kilson**, and saxophonist **Steve Wilson**. (Wilson has since relinquished the saxophone chair; now held by **Chris Potter**.)

The Wolverhampton, England-born Holland is quick to point out the virtues of his staunchly idiosyncratic lineup. "I haven't worked with a piano in my bands since the early 1980s," he says emphatically. "Basically, it has to do with the sound palette of the group. The economy that the vibraphone brings is important to me. It allows a lot of room for dialogue and interplay, and variation in how we interpret the harmonic aspect of the music."

Those musical dialogues are often built around Holland's trademark use of African and Brazilian rhythmic devices, heard prominently on "Points Of View's" hauntingly melodic "Bedouin Trail" and "Ario," respectively. "Obviously, jazz evolved from the African-American cultural reference point, which has its roots in a very strong polyrhythmic setting," the bassist explains. "It is one of the compelling aspects of the music, one that communicates tremendously to people."

"Duke Ellington is a good example of this. His music had tremendous rhythmic and harmonic complexity, but because those elements were done within a context of very com-

elling rhythms and melodies, it didn't intimidate the average listener. Rhythm is one of those devices that allows the listener to relate immediately to a piece of music. It makes you move; it has a quality of dance to it which communicates to people right away."

Unlike most ECM releases, which bear **Manfred Eicher's** dark, spacious production stamp, "Points Of View" was produced by Holland. It is his second album behind the board, having handled production chores on 1996's "Dream Of The Elders" along with label founder Eicher. "It is an experience that I feel is a part of my growth as a musician—to take that responsibility, to be more involved in that process," explains Holland. "Manfred and I have done a number of records together, and I think he trusts my decision making at this point, on the production

side. Musically, he's always given me free rein. It was a very satisfying experience."

Holland will again produce when he takes the quintet into the studio in December. Compositions for those sessions are being previewed on the current tour. "I like to prepare the music prior to the recording, by having a chance to perform it," says the bassist. "To me, the results are much better that way, because the band really has a chance to explore the music."

After the U.S. dates, Holland will tour mainland China. Political changes in that country are just now opening up opportunities for live music to be played; the global-minded Holland is understandably excited to be among the first musicians to play for jazz-hungry Chinese audiences.

Additionally, Holland recorded an album with master oud player **Anouar Brahem** and saxophonist **John Surman** in February of last

(Continued on page 90)



HOLLAND



by Steve Graybow



IMPORT & EXPORT

# VP RECORDS

THE LARGEST DISTRIBUTOR OF REGGAE MUSIC. HOTTEST 12" SINGLES EXPERT SALES STAFF

**BERES HAMMOND**  
*a day in the life...*  
Combine Dec. 7 & 8, 1998

**VP RECORDS**  
WORLD'S AHEAD IN REGGAE MUSIC

CALL TOLL FREE TO PLACE ORDERS 1.800.441.4041 FAX 718.658.3573

MAJIC BRANCH: 45-09 134TH STREET  
 QUEENSBURY TOWNSHIP, NY 12170  
 VP FLORIDA: 8025 S.W. 119TH STREET  
 MIAMI, FLORIDA 33156  
 TEL: (854) 561-6744 FAX: (854) 566-8780

# Songwriters & Publishers

ARTISTS & MUSIC

## ASCAP Awards Honor U.K. Acts

### Spice Girls, Radiohead, U2 Among Those Cited At Dinner

BY TOM FERGUSON

LONDON—Spice Girls, Radiohead, and U2 were among those honored Oct. 22 here at the 18th annual awards dinner hosted by U.S. performing right society ASCAP.



SPICE GIRLS

PolyGram/Island was named publisher of the year. Managing director Richard Manners collected the award, which recognizes the company whose works received most airplay in the U.S. during the year in question.

The event, held at the city's Landmark Hotel, acknowledged writers and publishers who are members of U.K. authors' body the Performing Right Society (PRS) and whose songs—licensed to ASCAP—were among the most performed in the U.S. in 1997. Others honored were Gary Barlow, Faithless, Portishead, Phil Collins, and Sir Paul McCartney.

Some 260 writers, publishers, and artists—including representatives from the Music Publishers' Assn.; the British Academy of Songwriters, Composers & Authors; the Mechanical Copyright Protection Society; and the International Managers Forum—heard Marilyn Bergman, president/chairman of the board of ASCAP, praise the "stunning success" of PRS/ASCAP writers and artists in the U.S. during 1997.

In a brief speech, Bergman also pledged that ASCAP would fight "on constitutional grounds" new U.S. legislation that would deprive collecting societies of substantial amounts of annual revenue. The recently passed Sonny Bono Copyright Term Extension Act contains an amendment that exempts many bar and restaurant owners from paying collecting societies for the use of background music. Bergman described the exemption as "far from satisfactory."

Having racked up most U.S. airplay during 1997, the four

Spice Girls collected the writers of the year award at the dinner. Their "2 Become 1," also written by Richard Stannard, Matt Rowe, and ex-Spice Girl Geri Halliwell, was named song of the year.

Warner/Chappell Music Ltd. act Radiohead (Thom Yorke, Jonathan Greenwood, Philip Selway, Colin Greenwood, and Edward O'Brien) took the fourth annual college award for "OK Computer" (Parlophone), the most performed PRS/ASCAP-represented album on college radio.



RADIOHEAD

Two new awards were introduced this year. Faithless' "Insomnia" earned the club award for the song's writers, Rollo Armstrong and Ayalah Bentovim (Warner/Chappell Music Ltd. and BMG Music Publishing Ltd., respectively), while Portishead's Beth Gibbons, Geoffrey Barrow, and Adrian Utley were given a special award for "groundbreaking work in the U.S.A."

In addition, film awards were presented for the scores to "G.I. Jane" (Trevor Jones), "Donnie Brasco" (Patrick Doyle), "Face/Off" (John Powell), and "The Full Monty" (Anne Dudley).

Following is a full list of the award-winning songs.

"Against All Odds"—Phil Collins (Hit & Run Music Publishing Ltd./EMI Music Publishing Ltd.).

"Anybody Seen My Baby?"—Mick Jagger, Keith Richards, Kathryn Lang, Benjamin Mink.

"Back For Good"—Gary Barlow (EMI Music Publishing Ltd.).

"But It's Alright"—Jerome Jackson/Pierre Tubbs (BMG Music Publishing Ltd.).

"Discothèque"—Adam Clayton, David Evans, Paul Hewson, Laurence Mullen (Blue Mountain Music).

"Don't Cry For Me Argentina"—Tim Rice, Andrew Lloyd Webber (Evita Music).

"Everlasting Love"—Howard Jones (Hojo Music Ltd.).

"In The Air Tonight"—Phil Collins (Hit & Run Music Publishing Ltd.).

"Just A Little Bit"—Stephen Rodway, Simon Taube (peermusic U.K.).

"Pride (In The Name Of Love)"—Adam Clayton, David Evans, Paul Hewson, Laurence Mullen (Blue Mountain Music).

"Roll To Me"—Justin Currie (PolyGram Music Publishing Ltd.).

"Say You'll Be There"—Victoria Adams, Melanie Brown, Emma Bunton, Melanie Chisholm, Geri Halliwell, Eliot Kennedy (Windswept Pacific Music).

"6 Underground"—Ian Pickering, Liam Howe, Christopher Corner, John Barry (BMG Music Publishing Ltd.).

"Staring At The Sun"—Adam Clayton, David Evans, Paul Hewson, Laurence Mullen (Blue Mountain Music).

"Sweet Dreams (Are Made Of This)"—Dave Stewart, Annie Lennox (BMG Music Publishing



U2

Ltd.).

"2 Become 1"—Victoria Adams, Melanie Brown, Emma Bunton, Melanie Chisholm, Geri Halliwell, Matt Rowe, Richard Stannard (Windswept Pacific Music/PolyGram Music Publishing Ltd.).

"Wannabe"—Victoria Adams, Melanie Brown, Emma Bunton, Melanie Chisholm, Geri Halliwell, Matt Rowe, Richard Stannard (Windswept Pacific Music/PolyGram Music Publishing Ltd.).

"What's Love Got To Do With It"—Terry Britten, Graeme Lyle (Myaxe Music Ltd.).

"The World Tonight"—Paul McCartney (MPL Communications Ltd.).

"Your Woman"—Jyoti Mishra (MCA Music).

(The songwriting shares of Barry, Richards, Lang, Mink, Taube, Kennedy, and Lyle are not licensed by ASCAP.)

## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
THE FIRST NIGHT	J. Jurnaine Dupri, T. Savage, M. McLeod, P. Sawyer	So So Def/ASCAP, EMI April/ASCAP, Marshall/ASCAP, Jobete/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
WIDE OPEN SPACES	Susan Gibson	Pie-Eyed Groobee/BMI, Groobee/BMI
<b>HOT R&amp;B SINGLES</b>		
NOBODY'S SUPPOSE TO BE HERE	S. Crawford, Montell Jordon	Wixen/ASCAP, Famous/ASCAP
<b>HOT RAP SINGLES</b>		
JUST THE TWO OF US	Will Smith, Bill Withers, W. Salter, R. MacDonald	Antisia/ASCAP, Bluenig/ASCAP
<b>HOT LATIN TRACKS</b>		
ESPERANZA	Enrique Iglesias, Chein Garcia Alonso	EMI April/ASCAP

## BMI's Preston Elected To New Term; RCA Victor's 'Only Broadway CD'

**S**HE GETS NOD AGAIN: Frances Preston has been elected to a new two-year term as president/CEO of BMI. Preston, who has been associated with the performance right group for 40 years, has held her present post since 1986.

In another action by BMI directors, Philip A. 'Phil' Jones of Meredith Broac casting in Des Moines, Iowa, and WMTV Madison, Wis., was re-elected as chairman of the board. The board also named others to four-, three-, and two-year terms.

**G**REAT START: After two years in operation, Los Angeles-based Hidden Words Music reports a "we're out there now" pattern of success. Its two key writers/producers, Mark Spiro and Steve Russell, the company's first two signings, have accounted for some 20 recordings.

Spiro wrote and produced six songs for country music performer Lila McCann's hit Asylum album "Lila." Russell has made writing/production contributions in the R&B/pop areas with seven songs recorded by Jaze (Universal), Michael Gayne (BMG), Simone Hines (Epic), and his own group, the newly reformed Troop (Warrior).

Hidden Words' co-founder/administration chief is Rick Joseph, who is also an entertainment attorney. His partners are his wife, Julie Joseph; Martin Massman; and Susan Brandow. Besides L.A., the company is represented in Nashville by Scott Lynch.

**S**CORES OF SCORES? Billy Meshel-operated Music & Media International Inc. makes a deep-seated move into music video, TV, children's video, and feature-film projects via a deal with writer/director Colm Wood, president of Colm Wood Entertainment. Music

& Media will publish the scores of Wood's projects. He's optioned scripts with Abandon Entertainment, Chuck Fries Productions, Peter Fonda's Pando Co., and Don Zuckerman's Zuckerman Entertainment. His short film "Brainspotting" is set to play at the London Raindance Film Festival. Currently in production are two music videos for Jay King's Del Paso Records, distributed by Lightyear/WEA. Wood operates out of Music & Media's headquarters in West Hollywood.

**T**UNEFUL HYPERBOLE: RCA Victor may be overstating the case, but one can't argue that the 20 cuts from 16 musicals it's presenting on "The Only Broadway CD You'll Ever Need" is a darned good overview of the musical theater. In addition to cast albums from the past—both original

and revival versions—the label offers selections from current successes like "Chicago," "Ragtime," "Titanic," and "Cabaret." The "Chicago" and "Cabaret" albums, of course, are past glories that glow anew.

Another interesting album from the label's remarkable archives is, yes, a tribute to George Gershwin called "Fascinating Rhythm—The Broadway Gershwin 1919-1934," another 20-track collection of recordings made at the time that 14 musicals by Gershwin had their Broadway debut.

**P**RIENT ON PRIENT: The following are the best-selling folios from Hal Leonard Publishing:

1. "Lilith Fair—A Celebration Of Women In Music."
2. "Titanic," soundtrack.
3. Sarah McLachlan, "Surfacing."
4. "Disney's Princess Collection Volume 2."
5. Mannheim Steamroller, "Christmas Live."



by Irv Lichtman

## Masterdisk Joins Forces With DVD Developer AIX

NEW YORK audio mastering powerhouse Masterdisk has entered into a strategic alliance with Los Angeles-based DVD developer AIX, according to Masterdisk owner **Doug Levine** and AIX owner **Mark Waldrep**.

The venture is designed to propel each company into a new area of DVD authoring. For Masterdisk, it means entering the graphics and interactivity side of the DVD equation, while AIX expects to tap into Masterdisk's audio specialization, according to both parties.

Levine says, "What this does is, overnight, it gives us full DVD capacity from beginning to end. AIX is relying on us for audio and we on them for creating the interactivity as well as the graphics."

Waldrep adds, "I want Masterdisk to be able to say to their clients, 'We've got everything you need. We want to master your audio, and we want to work with you on interactivity.' At the same time, I have clients here that I could refer to New York for the mastering of audio, so the



by Paul Verna

relationship could flow both ways."

Although Levine and Waldrep say they want to test the alliance before they make huge staff and space commitments, AIX has already established a beachhead on the East Coast by asking engineer **Michael Stelatos** to temporarily relocate to New York to act as DVD coordinator at Masterdisk. Meanwhile, Masterdisk has hired DVD engineer **Drew Anderson** and converted the studio formerly occupied by **Greg Calbi** into a DVD authoring suite, with surround-sound monitoring and full interactive capabilities.

Currently, AIX authors approxi-

mately 40 DVDs per month. Levine says he hopes that by mid-1999 Masterdisk will participate in audio mastering for approximately 20% of that workload.

The financial arrangement between the two studios is simple: The facility that generates work for its counterpart gets a commission for the job. For instance, if Masterdisk refers a client to AIX for DVD authoring, Masterdisk receives a percentage of that booking.

Depending on the success of the Masterdisk/AIX relationship, and of DVD in the marketplace, Masterdisk is prepared to add DVD mastering rooms, according to Levine, who says there is additional space available at Masterdisk's West 45th Street headquarters.

The move couldn't happen at a more propitious time for both companies. Masterdisk lost ground recently when Calbi—a four-year veteran of the facility and one of its star engineers—left to rejoin Sterling, where he built his mastering career starting

in 1976 (Billboard, Sept. 26). Rather than replace Calbi with another high-profile audio engineer, Masterdisk—which has its share of talented music specialists in chief engineer **Scott Hull** and staffers **Howie Weinberg**, **Tony Dawsey**, **Andy VanDette**, and **Roger Lian**—went for the bigger picture by taking the DVD plunge. Although Masterdisk still faces the ominous task of competing with a fortified Sterling in the music business,

it has leapt ahead of the competition in the DVD arena.

AIX, which was founded by musician and mastering engineer **Waldrep** in 1994, is now poised to become a leader in a rapidly growing market. Although the company could have soldiered on with its current resources, partnering with an established player for audio sends a message that AIX is serious when it comes to delivering the highest possible quality in DVD.

## With Surround Music Mixing On The Rise, Standards Becoming An Issue

BY DAN DALEY

The enthusiasm that greeted the arrival of surround music mixing is slowly but inevitably giving way to concerns about standards for the multichannel format.

Pro audio equipment manufacturers and recording studios are all seeking to participate financially and artistically in what's becoming the most intriguing and seductive innovation in sound since the advent of stereo. However, many are tending to make up the rules as they go along.

"There's an incredible variety of monitoring environments that want to do surround audio, and it's becoming apparent that there is a need for some kind of standard to give all of them some level of consistency," observes **Laurie Fincham**, recently appointed director of research and development for THX, the multichannel standards division of the film postproduction giant **Lucasfilm Ltd.** "Nothing really exists out there in the way of standards. Music recording is going to become a big part of the future of multichannel audio, and we believe that a set of common standards will go a long way to furthering its success in the marketplace."

THX was formed in 1980 to create a set of universal standards that would ensure that film sound would be accurately represented and reproduced, from Hollywood's dubbing stages to theaters. It made its screen

debut with the **George Lucas** production "Return Of The Jedi."

In 1986, the THX Home division was created to establish standards for home theater. Since then, the THX Home division has paced the growth of surround sound in a number of consumer formats, including VHS, laserdisc, and DVD.

Now THX says that it wants to bring the same kind of standards base line to music. However, as **Fincham** points out, it's more than recording studios that need it.

"Multichannel monitoring is becoming important in a lot of other applications, including offices and meeting rooms," he says. "Playback of multichannel audio is taking place in a lot of places."

### PM3 PROPOSAL

THX's response is the introduction of **Professional Multichannel Mixing & Monitoring (PM3)**—a set of guidelines whose 180-plus pages of specifications include equipment from manufacturers whose products comply with THX specs, speaker placement, room acoustical properties, and noise-floor specifications.

As with its work on sound stages and cinemas, THX will provide, via PM3, a list of approved equipment components, such as speakers (**JBL**, **EAW**, and **Dynaudio** are among those already certified) and on-site and

(Continued on next page)

## A Hitmaking Career At Atlantic Prepares Arif Mardin For 'The Year Of The Diva'

BY PAUL VERNA

NEW YORK—There is no shortage of stars in **Arif Mardin's** firmament.

In a 35-year career, the veteran producer has helped shape popular music by making landmark records with **Aretha Franklin**, the **Young Rascals**, **Roberta Flack**, **King Curtis**, **Brook Benton**, **Max Roach**, **Hall & Oates**, **Bette Midler**, the **Bee Gees**, **Phil Collins**, the **Average White Band**, **Willie Nelson**, **Ringo Starr**, **Chaka Khan**, and **Carly Simon**, to name a few.

Whereas many legendary producers slow down in their middle-age years, Mardin approaches his career as if the time leading up to the present was just a warm-up. In the past year or so, Mardin has produced tracks by some of the most accomplished artists in pop music, many of them female stars.

"This has been the year of the diva for me," observes Mardin over coffee in his Atlantic Records office, his home since the beginning of his professional career. "I worked with **Whitney Houston** and **Brandy** on the [ABC-TV special] 'Cinderella,' with **Barbra Streisand** on 'Higher Ground,' **Bette Midler** on 'Bathhouse Betty,' **Patti LaBelle** on her live album, **Aretha** on a remix of 'Rock Steady,' and **Miss**

**Diana Ross** on an album that will be released next year."

Asked why he has a tendency to work with women artists, Mardin says, laughing, "My wife is asking me the same question." On a serious note, he says he has a good rapport with women but does not select his production clients according to gender. His main criteria, he says, is mutual respect.

"I don't work with an artist if I don't respect the artist," he says. "If I'm working with



MARDIN

**Bette Midler** or **Barbra Streisand**, they have their own geniuses. If they say, 'I think this is too long, can we cut two bars?,' I say, 'All right, let's experiment.' Either it'll work or it won't work, but I respect them and they respect me."

On Midler's latest project, the Warner Bros. release "Bathhouse Betty," Mardin produced four cuts and oversaw the mastering. Although other producers worked on the album—**Ted Templeman**, **Brock Walsh**, **Marc Shaiman**, **Chuckii Booker**, and **David Foster**—the record has a focused sound that Mardin credits to Midler's artistry.

Mardin says part of his challenge in making "Bathhouse Betty" was reflecting the full range of Midler's artistry—not a trivial feat

given her many musical, theatrical, and comedic talents. "The album is like her live show," says Mardin. "You go from a beautiful ballad to a very funny song and then to a dance number. That's what she does so well in her live show."

Similarly, LaBelle's "Live! One Night Only" album was a document of an artist's show. "Patti talks about cancer and being nice to people and your family and then goes into an incredibly funny song, and people cry and laugh—that's what these great performers' live shows are all about," says Mardin.

For all his success as a producer, Mardin spends most of his working time in his office, where the only sign of his musical profession is a synthesizer that he uses to write arrangements or try new ideas.

"Since I have a lot of commitments, I'm an office man," says Mardin, noting that Atlantic employs him but has always given him freedom to work on outside projects. "I don't come in at 10 o'clock every the morning, but I try to be here as much as possible. If I'm doing something here, I can do some of my arranging here."

While most of Mardin's work consists of new productions, he recently made headlines by undertaking two notable remix/rerecording projects: **Frankie Lymon's** "Why Do Fools Fall In Love" and **Franklin's** "Rock Steady."

As music producer on the Lymon film biography "Why Do Fools Fall

(Continued on next page)

PRO  
FILE



**Flat Out In The Studio.** Veteran rock band Flat Duo Jets finished mixing their upcoming **Outpost Recordings** debut at co-producer (and **Outpost** partner) **Scott Litt's** Louie's Clubhouse studio in Los Angeles. Shown, from left, are engineer **Victor Janacua**, **Ben Wingrove** of **Slick-Winston Management**; **Litt**; co-producer **Chris Stamey**; and Flat Duo Jets members **Crow** and **Dexter Romweber**.

## ARIF MARDIN

(Continued from preceding page)

In *Love*," Mardin was asked to create a stereo version of the classic pop song, which was originally mixed in mono. Mardin recalls, "The director said, 'In the theater, I want big sound.' I said, 'OK, we'll do it.' So I had all the guitar, tenor sax, and keyboard licks transcribed, had new players record them, and added them to the [mono] master. Now the master is in the center, and the additional guys are on the side."

When he was brought in to update Franklin's 1971 classic "Rock Steady," Mardin considered recording new tracks around the singer's existing vocal. However, Mardin's son, Joe, talked him out of it.

Working from the original 16-track reel, Arif and Joe Mardin sped up the tempo from 104 beats per minute to 110 bpm and recorded a new dance section. The remix starts with the sped-up original, segues to the dance break, and goes back to the original for the ending section. This time, Mardin decided to keep the track going until the ritardando at the very end instead of fading it out early, as he had to do on the original for length reasons.

Mardin's collaboration with his son illustrates the degree to which talent runs in the Mardin family.

(The producer's daughter, Julie, is an accomplished photographer.)

"In my business, I cannot afford to work with less-qualified people because my name is out there," he says. "I work with my son because he's great, not because he's my son. If I want an arrangement or some-

*'I don't work with an artist if I don't respect the artist'*

thing programmed, I have a musical family in New York—three or four people that I trust and am close with, and

Joe is one of them."

With mock indignation, Mardin says his son has little time for him these days. "Now I can't use Joe because he is too busy doing his own album for Atlantic, producing and writing music with Danielle Gerber," says Mardin, referring to a New York-based singer/songwriter who formerly fronted the indie rock band Danielle's Mouth.

Among Arif Mardin's other recent production projects is a Detroit-based swing band, Atomic Fireballs, for Atlantic. "I did one song with them, and we're going to do some more," says Mardin. "They're a terrific young group and totally sincere, devoted people. They know their Cab Calloways and Louis Jordans very well."

Mardin has also been busy com-

posing jazz tunes for a project he hopes to record eventually with handpicked soloists and singers. The album would contain music Mardin has been writing "on the side" throughout his career.

In addition, Mardin—who does not regard himself as a prolific composer—recently finished a one-act opera for three voices that he describes as "modern music, dissonant and melodic, but nothing to do with pop or jazz."

Born in Istanbul, Turkey, in 1932, Mardin graduated from Istanbul University with a degree in commerce and economics. Although he was a music fanatic—he bought his first record, a Duke Ellington 78, when he was 10—he had no idea he would pursue a musical career until 1956, when he met Dizzy Gillespie during the jazz titan's tour stop in Turkey.

"It was the biggest event in my life," recalls Mardin. "I had the chance to meet him, and he wound up playing one of my pieces and giving me some pointers."

Two years later, Mardin became the first recipient of the Quincy Jones scholarship at the Berklee College of Music in Boston. After graduation, he taught at Berklee for a year and eventually became a trustee of the school and received an honorary doctorate.

Mardin joined Atlantic in 1963 as

an assistant to co-founder Nesuhi Ertegun, the late brother of current Atlantic co-chairman and co-CEO Ahmet Ertegun. Mardin was named studio manager and subsequently became the label's house producer and arranger in an era when most of the label's acts were funneled through the in-house studio system. In 1969, Mardin was named a VP of Atlantic, a position he retains today (with a "senior" prefix in his title).

Mardin was inducted into the National Academy of Recording Arts and Sciences' Hall of Fame in 1990, and in 1994—in celebration of 30 years at Atlantic—he was honored by Billboard with a special tribute.

In 1996, Mardin earned his sixth Grammy for his production of

Atlantic Theater's cast album for "Smoky Joe's Café—The Songs Of Leiber And Stoller." The following year, Mardin was nominated for a Grammy for his work on another cast album, the hit musical "Rent."

Determined to stay in touch with contemporary tastes in production, Mardin is keen on combining the pastiche approach of hip-hop producers with traditional techniques.

"Music production has taken an interesting direction, like Puff Daddy using authorized sampling," says Mardin. "It's like a collage technique, which I admire very much. But we shouldn't forget the good old-fashioned, regular production too. Combined, the two together really open up new horizons."

## SURROUND MUSIC MIXING ON THE RISE

(Continued from preceding page)

remote consultancy for surround audio installations.

THX also offers one piece of hardware itself: the CC4 Crossover/System Controller, which is made on an original equipment manufacturer basis by another company for THX. The cost of the CC4 is approximately \$2,500; costs for consultancy, certification, and other services will vary according to the facility's size, Fincham says.

THX is also in the process of training outside technicians to conduct its consultations and inspections, in anticipation of a positive response from the music industry.

"Hardware is just a small part of it," he adds. "We're taking 13 years of experience at Sky Walker Sound and trial-and-error mistakes about multichannel sound and collecting them into a standard that a much larger array of facilities can use to achieve accuracy in a surround environment."

PM3 translates much of the cinematic THX experience to smaller rooms but on a higher level than THX Home. Fincham acknowledges that in attempting to address such a wide variety of environments, from large control rooms to small offices, a certain amount of averaging is necessary. Nonetheless, he says, by including all of the factors—from hardware to acoustics—it's possible to create consistent monitoring experiences in all of them.

In a hypothetical 3,000-cubic-meter room—similar to a 21-by-16-by-9-foot control room—front-array speaker placement would put the left, center, and right speakers 12 feet from the central mixing position, with the left-front and right-front speakers at approximately 45-degree angles to the listener. Surround speakers would be placed between 7 and 8 feet to the side of and slightly behind the core listening area and raised 6 feet above the floor. Fincham says that listening area should be large enough to accommodate four people seated side by side in two rows.

Exact speaker placement, he cautions, depends up on a number

of factors, such as the room's acoustical properties, as well as its noise floor—which the PM3 specification recommends be kept below NC25 and preferably between NC15 and NC20.

"It's not a precise science, but it is," says Fincham. "There are a lot of things we know when it comes to how multichannel sound works in small spaces, and it can be very predictable. But it will always depend to a large degree on other aspects of the room. The smaller the room size, the more difficult it is to get a repeatable result from room to room. It's a science of hard knocks, which is why we want to be able to test and certify rooms once they're done."

Testing is done using small electret microphones that are cross-calibrated with test microphones made by B&K. Another variable compounding standardization is the fact that surround music mixing is in its infancy. Some artists use the multiple channels in a similar fashion to film sound, in which primary information comes from the left-center-right array and the surround channels are used for ambience; others place primary information throughout the 360-degree spectrum.

"The standard has to be flexible enough to deal with that," Fincham says. "Speakers need to be able to handle the amount of information any artist wants to put through them, and they need to be switchable between various configurations so that studios can cope with the demands that different artists will place on surround."

Still, certain rules must apply. These include achieving consistent bass response throughout the monitoring area by redirecting the low-frequency content below 80 hertz of the left-center-right and surround channels to a subwoofer and using a certified crossover/controller, such as the CC4, to mitigate standing wave characteristics. Furthermore, temporal (time-based) and spatial (point-based) averaging should be measured to ensure that all playback characteristics are repeatable.

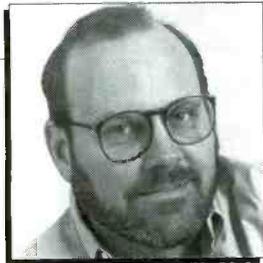
# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 31, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	THE FIRST NIGHT Monica/ Jermaine Dupri (Arista)	HOW DEEP IS YOUR LOVE Dru Hill Feat. Redman/ Dutch, Nokie The N-Tity, W. Campbell (Island/Def Jam/Mercury)	HONEY, I'M HOME Shania Twain/ R.J. Lange (Mercury)	CELEBRITY SKIN Hole/ Michael Beinhorn (DGC/Geffen)	IRIS Goo Goo Dolls/ Rob Cavallo, Goo Goo Dolls (Warner Sunset/Reprise)
RECORDING STUDIO(S) Engineer(s)	KROSSWIRE (Atlanta, GA) Brian Frye	THE ENTERPRISE/AVON (Los Angeles, CA/ Hong Kong) Manny Marroquin	MASTERFONICS (Nashville, TN) Jeff Balding	CONWAY STUDIOS (Los Angeles, CA) Paul Northfield	OCEANWAY RECORD ONE B (Los Angeles, CA) Allen Sides
RECORDING CONSOLE(S)	DDA AMR 12	SSL 9000J/ 4000E/G	SSL 9000J	SSL 9000J	SSL 9000J w/Ultimation
RECORDER(S)	Sony APR 24	Sony 3348	Studer D 827	Studer 800	Studer A800
MASTER TAPE	Quantegy 499	Quantegy 467	Quantegy 467	BASF 900	BASF 900
MIX DOWN STUDIO(S) Engineer(s)	SILENT SOUND (Atlanta, GA) Phil Tan, Jermaine Dupri	THE ENTERPRISE (Los Angeles, CA) Manny Marroquin	MASTERFONICS (Nashville, TN) Mike Shipley	SOUTH BEACH STU- DIOS Tom Lord-Alge	OCEANWAY A (Los Angeles, CA) Jack Joseph Puig
CONSOLE(S)	SSL 4064G	SSL 9000J	SSL 9000J	SSL 4000G+	Custom Oceanway Focusrite w/GML Automation
RECORDER(S)	Studer A820	Sony 3348	Studer D827	Sony 3348	Ampeg ATR 102
MASTER TAPE	Quantegy 499	Sony 3348	BASF 900	Quantegy 499	BASF 911
MASTERING Engineer	MASTERDISK Tony Dawsey	THE HIT FACTORY James Cruz	MASTERFONICS Glenn Meadows	STERLING SOUND Ted Jensen	FUTURE DISC SYSTEMS Steve Hall
CD/CASSETTE MANUFACTURER	UNI/BMG	PDO-HTM	PDO-HTM	UNI	WEA

© 1998, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Steve Graybow, Telephone 212-536-5361, Fax 212-382-6094, sgraybow@billboard.com

## Latin Notas



by John Lannert

ular vote at retail outlets in the U.S.

In addition, Ritmo Latino and Uno are co-producing the live event for broadcast. The top five nominees will be announced prior to the awards show, to be held at Universal Studios.

**LA MEGA TOPS NEW YORK:** As the numbers from Arbitron's summer ratings book continue to stream in, more market precedents are being set by Spanish-language stations.

For instance, WSKQ-FM (La Mega) has become the first Spanish station to top the New York market. Owned by Spanish Broadcasting System (SBS), La Mega scored a 6 share.

WSKQ-FM, a tropical station, tied for first with AC outlet WLTW-FM in Arbitron's spring book. Meanwhile, WCAA-FM (Caliente) jumped from a 0.9 to a 1.7 share in its first book as a Spanish tropical station. It is owned by SBS' national rival Heftel.

**STATION ADDS:** The aforementioned WCAA-FM is one of six stations added to the panel of those reporting to Hot Latin Tracks. The other stations are pop outlets KOVE-FM Houston; WAMA-AM Tampa, Fla.; and XHNZ-FM El Paso, Texas; tropical station WRMD-AM Tampa; and regional Mexican station KPHX-FM Phoenix. The station additions are effective this issue.

Reporting stations reinstated to the panel last issue were pop/tropical WAEL-FM and pop WIOB-FM, both of which are located in Mayagüez, Puerto Rico. Those stations were temporarily removed from the panel due to damage caused by Hurricane Georges to the Broadcast Data Systems monitors measuring those stations' airplay.

(Continued on next page)

**RITMO LATINO EXPANDS:** During its inaugural convention Oct. 20-22 in Los Angeles, Ritmo Latino announced that four new Ritmo Latino stores will be opened by February in Las Vegas and the California cities of Salinas, La Puente, and Fresno.

Ritmo Latino, a SoundScan reporter, also is opening two Bodega Musical locations in San Isidro, Calif., and East Fresno, Calif. Bodega Musical is a discount retail outlet whose first store was opened by Ritmo 10 months ago in Southgate, Calif.

Ritmo Latino president David Massry says he was very pleased with Ritmo's first convention, which was sort of a Latino version of the National Assn. of Recording Merchandisers Convention, complete with exhibition booths and presentations by Latino record labels.

Participating in the convention, says Massry, were 200 employees of Ritmo, plus 100 conventioners from various Latino record companies. The second convention will take place in October 1999 in L.A.

Separately, Ritmo and marketing/promotion company Uno Productions are teaming to produce the first Premio Ritmo Latino (Ritmo Latino Awards). Slated to debut in June 1999, the awards ceremony will feature 13 categories whose winners will be determined by pop-

# Hot Latin Tracks



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 95 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	1	1	7	<b>ENRIQUE IGLESIAS</b> FONO VISA	<b>ESPERANZA</b> R. PEREZ-BOTIJA (E. IGLESIAS, C. GARCIA ALONSO)
2	2	7	3	<b>SHAKIRA</b> SONY DISCOS	<b>CIEGA, SORDOMUDA</b> S. MEBARAK, L. MENDEZ (S. MEBARAK, E. SALGADO)
3	3	4	12	<b>MARC ANTHONY</b> RMM	<b>CONTRA LA CORRIENTE</b> A. CUCCO PENA (O. ALFANNO)
4	4	5	8	<b>MILLY QUEZADA WITH ELVIS CRESPO</b> SONY DISCOS	<b>PARA DARTE MI VIDA</b> R. QUEZADA (VICTOR)
5	7	9	6	<b>FRANKIE NEGRON</b> WEA/CARIBE/WEA LATINA	<b>AGUA PASADA</b> S. GEORGE (G. FRANCISCO)
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>					
6	13	13	3	<b>LA MAFIA</b> SONY DISCOS	<b>PIDO</b> M. LICHTENBERGER JR. (J. L. PILOTO)
7	5	6	9	<b>VICTOR MANUELLE</b> SONY DISCOS	<b>QUE HABRIA SIDO DE MI</b> O. ALFANNO (O. ALFANNO)
8	9	2	11	<b>CARLOS PONCE</b> EMI LATIN	<b>DECIR ADIOS</b> K. SANTANDER (K. SANTANDER)
9	12	14	15	<b>VICENTE FERNANDEZ</b> SONY DISCOS	<b>ME VOY A QUITAR DE EN MEDIO</b> P. RAMIREZ (M. MONTERROSAS)
10	10	8	7	<b>LOS TEMERARIOS</b> FONO VISA	<b>COMO TE RECUERDO</b> A. ANGEL ALBA (A. ANGEL ALBA)
11	14	15	8	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN	<b>HOTEL CORAZON</b> G. FELIX (M. QUINTERO LARA)
12	11	10	16	<b>ELVIS CRESPO</b> SONY DISCOS	<b>TU SONRISA</b> R. CORA, J. CASTRO (E. CRESPO)
13	8	12	30	<b>PEPE AGUILAR</b> MUSART/BALBOA	<b>POR MUJERES COMO TU</b> PAGUILAR (FATO)
14	15	11	10	<b>RICKY MARTIN</b> SONY DISCOS	<b>PERDIDO SIN TI</b> R. ROSA, K. C. PORTER (R. ROSA, K. C. PORTER, L. GOMEZ ESCOLAR)
15	18	31	3	<b>GRUPO LIMITE</b> RODVEN/POLYGRAM LATINO	<b>LA OTRA PARTE DEL AMOR</b> J. CARRILLO, G. PADILLA (ALAZAN)
16	25	19	3	<b>DI BLASIO WITH JUAN GABRIEL</b> ARIOLA/BMG LATIN	<b>QUERIDA</b> R. DI BLASIO (J. GABRIEL)
17	6	3	10	<b>VANESSA L. WILLIAMS &amp; CHAYANNE</b> EPIC/SONY DISCOS	<b>REFUGIO DE AMOR</b> A. CUCCO PENA, M. BENITO, K. THOMAS (D. WARREN)
18	17	16	9	<b>PEPE AGUILAR</b> MUSART/BALBOA	<b>DIRECTO AL CORAZON</b> PAGUILAR (FATO)
19	<b>NEW</b>		1	<b>MIJARES WITH LUCERO</b> RODVEN/POLYGRAM LATINO	<b>EL PRIVILEGIO DE AMAR</b> J. AVENDANO LUHRS, A. ZEPEDA (J. AVENDANO LUHRS)
20	22	25	8	<b>FRANKIE RUIZ</b> RODVEN/POLYGRAM LATINO	<b>VUELVO A NACER</b> V. URRUTIA, R. SANCHEZ (M. VALENTIN)
21	20	21	12	<b>MARCO ANTONIO SOLIS</b> FONO VISA	<b>CASAS DE CARTON</b> M. A. SOLIS (A. PRIMERA)
22	19	18	7	<b>JARABE DE PALO</b> EMI LATIN	<b>GRITA</b> J. DWORNIK (JARABE DE PALO)
23	16	20	3	<b>JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO</b> RCA/BMG LATIN	<b>DOS HOJAS SIN RUMBO</b> M. ABDALA (V. CORDERO)
24	24	29	3	<b>JESSICA CRISTINA</b> ARIOLA/BMG LATIN	<b>DAME, DAME, DAME</b> M. TEJADA, F. MENDEZ (B. ANDERSON, B. UYACUS)
25	31	32	23	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS	<b>YO NACI PARA AMARTE</b> E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
26	33	33	3	<b>JOSE FELICIANO</b> RODVEN/POLYGRAM LATINO	<b>ME HAS ECHADO AL OLVIDO</b> R. PEREZ (R. PEREZ, R. LIVI)
27	23	23	11	<b>BANDA ARKANGEL R-15</b> LUNA/FONO VISA	<b>TU NUEVA VIDA</b> A. DE LUNA (J. NAVARRO)
28	<b>NEW</b>		1	<b>LOS MISMOS</b> EMI LATIN	<b>QUE BONITO</b> LOS MISMOS (M. E. CASTRO)
29	<b>NEW</b>		1	<b>OLGA TANON</b> WEA LATINA	<b>TU AMOR</b> R. PEREZ (K. SANTANDER)
30	<b>NEW</b>		1	<b>VARIOUS ARTISTS</b> COLUMBIA/SONY DISCOS	<b>LATIN MIX USA MEGA-MIX</b> PORTER BLAIN, GEORGE POYEVA, BATTI SANSINO, BLANK, GOMEZ ESCOLAR, PORTER, POYEVA, BATTI SANSINO, RODRIGUEZ PRADO
31	30	30	25	<b>LOS ANGELES AZULES</b> DISA/EMI LATIN	<b>ME HACES FALTA TU</b> D. CHAVEZ MORENO (J. MEJIA AVANTE)
32	26	17	19	<b>ONDA VASELINA</b> SONY DISCOS	<b>TE QUIERO TANTO, TANTO</b> M. MENDEZ GUIU (M. MENDEZ GUIU)
33	27	26	7	<b>GRUPO BRYNDIS</b> DISA/EMI LATIN	<b>SIN TI</b> DISA RECORDS (M. POSADAS)
34	35	—	10	<b>LUIS DAMON Y OLGA TANON</b> WEA/CARIBE/WEA LATINA	<b>PARA ESTAR CONTIGO</b> S. GEORGE (R. PEREZ, R. LIVI)
35	<b>NEW</b>		1	<b>LOS ANGELES AZULES</b> DISA/EMI LATIN	<b>QUIERO SER</b> J. MEJIA AVANTE (J. MEJIA AVANTE)
36	<b>RE-ENTRY</b>		16	<b>JOAN SEBASTIAN</b> MUSART/BALBOA	<b>GRACIAS POR TANTO AMOR</b> J. SEBASTIAN (J. SEBASTIAN)
37	<b>NEW</b>		1	<b>PRAS MICHEL FEAT. OL' DIRTY BASTARD &amp; INTRODUCING MYA</b> INTERSCOPE	<b>GHETTO SUPASTAR</b> W. JEAN, P. MICHEAL (P. MICHAEL, W. JEAN, R. JONES, B. GIBB, M. GIBB, R. GIBB, J. BROWN, B. BYRD)
38	<b>RE-ENTRY</b>		11	<b>CHARLIE ZAA</b> SONOLUX/SONY DISCOS	<b>SENTIMIENTOS</b> C. ZAA (L. GONZALEZ, G. ROSARIO)
39	36	39	18	<b>INTOCABLE</b> EMI LATIN	<b>AMOR MALDITO</b> J. L. AYALA (M. MENDOZA)
40	<b>NEW</b>		1	<b>ALEJANDRO SANZ</b> WEA LATINA	<b>SIEMPRE ES DE NOCHE</b> E. RUFFINENGO, M. A. ARENAS (A. SANZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
17 STATIONS	15 STATIONS	68 STATIONS
1 ENRIQUE IGLESIAS FONO-VISA ESPERANZA	1 MARC ANTHONY RMM CONTRA LA CORRIENTE	1 LOS TEMERARIOS FONO VISA COMO TE RECUERDO
2 SHAKIRA SONY DISCOS CIEGA, SORDOMUDA	2 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS PARA DARTE MI	2 LOS TUCANES DE TIJUANA EMI LATIN HOTEL CORAZON
3 CARLOS PONCE EMI LATIN DECIR ADIOS	3 FRANKIE NEGRON WEA/CARIBE/WEA LATINA AGUA PASADA	3 GRUPO LIMITE RODVEN/POLYGRAM LATINO LA OTRA PARTE DEL AMOR
4 DI BLASIO WITH JUAN GABRIEL ARIOLA/BMG LATIN QUERIDA	4 VICTOR MANUELLE SONY DISCOS QUE HABRIA SIDO DE MI	4 VICENTE FERNANDEZ SONY DISCOS ME VOY A QUITAR...
5 RICKY MARTIN SONY DISCOS PERDIDO SIN TI	5 SHAKIRA SONY DISCOS CIEGA, SORDOMUDA	5 MARCO ANTONIO SOLIS FONO VISA CASAS DE CARTON
6 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS PARA DARTE MI	6 ELVIS CRESPO SONY DISCOS TU SONRISA	6 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN DOS HOJAS
7 JARABE DE PALO EMI LATIN GRITA	7 FRANKIE RUIZ RODVEN/POLYGRAM LATINO VUELVO A NACER	7 PEPE AGUILAR MUSART/BALBOA DIRECTO AL CORAZON
8 MIJARES WITH LUCERO RODVEN/POLYGRAM LATINO EL PRIVILEGIO DE...	8 ENRIQUE IGLESIAS FONO-VISA ESPERANZA	8 PEPE AGUILAR MUSART/BALBOA POR MUJERES COMO TU
9 VANESSA L. WILLIAMS & CHAYANNE EPIC/SONY DISCOS REFUGIO DE AMOR	9 JESSICA CRISTINA ARIOLA/BMG LATIN DAME, DAME, DAME	9 BANDA ARKANGEL R-15 LUNA/FONO VISA TU NUEVA VIDA
10 RICKY MARTIN SONY DISCOS VUELVE	10 JARABE DE PALO EMI LATIN GRITA	10 LA MAFIA SONY DISCOS PIDO
11 JOSE FELICIANO RODVEN/POLYGRAM LATINO ME HAS ECHADO...	11 LUIS DAMON Y OLGA TANON WEA/CARIBE/WEA LATINA PARA ESTAR...	11 LOS MISMOS EMI LATIN QUE BONITO
12 LA MAFIA SONY DISCOS PIDO	12 CARLOS PONCE EMI LATIN DECIR ADIOS	12 LOS TEMERARIOS FONO VISA POR QUE TE CONOCI
13 CRISTIAN ARIOLA/BMG LATIN LO MEJOR DE MI	13 PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE GHETTO SUPASTAR	13 JUAN GABRIEL ARIOLA/BMG LATIN ASI FUE
14 PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE GHETTO SUPASTAR	14 FULANITO CUTTING LA NOVELA	14 LOS ANGELES AZULES DISA/EMI LATIN ME HACES...
15 MARC ANTHONY RMM CONTRA LA CORRIENTE	15 VARIOUS ARTISTS COLUMBIA/SONY DISCOS LATIN MIX...	15 GRUPO BRYNDIS DISA/EMI LATIN SIN TI

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/PMI Communications, Inc.

**OLGATAÑÓN**  
TE ACORDARAS DE MI

**wea**  
Latina inc.

SEL ..# 25098

**REYES RECORDS INC.** Member of **AFM**

CD'S - CASSETTES - DVD'S & MUSICAL VIDEOS

140 NW. 22 Avenue, Miami, Florida 33125 \* Tel.: (305) 541-6686 / Fax: (305) 642-2785

E-MAIL reyesrecords@worldnet.att.net WEB-SITE reyesrecords.com

TODO EN MUSICA \* EVERYTHING YOU NEED IN MUSIC

MAJOR CREDIT CARDS ACCEPTED

# Artists & Music

## NOTAS

(Continued from preceding page)

The total number of reporting stations is now 101, of which there are 20 pop stations, 17 tropical/salsa stations, and 69 regional Mexican stations. The audience cume, or number of listeners, of the 101 reporting stations accounts for approximately 90% of the total audience cume of Spanish-language music stations in the U.S. and Puerto Rico.

In addition, there are five dual reporters whose data is compiled in two genre charts. For example, WAEL-FM is a dual reporter that reports to the pop and tropical genre charts.

**GETTING CAUGHT UP:** Singer/songwriter/producer Marco Antonio Solís has re-signed with Fonovisa "in a long-term deal," according to label president/CEO Guillermo Santiso. He adds that the accord demonstrates Solís' confidence in the label, which is the subject of a payola investigation. Epic/Sony superstar Gloria Estefan is now filming her first picture, in which she co-stars with Meryl Streep and Angela Bassett. Titled "50 Violins," the Miramax movie is being directed by Wes Craven.

On Sunday (1), Ariola/BMG rap act Ilegales and noted impersonator Julio Sabala are slated to appear in "Hope For The Hemisphere," a



**Carlos Goes Hollywood.** EMI Latin recording artist Carlos Ponce and actress Laura Leighton take a break from the taping of her final episode of "Beverly Hills, 90210." Ponce, who has notched two chart-topping singles on Hot Latin Tracks, can be seen on the episode titled "Confession" Nov. 11 on Fox.

music/variety show to be taped in Santo Domingo, Dominican Republic, that is intended by highly regarded executive producer Dick Arlett to publicize the devastation brought to the island by Hurricane Georges. The program is being shopped to Spanish- and English-language networks for broadcast later this year. It is being sponsored by Inmed, a nonprofit health and development organization, and pharmaceutical company Merck and Co.

WUNI-TV Boston is celebrating the fifth anniversary of its Latin dance video show "Pachanga Latina" on Thursday (5) at the Palladium in Worcester, Mass. Scheduled to perform at the anniversary event are Sony Discos' Víctor Manuelle, Merengazo/RMM's Manny Manuel, RCA/BMG's Sergio Vargas and Jessica Cristina, Parcha/Plátano's Brenda K. Starr, Mas' Los Sabrosos Del Merengue, RJO/Sony Discos' Son By Four, and Sir George/WEA

(Continued on next page)

# THE Billboard Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
★★★★ No. 1 ★★★★★					
1	1	5	ENRIQUE IGLESIAS	FONOVISA 080002	5 weeks at No. 1 COSAS DEL AMOR
2	2	5	SHAKIRA	SONY DISCOS 82746	DONDE ESTAN LOS LADRONES?
3	3	11	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
4	5	37	RICKY MARTIN	SONY DISCOS 82653	VUELVE
5	4	3	JULIO IGLESIAS	COLUMBIA 69577	MY LIFE: THE GREATEST HITS
6	6	28	ELVIS CRESPO	SONY DISCOS 82634	SUAVEMENTE
★★★★ HOT SHOT DEBUT ★★★★★					
7	NEW		GRUPO LIMITE	RODVEN 559468/POLYGRAM LATINO	DE CORAZON AL CORAZON
8	7	55	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
9	9	47	ALEJANDRO SANZ	WEA LATINA 20281	MAS
10	8	11	GIPSY KINGS	NONESUCH/ATLANTIC 79510/AG	CANTOS DE AMOR
11	10	20	CHARLIE ZAA	SONOLUX 82706/SONY DISCOS	UN SEGUNDO SENTIMIENTO
12	13	57	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/SONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
13	11	51	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
14	12	57	ALEJANDRO FERNANDEZ	SONY DISCOS 82446	ME ESTOY ENAMORANDO
15	15	4	DI BLASIO	ARIOLA 61420/BMG LATIN	DESDE MEXICO
16	16	3	CHAYANNE	SONY DISCOS 82869	ATADO A TU AMOR
17	14	6	LOS SUPER SEVEN	RCA (NASHVILLE) 67689/BMG LATIN	LOS SUPER SEVEN
18	21	19	OZOMATLI	ALMO SOUNDS 80020/INTERSCOPE	OZOMATLI
19	17	18	JARABE DE PALO	EMI LATIN 41762	LA FLACA
20	24	17	VICENTE FERNANDEZ	SONY DISCOS 82713	ENTRE EL AMOR Y YO
21	19	71	CHARLIE ZAA	SONOLUX 82136/SONY DISCOS	SENTIMIENTOS
22	20	17	LOS TUCANES DE TIJUANA	EMI LATIN 93618	AMOR PLATONICO
23	18	9	FRANKIE RUIZ	RODVEN 55773/POLYGRAM LATINO	NACIMIENTO Y RECUERDOS
★★★★ GREATEST GAINER ★★★★★					
24	32	4	FRANKIE NEGRON	WEACARIBE 24712/WEA LATINA	NO ME COMPARES
25	27	11	LUIS MIGUEL	WEA LATINA 20845	TODOS LOS ROMANCES
26	26	28	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
27	22	9	GRUPO BRYNDIS	DISA 95847/EMI LATIN	UN JUEGO DE AMOR
28	31	5	LOS MISMOS	EMI LATIN 98802	VEN A MI MUNDO
29	23	24	VICTOR MANUELLE	SONY DISCOS 82717	IRONIAS
30	25	21	CARLOS PONCE	EMI LATIN 59454	CARLOS PONCE
31	28	29	SELENA	EMI LATIN 94110	ANTHOLOGY
32	36	6	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1775	CASAS DE MADERA
33	29	38	LOS TEMERARIOS	FONOVISA 0515	COMO TE RECUERDO
34	33	4	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	RCA 61928/BMG LATIN	TU YA LO CONOCES
35	30	21	RICARDO ARJONA	SONY DISCOS 82680	SIN DANOS A TERCEROS
36	37	2	JOSE FELICIANO	RODVEN 559002/POLYGRAM LATINO	SEÑOR BOLERO
37	38	8	LA MAFIA	SONY DISCOS 82826	EUFORIA
38	34	26	GRUPO BRYNDIS	DISA 94243/EMI LATIN	14 SUPER CUMBIAS
39	39	14	ONDA VASELINA	SONY DISCOS 82567	ENTREGA TOTAL
40	35	8	TONO ROSARIO	WEACARIBE 24304/WEA LATINA	EXCLUSIVO
41	41	9	PLAC DO DOMINGO	ATLANTIC 23794/AG	POR AMOR
42	40	8	BANDA ARKANGEL R-15	LUNA 8502/FONOVISA	AMOR DEL BUENO
43	NEW		JULIO IGLESIAS	SONY DISCOS 82871	MI VIDA: GRANDES EXITOS
44	48	64	LUIS MIGUEL	WEA LATINA 19798	ROMANCES
45	44	2	CUBA VISMO!	HANNIBAL 1429/RKODISC	REENCARNACION
46	45	7	BOBBY PULIDO	EMI LATIN 96074	EN VIVO...DESDE MONTERREY MEXICO
47	RE-ENTRY		INTOCABLE	EMI LATIN 95178	INTOCABLE
48	RE-ENTRY		AFRO-CUBAN ALL STARS	WORLD CIRCUIT/SONESUCH 79476/AG	A TODA CUBA LE GUSTA
49	43	19	VARIOUS ARTISTS	COLUMBIA 69493/SONY DISCOS	LATIN MIX USA
50	42	6	ANA GABRIEL	SONY DISCOS 82851	EN LA PLAZA DE TOROS

## LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 5 AGUA PASADA (Giffran, BMI/Lanfranco, ASCAP)
  - 39 AMOR MALDITO (Ser-Ca, BMI)
  - 21 CASAS DE CARTON (Unimusic, ASCAP)
  - 2 CIEGA, SORDOMUDA (Copyright Control)
  - 10 COMO TE RECUERDO (Maximo Aguirre Music/Editora Angel Musical, SESAC)
  - 3 CONTRA LA CORRIENTE (New Edition EMOA, SESAC)
  - 24 DAME, DAME, DAME (GIMME, GIMME, GIMME) (Copyright Control)
  - 8 DECIR ADIOS (F.I.P.P., BMI)
  - 18 DIRECTO AL CORAZON (Edimusa, ASCAP)
  - 23 DOS HOJAS SIN RUMBO (Copyright Control)
  - 19 EL PRIVILEGIO DE AMAR (Beechwood, BMI)
  - 1 ESPERANZA (EMI April, ASCAP/Unimusic, ASCAP)
  - 37 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)
  - 36 GRACIAS POR TANTO AMOR (Vander, ASCAP)
  - 22 GRITA (Copyright Control)
  - 11 HOTEL CORAZON (Mas Flamingo, BMI)
  - 15 LA OTRA PARTE DEL AMOR (Warner Chappell, ASCAP)
  - 30 LATIN MIX USA MEGA-MIX (Copyright Control)
  - 31 ME HACES FALTA TU (Edimonsa, ASCAP)
  - 26 ME HAS ECHADO AL OLVIDO (JKMC, ASCAP/MCA, ASCAP)
  - 9 ME VOY A QUITAR DE EN MEDIO (Copyright Control)
  - 4 PARA DARTE MI VIDA (WB Music Corp., ASCAP/Flamboyant)
  - 34 PARA ESTAR CONTIGO (JKMC, ASCAP/Livi, ASCAP/MCA, ASCAP)
  - 14 PERDIDO SIN TI (Draco Cornelius, BMI/Olinga, BMI/Music Corp. Of America, BMI/Polygram Calaca S.L.)
  - 6 PIDO (Lanfranco, ASCAP)
  - 13 POR MUJERES COMO TU (Vander, ASCAP)
  - 28 QUE BONITO (Pacific, BMI)
  - 7 QUE HABRIA SIDO DE MI (New Edition EMOA, SESAC)
  - 16 QUERIDA (BMG Songs, ASCAP)
  - 35 QUIERO SER (Copyright Control)
  - 17 REFUGIO DE AMOR (YOU ARE MY HOME) (Realsongs, ASCAP)
  - 38 SENTIMIENTOS (UN DISCO MAS, NIEGUELO TODO) (Morra, BMI)
  - 40 SIEMPRE ES DE NOCHE (Copyright Control)
  - 33 SIN TI (Edimonsa, ASCAP)
  - 32 TE QUIERO TANTO, TANTO (Copyright Control)
  - 29 TU AMOR (F.I.P.P., BMI)
  - 27 TU NUEVA VIDA (De Luna, BMI)
  - 12 TU SONRISA (Sony/ATV, BMI)
  - 20 VUELVO A NACER (Unimusic, ASCAP)
  - 25 YO NACI PARA AMARTE (F.I.P.P., BMI)

LA SERIE CON MÁS DE...  
UN MILLON DE COPIAS VENDIDAS



- OLGA TAÑON Así Es El Amor
- ELVIS CRESPO Suavemente
- ZAFRA NEGRA Fracaso De Amor
- ALEX BUENO Un Poco De Ti
- LA BANDA CHULA Ay Que Olla
- RUBEN MIRANDA El Carro
- SERGIO VARGAS & GISELLE Corazón Encadenado
- RONNY SOLER Es Que Te Quiero
- LA MARINA Duke Muchachita
- TONO ROSARIO Seguiré
- FRANK REYES Me Dejaste Abandonado
- KINITO MENDEZ A Caballo
- EVOLUTION DANCE Abusadora
- RIKARENA Ki Ki Ki

DOS LETRAS QUE IDENTIFICAN NUESTRA MUSICA

J & N DISTRIBUTOR DONDE ENCUENTRAS LOS EXITOS

766 10TH AVE. NEW YORK, N.Y. 10019  
TEL: (212) 265-1313 FAX: (212) 265-2352

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. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1998, Billboard/BPI Communications and SoundScan, Inc.

# Artists & Music

## NOTAS

(Continued from preceding page)

Latina's **Vélas**. RMM's **Isidro Infante** will serve as the event's musical director.

The winners of MTV Latin America's third annual Premios MTV will be announced on the air Dec. 17. Nominees will be announced Dec. 3. Awardees are determined by MTV's Academia de Música y Video, whose members are professionals working in businesses related to the recording and video industries.

**HIGH-OCTANE OCTOBER:** The fourth quarter got off to a rousing start in October, as total sales of titles appearing on The Billboard Latin 50 came in at 453,000 units, up 17% from the corresponding month in 1997.

The hefty sales tally in October was powered primarily by fast-selling product from two pop idols—Fonovisa's **Enrique Iglesias** and Sony Discos' **Shakira**—as well as by the Epic/Sony soundtrack to the film "Dance With Me."

Also boosting the market in October was the overall depth of sales on The Billboard Latin 50, with 1,000 units or more being registered weekly by an average of 44 of the 50 charted titles.

Part of that sales depth is evident in the upper reaches of The Billboard Latin 50, where top 10 titles by Sony Discos' **Ricky Martin** and **Elvis Crespo**, WEA Latina's **Maná** and **Alejandro Sanz**, and Sonolux/Sony's **Charlie Zaa** continue to thrive.

In the midst of this bullish sales run on The Billboard Latin 50, which

began in August 1997, there are a couple of bearish developments to note: Sales of titles on the tropical/salsa genre chart dropped back to normal levels in October, while the number of pieces rung up by albums on the regional Mexican genre chart remain flat, even with the chart-topping debut this issue of "De Corazón Al Corazón" by PolyGram Latino's **Grupo Límite**.

Moreover, October's 17% increase in sales is less than the 22% rise from the first three quarters of 1998 compared with the same time frame in 1997. However, the market for hit product during the fourth quarter will be reinvigorated by new albums from WEA Latina's **Olga Tañón**, Fonovisa's **Marco Antonio Solís**, EMI Latin's **Los Tucanes De Tijuana**, and Sony Discos' **Fey** and **Grupo Manía**.

October sales were measured by SoundScan from Sept. 29 to Oct. 27, a four-week period. Likewise, sales for October 1997 were compiled from a four-week period. September sales were calculated over a five-week period.

Following is a recap, which now includes weekly sales averages. Also, sales are now being rounded off to the nearest 1,000 units.

The Billboard Latin 50: October: 453,000 units; weekly average: 113,000 units. September: 538,500 units; weekly average: 108,000 units. September 1997: 389,000 units; weekly average: 97,000 units.

Pop genre chart: October: 223,000

units; weekly average: 56,000 units. September: 189,000 units; weekly average: 38,000 units. October 1997: 218,000 units; weekly average: 55,000 units.

Tropical/salsa genre chart: October: 122,000 units; weekly average: 31,000 units. September: 214,000 units; weekly average: 43,000 units. October 1997: 74,000 units; weekly average: 19,000 units.

Regional Mexican genre chart: October: 86,000 units; weekly average: 22,000 units. September: 108,500 units; weekly average: 22,000 units. October 1997: 101,000 units; weekly average: 25,000 units.

**CHART NOTES, RETAIL:** Despite dropping in sales for the fourth straight week, **Enrique Iglesias'** "Cosas Del Amor" stays perched atop The Billboard Latin 50, albeit with a narrower lead over the No. 2 entry, **Shakira's** "Dónde Están Los Ladrones?" Sales of Iglesias' album tumbled 17% this issue to 11,000 units. Shakira's set dropped as well, but at a lower percentage—8%—to 9,000 pieces.

Both titles slid southward on The Billboard 200. "Cosas Del Amor" fell from No. 108 to 133, while "Dónde Están Los Ladrones?" slipped from No. 146 to 157.

However, "Cosas Del Amor" does own the pop genre chart for the fifth week running. For the 11th week in a row, the soundtrack to "Dance With Me" tops the tropical/salsa chart.

**Grupo Límite's** "De Corazón Al Corazón," the aforementioned No. 1 on the regional Mexican genre chart, makes a nice bow at No. 7 on The Billboard Latin 50.

**CHART NOTES, RADIO:** Bolstered by a 1.6 million jump in audience impressions, **Enrique Iglesias'** "Esperanza" strengthens its hold on the top slot of Hot Latin Tracks. "Esperanza," also No. 1 on the pop genre chart, registered 17 million audience impressions.

**Los Temerarios** remain atop the regional Mexican genre chart for the fourth successive week with "Como Te Recuerdo" (Fonovisa), while **Marc Anthony's** "No Me Conoces" (RMM) rules the tropical/salsa genre chart for the second consecutive week.

Bowing at No. 19 on Hot Latin Tracks this issue is "El Privilegio De Amar," the first duet single by Rodven/PolyGram Latino's **Mijares** and his wife, **Lucero**, to enter the chart. Lucero is signed to Fonovisa.

**SALES STATFILE:** The Billboard Latin 50: this issue: 107,000 units; last issue: 113,000 units; similar issue last year: 91,000 units.

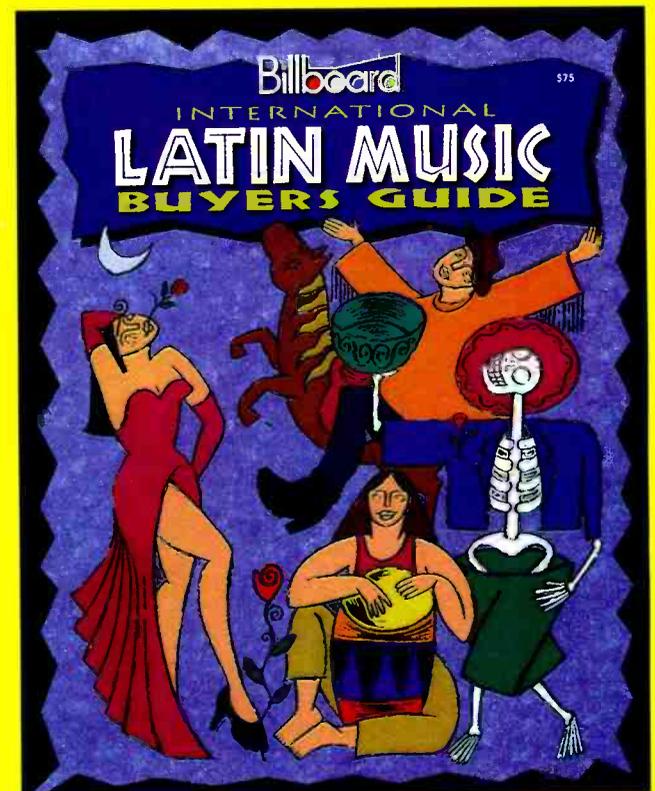
Pop genre chart: this issue: 52,000 units; last issue: 57,000 units; similar issue last year: 51,000 units.

Tropical/salsa genre chart: this issue: 28,000 units; last issue: 30,000 units; similar issue last year: 17,000 units.

Regional Mexican genre chart: this issue: 22,000 units; last issue: 20,000 units; similar issue last year: 20,000 units.

# Billboard's 1998 INTERNATIONAL LATIN MUSIC BUYER'S GUIDE

## The Definitive Resource Guide for the Latin Music Community



Over 3,000 listings from 19 countries:  
record company executives, music  
publishers, wholesalers and  
distributors, Latin music radio  
stations in the U.S., clubs, artists,  
managers, agents and much more!

To order your copy call toll-free 1-800-344-7119.  
(International call 732-363-4156.) Or send check for \$75  
plus \$6 shipping & handling (\$13 for international orders)  
with this ad to: Billboard Directories, PO Box 2016,  
Lakewood, NJ 08701.

Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA & DC.  
Orders payable in U.S. funds only. All sales are final.

To advertise call Marcia Olival at 305-864-7578  
or Daisy Ducret at 213-782-6250

www.billboard.com

BDLG3008

**DISTRIBUIDORA ONE STOP**  
Todo tipo de Musica Latina con los Mejores Precios

SI LO CONSIGUES  
A MENOS  
NOSOTROS SE LO  
IGUALAMOS

Member of  
**ARM**

Incredible  
**WAREHOUSE**

3014 N.W. 79 Avenue  
Miami, Florida 33122  
P.O. Box 527950  
Miami, Florida 33152  
Tel (305) 591-7684  
Fax (305) 477-0789  
Internet Address:  
<http://www.kubaney.com>

## HL DISTRIBUTORS

6940 S.W. 12th Street • Miami, Florida 33144

¡Distribuidora Latina con Toda Clase de Música!

Nuevos Lanzamientos  
y ademas el catalogo  
mas Profundo de  
Música Latina

¡Distribuidora Completa  
con alto porcentaje  
de cumplimiento  
en ordenes!

- Discos Compactos
- Videos Laser
- VHS & DVD's
- y mucho más

**HL**  
DISTRIBUTORS • INC.

Con su primera  
orden le  
mandaremos Gratis  
nuestro amplio catalogo

Llamenos Hoy o Mandenos Un Fax y descubre por usted mismo!

U.S.: 1-800-227-7711 • Int'l: (305) 262-7711  
Fax: (305) 261-6143

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## 3rd ADE Reflects Dance's Maturity Amsterdam Conference Grapples With Industry Instability

BY MARK SOLOMONS

AMSTERDAM—The suits didn't replace the dance industry's regulation cargo pants and baseball caps at the third annual Amsterdam Dance Event (ADE), held Oct. 22-24 here, but there was agreement that the event—like the sector itself—has matured.

With many dance veterans present and much coffee-room chat pertaining to instability in the industry at large, memories of "the death of disco" 20 years ago hung in the damp Dutch air. Experts at a number of panel sessions concurred that the last 12 months have been some of the most difficult they have experienced, with increasing conservatism at radio, bootlegging, and the difficulty in creating recognizable artists in the industry among the issues most often cited. The absence this year of now-defunct PolyGram imprint AM:PM—a significant force in European dance—was bemoaned by many delegates. There was even palpable alarm from the mostly European audience as a U.S. panel explained "pay-for-play" in American radio.

But there was also a view that the tightened market has weeded out many weaker players and that, creatively, the industry has never been healthier.

"The wheat is getting separated from the chaff," Kurosh Nasserri, a Washington, D.C.-based attorney specializing in international licensing,

commented to Billboard. "Some of the product was suspect. But the sector is alive and well because people are signing records here."

U.S.-born dance diva Jocelyn Brown told delegates, "Given the huge number of talented producers, remixers, and songwriters, alongside the massive leaps forward in technology, the current state of play is 'right.' I don't think that the form will disappear as it did in the late '70s."

"Improved technology means that everyone can produce records," said Henri Lessing, managing director of Ala Bianca Benelux, the label home of Euro-pop acts T-Spoon, Alex Party, and Sophia. "That demands an upgrading of the other aspects of making a record. Proper pop songs within a dance context will become increasingly important."

ADE organizer Conamus—a state-funded body that promotes Dutch music—has recognized that participants' puffy jackets belie the tough deal-makers wearing them and revamped the event to make it more conducive to face-to-face contact. It shortened this year's event to three days, replaced trade stands with CD listening posts, and moved to a more informal venue with improved networking and Internet

facilities.

Half of the 800 total registrants—up from 700 last year—were international delegates, including approximately 100 each from the U.S. and U.K., and some 200 continental Europeans. Greek and Puerto Rican companies took part for the first time. Major labels were better represented than last year, with Virgin, BMG, and Sony sending delegates from several of their national affiliates, and PolyGram's Manifesto label was represented for the first time. Sony Music Publishing mustered delegates from eight of its European subsidiaries.

An intense nighttime program of club events at just three Amsterdam venues—Paradiso, Escape, and the Melkweg—boosted networking opportunities and showcased local and international DJs and bands. Delegates familiar with both events compared the ADE favorably with the longer-running annual Miami conference held in March.

"It's managed to maintain its flavor—it's small, concentrated, and there's a high level of people represented," said Nasserri. "It rains here, and in Miami you just walk two minutes to the beach. But there are a lot of clubs, and a lot of records get broken here."

Assistance in preparing this story was provided by Robbert Tilli and Gary Smith.



## Members In The House

The British Phonographic Industry (BPI) and the International Federation of the Phonographic Industry (IFPI) hosted a reception Oct. 21 in London at the House of Lords in the Palace of Westminster; British and European politicians attended (Billboard, Oct. 31).



Outgoing IFPI chairman David Fine, left, shares a moment with Lord Levy.



Jay Berman, left, who becomes IFPI chairman/chief executive Jan. 1, 1999, poses with Rob Dickins, chairman of the BPI and of Warner Music U.K.



Janet Anderson, the minister responsible for music at the U.K. government's department of culture, addresses the gathering.

## Nippon Columbia Forms Heat Wave For Japanese Pop

BY STEVE McCLURE

TOKYO—Japan's oldest record company has just set up the country's newest label. The label is Heat Wave, established Oct. 1 as a wholly owned subsidiary of

*'Nippon Columbia's software business needs to shift to a younger market'*

Nippon Columbia, which was founded in 1910.

The new label, with a staff of 38 and an office in Tokyo's upscale Aoyama area, will handle all of Nippon Columbia's Japanese pop and rock acts. Sales and promotion activities will continue to be dealt with by

Nippon Columbia.

Heat Wave's establishment is the latest in a series of restructuring moves by Nippon Columbia, which like many of Japan's old-line record companies, is being hit hard by the country's severe recession. For the fiscal year that ended March 31, Nippon Columbia recorded a net loss of 6.5 billion yen (\$48.9 million), mainly due to losses on equities and falling sales of high-end audio equipment.

That, say industry observers, gave Nippon Columbia's software staffers the clout to distance themselves from the hardware side, which accounts for roughly half the company's sales. Another factor was parent company Hitachi's unprecedented 260 billion yen (\$1.96 billion) loss during the same period.

In August, Columbia—best known overseas through its Denon brand of audio hardware

and high-quality jazz and classical recordings—set up separate hardware and software divisions. It further divided its software operations into three departments: one handling classical, jazz, and enka (traditional Japanese ballads); one handling manufacturing activities including custom pressing for other labels; and a J-pop department, which has now been split off as Heat Wave.

"The record market has entered a tough era," says Heat Wave president Soichiro Otsuka. "Nippon Columbia's software business needs to shift to a younger market."

A key factor in setting up



Heat Wave was the need to break free of Nippon Columbia's rather staid image.

"A change in image is very important when dealing with people in the *gyokei* [trade] and the media," says Otsuka. Heat Wave acts include Pizzicato Five, Fantastic Plastic Machine, the Michelle Gun Elephant, the Collectors, and Alice Mizer. Labels operating under the Heat Wave umbrella include Triad and readymade records.

Noting that the label's acts are from the alternative end of the J-pop spectrum, Otsuka says, "We need to place more emphasis on mainstream pop artists."

Meanwhile, Nippon Columbia, like many other Japanese labels, is continuing to trim its workforce by encouraging older employees to take early retirement in exchange for cash bonuses.

**MD**  
&  
musica e dischi

**YOUR LINK TO THE ITALIAN MUSIC INDUSTRY**

SUBSCRIPTION RATES:  
ITALY L. 100.000  
OVERSEAS L. 150.000  
AIRMAIL L. 230.000  
PAYABLE BY VISA/  
MASTERCARD  
MUSICA E DISCHI  
VIA DE AMICIS, 47  
20123 MILANO  
TEL. 39.2.58105737  
FAX 39.2.8323843

■ ASK FOR A FREE SAMPLE COPY ■

# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 11/02/98			GERMANY (Media Control) 10/27/98			U.K. (Chart-Track) 10/26/98			FRANCE (SNEP/FOP/Tite-Live) 10/24/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	OWARI NAKI TABI MR. CHILDREN TOY'S FACTORY	1	1	FLUGZEUGE IM BAUCH OLI P. HANSA/ARIOLA	1	NEW	BELIEVE CHER WEA	1	1	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
2	NEW	HURRY GO ROUND HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR	2	8	NO MATTER WHAT BOYZONE POLYDOR	2	8	SWEETEST THING U2 ISLAND	2	2	BROTHER LOUIE '98 MODERN TALKING FEAT. ERIC SINGLETON HANSA/BMG
3	1	FORBIDDEN LOVER L'ARC EN CIEL KJ/00N/SONY	3	10	BELIEVE CHER WEA	3	14	OUTSIDE GEORGE MICHAEL EPIC	3	12	CHANTER POUR CEUX QUI SONT LOIN CHEZ EUX LAAM DLA/EMI
4	2	SNOW DROP L'ARC EN CIEL KJ/00N/SONY	4	2	IMMORTALITY CELINE DION FEAT. THE BEE GEES COLUMBIA	4	NEW	I JUST WANNA BE LOVED CULTURE CLUB VIRGIN	4	3	THIS IS HOW WE PARTY S.O.A.P. TRISTAR/SONY
5	NEW	RELAX BLACK BISCUITS BMG JAPAN	5	4	PROTECT YOUR MIND DJ SAKIN & FRIENDS OVERDOSE/CLUB TUNES/INTERCORD	5	3	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	5	4	SIMARIK TARKAN POLYGRAM
6	NEW	MY WINDING ROAD THE YELLOW MONKEY FUN HOUSE	6	3	EGOIST FALCO EMI	6	1	GIRLFRIEND BILLIE INNOCENT/VIRGIN	6	5	SI TU M'AIMES LARA FABIAN POLYDOR
7	3	THUNDERBIRD T.M. REVOLUTION ANTINOS RECORDS	7	NEW	WE LIKE TO PARTY! VENGABOYS MOTOR MUSIC	7	2	GYM & TONIC SPACEDUST EASTWEST DANCE	7	7	LIFE DES'REE EPIC
8	4	PERFUME OF LOVE GLOBE AVEV TRAX	8	6	GOD IS A DJ FAITHLESS CHEEKY/INTERCORD/EMI	8	5	ROLLERCOASTER B*WITCHED EPIC	8	6	PANIQUE CELTIQUE MANAU POLYDOR
9	7	SA YO NA RA GLOBE AVEV TRAX	9	5	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	9	NEW	THANK U ALANIS MORISSETTE MAVERICK/REPRISE	9	17	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
10	NEW	AROUND THE WORLD DA PUMP AVEV TRAX	10	7	DIE FLUT WITT & HEPPNER ZEITBOMB/EPIC	10	4	MORE THAN A WOMAN 911 VIRGIN	10	9	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN
11	8	SWEET HEART GLOBE AVEV TRAX	11	9	STAY 2-4 FAMILY EPIC	11	NEW	LITTLE BIT OF LOVIN' KELE LE ROC POLYDOR	11	11	RESTER FEMME AXELLE RED VIRGIN
12	NEW	TRUTH D-SHADE POLYDOR	12	11	ONCE UPON A TIME DOWN LOW K-TOWN/SHIFT MUSIC/ZYX	12	6	PERFECT 10 THE BEAUTIFUL SOUTH GO! DISCS/POLYDOR	12	10	BYE BYE MENELIK SMALL/SONY
13	5	KOHIRI NO UENI TATSU YONI MIHO KOMATSU ANEMURA O-TOWN	13	13	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE EPIC	13	10	SEX ON THE BEACH T-SPOON CONTROL/EDEL	13	15	PERSONNE NE SAURAIT POETIC LOVER & CAROLE FREDERICK M6 INTERNATIONAL/SONY
14	NEW	PROOF OF MYSELF MEGUMI HAYASHIBARA KING	14	15	SUPA RICHIE RICHIE CHLODWIG/ARIOLA	14	NEW	ALL 'BOUT THE MONEY MEJA COLUMBIA	14	13	STAND BY ME 4 THE CAUSE RCA
15	NEW	HIKARI TO WATASHI CHARA EPIC	15	20	CRUSH JENNIFER PAIGE EDEL	15	9	GANGSTER TRIPPIN' FATBOY SLIM SKINT	15	14	CRUSH JENNIFER PAIGE EDEL
16	NEW	DAILY NEWS TOMOMI KAHALA WARNER MUSIC JAPAN	16	12	VIVA FOREVER SPICE GIRLS VIRGIN	16	NEW	COXY CINDERELLA LYNDEN DAVID HALL COOL-TEMPO	16	NEW	MYSTERIOUS TIMES SASH! FEAT. TINA COUSINS EDEL
17	6	KOIBITO/VIRGIN SHAZNA TOSHIBA-EMI	17	NEW	HOW DEEP IS YOUR LOVE? DRU HILL MERCURY	17	RE	MY FAVOURITE GAME THE CARDIGANS POLYDOR	17	18	SWEETEST THING U2 ISLAND
18	14	KUMOJI NO HATE COCCO VICTOR	18	18	DOO WOP (THAT THING) LAURYN HILL COLUMBIA	18	NEW	CAR WASH 1998 ROSE ROYCE FEAT. GWEN DICKEY MCA	18	NEW	FREE BACON POPPER HOT TRACKS/SONY
19	11	WANNA BE A DREAMMAKER GLOBE AVEV TRAX	19	14	WISH (KOMM ZU MIR) FRANKA POTENTE & THOMAS D. FOUR MUSIC/COLUMBIA	19	12	DOO WOP (THAT THING) LAURYN HILL RUFFHOUSE/COLUMBIA	19	NEW	MA B*NZ SUPREME NTM EPIC
20	13	DAITE HOLD ON ME! MORNING MUSUME ZETIMA	20	16	THAT'S MY WAY TO SAY GOODBYE CHRISTIAN WUNDERLICH CHLODWIG/ARIOLA	20	13	HOW DEEP IS YOUR LOVE DRU HILL ISLAND	20	NEW	ALBUMS
1	NEW	SOUTHERN ALL STARS SAKURA VICTOR	1	1	ALBUMS	1	NEW	THE BEAUTIFUL SOUTH QUENCH GO! DISCS	1	1	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
2	3	KIRORO NAGAIAIDA KIRORONOMORI VICTOR	2	4	WOLFGANG PETRY EINFACH GEIL! NA KLARI/ARIOLA	2	3	FATBOY SLIM YOU'VE COME A LONG WAY BABY SKINT	2	2	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
3	2	B'Z B'Z THE BEST TREASURE ROOMS RECORDS	3	3	PHIL COLLINS HITS WEA	3	4	VONDA SHEPHERD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) 550 MUSIC/EPIC	3	3	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY
4	NEW	PENICILLIN ULTIMATE VELOCITY EASTWEST JAPAN	4	2	WESTERNHAGEN RADIO MARIA WEA	4	4	PHIL COLLINS HITS VIRGIN	4	5	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHRIQUE/SONY
5	1	AEROSMITH A LITTLE SOUTH OF SANITY UNIVERSAL	5	NEW	DEPECHE MODE THE SINGLES '86-'98 MUTE/INTERCORD	5	NEW	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	5	6	AXELLE RED A TATONS VIRGIN
6	8	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	6	NEW	BRYAN ADAMS ON A DAY LIKE TODAY POLYDOR	6	NEW	VARIOUS ARTISTS THE BEST CHART HITS IN THE WORLD... EVER VIRGIN/EMI	6	9	MANAU PANIQUE CELTIQUE POLYDOR
7	5	THE BRILLIANT GREEN THE BRILLIANT GREEN SONY	7	8	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY	7	5	LADYSMITH BLACK MAMBAZO THE STAR & WISE-MAN—THE BEST OF LADYSMITH BLACK MAMBAZO POLYGRAM TV	7	10	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC
8	6	PHIL COLLINS HITS WARNER MUSIC JAPAN	8	11	XAVIER NADDOO NICHT VON DIESER WELT 3P/EPIC	8	NEW	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF VERTIGO	8	4	SOUNDTRACK BACK TO TITANIC SONY CLASSICAL
9	4	TUYOSHI NAGABUTI SAMURAI FOR LIFE	9	6	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	9	NEW	R.E.M. UP WARNER	9	18	LENNY KRAVITZ 5 VIRGIN
10	NEW	CHAGE 2ND TOSHIBA EMI	10	9	BOHSE ONKELZ VIVA LOS TIOZ VIRGIN	10	2	B*WITCHED B*WITCHED EPIC	10	8	ANDRE RIEU ROMANTIQUE PHILIPS/POLYGRAM
11	7	SING LIKE TALKING SECOND REUNION—THE BEST OF SING LIKE TALKING FUN HOUSE	11	14	ANDRE RIEU ROMANTIC MOMENTS PHILIPS/POLYGRAM	11	9	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	11	12	MANU CHAO CLAMDESTINO VIRGIN
12	RE	YO-YO MA YO-YO MA PLAYS PIAZOLLA SONY	12	5	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	12	NEW	DANIEL O'DONNELL LOVE SONGS RITZ	12	14	MODERN TALKING BACK FOR GOOD MIX '98 ARIOLA/BMG
13	10	VARIOUS ARTISTS DANCEMANIA EXTRA TOSHIBA-EMI	13	RE	ECHT ECHT LAUGHING HORSE/EDL	13	7	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC	13	11	LARA FABIAN CARPE DIEM POLYDOR
14	NEW	YO-YO MA THE BEST OF YO-YO MA SONY	14	15	SOUNDTRACK BACK TO TITANIC SONY CLASSICAL	14	8	VARIOUS ARTISTS IN THE MIX IBIZA VIRGIN/EMI	14	7	PLACEBO WITHOUT YOU I'M NOTHING DELABEL/VIRGIN
15	17	BRYAN ADAMS ON A DAY LIKE TODAY POLYDOR	15	10	EROS RAMAZZOTTI EROS DDD/ARIOLA	15	NEW	VARIOUS ARTISTS WHISTLE DOWN THE WIND REALLY USEFUL	15	NEW	R.E.M. UP WARNER
16	NEW	ROLLING STONES NO SECURITY TOSHIBA-EMI	16	17	THE BEE GEES ONE NIGHT ONLY POLYDOR	16	13	STEPS STEP ONE JIVE	16	19	666 PARADOXX PANIC RECORDS/POLYGRAM
17	14	SOUTHERN ALL STARS UMI NO YEAH!!! VICTOR	17	18	FETTES BROT LAESTS GRUESSEN YO MAMA/INTERCORD	17	NEW	BRYAN ADAMS ON A DAY LIKE TODAY A&M	17	13	CYPRESS HILL CYPRESS HILL IV SMALL/SONY
18	13	B'Z B'Z THE BEST PLEASURE ROOMS RECORDS	18	16	SHERYL CROW THE GLOBE SESSIONS POLYDOR	18	NEW	CLIFF RICHARD REAL AS I WANNA BE EMI	18	NEW	ALABINA SAHARA ATOL/SONY
19	9	MISIA MOTHER FATHER BROTHER SISTER BMG JAPAN	19	12	FAITHLESS SUNDAY 8 P.M. CHEEKY/INTERCORD	19	16	VARIOUS ARTISTS FEMALE TOUCH WARNER ESP/GLOBAL TV	19	17	LARA FABIAN PURE POLYDOR
20	11	TAKAKO MATU AI NO TOBIRA BMG JAPAN	20	RE	PAVAROTTI & FRIENDS PAVAROTTI & FRIENDS 5 POLYGRAM	20	10	BOYZONE WHERE WE BELONG POLYDOR	20	NEW	MATMATMAH LA OUCHE TREMA/SONY
20	11	TAKAKO MATU AI NO TOBIRA BMG JAPAN	20	RE	GUANO APES PROUD LIKE A GOD SUPERSONIC/GUN/ARIOLA	20	10	BOYZONE WHERE WE BELONG POLYDOR	20	NEW	MATMATMAH LA OUCHE TREMA/SONY

Hits Of The World is compiled at Billboard/London by Dominic Pride, Alison Smith and Ben Robards. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

# HITS OF THE WORLD

CONTINUED

EUROCHART 11/07/98			MUSIC & MEDIA			SPAIN (AFYVE/ALEF MB) 10/17/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES			
1	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	1	1	CONTIGO ROSANA UNIVERSAL			
2	2	NO MATTER WHAT BOYZONE POLYDOR	2	2	ONLY WHEN I LOSE MYSELF DEPECHE MODE MUTE/RCA			
3	NEW	SWEETEST THING U2 ISLAND	3	3	LIFE DES'REE EPIC			
4	NEW	BELIEVE CHER WEA	4	NEW	OLE REMIXES AZUCAR MORENO EPIC			
5	NEW	OUTSIDE GEORGE MICHAEL EPIC	5	RE	GIMME THA POWER MOLOTOV UNIVERSAL			
6	7	FLUGZEUGE IM BAUCH OLI P. BMG	6	5	PUTO MOLOTOV UNIVERSAL			
7	5	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULEZ/ZOMBA	7	7	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRO-DUCING MYA UNIVERSAL			
8	8	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY/UNIVERSAL	8	4	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA			
9	3	LIFE DES'REE SONY S2	9	RE	CRUSH JENNIFER PAIGE EDEL			
10	NEW	CRUSH JENNIFER PAIGE EDEL	10	6	MILLENNIUM ROBBIE WILLIAMS CHRYSALIS			
<b>ALBUMS</b>			<b>ALBUMS</b>					
1	1	PHIL COLLINS HITS VIRGIN/WEA	1	1	JULIO IGLESIAS MI VIDA—GRANDES EXITOS COLUMBIA			
2	2	DEPECHE MODE THE SINGLES '86-'98 MUTE	2	NEW	BACKSTREET BOYS A NIGHT OUT WITH THE BACKSTREET BOYS VIRGIN			
3	NEW	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF VERTIGO	3	2	JOAN MANUEL SERRAT SOMBRAS DE LA CHINA ARIOLA			
4	NEW	BRYAN ADAMS ON A DAY LIKE TODAY A&M	4	3	JARABE DE PALO DEPENDE VIRGIN			
5	3	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	5	4	PHIL COLLINS HITS WARNER			
6	6	THE BEAUTIFUL SOUTH QUENCH GO! DISCS/MERCURY	6	8	GLORIA ESTEFAN GLORIA! EPIC			
7	4	THE BEE GEES ONE NIGHT ONLY POLYDOR	7	RE	ALEJANDRO SANZ MAS WARNER			
8	7	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC	8	6	MIKE OLDFIELD TUBULAR BELLS III WARNER			
9	NEW	FATBOY SLIM YOU'VE COME A LONG WAY BABY SKINT/EPIC	9	5	CAMELA SOLO POR TI WARNER			
10	9	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC	10	7	EXTREMODOURO CANCIONES PROHIBIDAS DRO			

MALAYSIA (RIM) 10/27/98			HONG KONG (IFPI Hong Kong Group) 10/11/98		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	3	VARIOUS ARTISTS MAX 4 BMG	1	2	WILLIAM SO SOLITUDE GO EAST
2	NEW	VARIOUS ARTISTS LOVE HITS SONY	2	3	FAYE WONG CHONG YOU EMI
3	1	FAYE WONG CHANG YOU EMI	3	1	JACKY CHEUNG NO REGRET POLYGRAM
4	2	THE CORRS TALK ON CORNERS 143/WARNER	4	6	DICKY & COW BOY PAO XIAO WHAT'S MUSIC
5	4	SEARCH BIKIN WILAYAH BMG	5	NEW	A-MEI CHANG HOLDING HANDS EMI
6	RE	911 MOVING ON EMI	6	4	ANDY HUI ANDY HUI 98 CONCERT ALBUM GO EAST
7	6	SITI NURHALIZA ADIWARNA SUWAH	7	8	REN XIAN QY THE SAD PACIFIC ROCK
8	10	A GU TAN SING A SONG FOR YOU ROCK	8	NEW	STEVEN MA DAY N NIGHT KINSTON
9	5	JACKY CHEUNG NO REGRET POLYGRAM	9	7	EKIN CHENG MY PAPER RING BMG
10	9	VARIOUS ARTISTS NOW THAT'S WHAT I CALL LOVE POLYGRAM	10	5	EDMOND LEUNG EDMOND LEUNG'S GREATEST LOVE SONGS CAPITAL ARTISTS

IRELAND (IRMA/Chart-Track) 10/22/98			BELGIUM (Promuvi) 10/30/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	SWEETEST THING U2 ISLAND	1	1	NO MATTER WHAT BOYZONE POLYDOR
2	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	2	4	HOW MUCH IS THE FISH? SCOOTER CLUB TOOLS/ROADRUNNER/SONY
3	3	STAND BY ME 4 THE CAUSE RCA	3	2	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
4	5	FINALLY FOUND HONEYZ FIRST AVENUE/MERCURY	4	8	SIMARIK TARKAN PODIS/POLYGRAM
5	2	MILLENNIUM ROBBIE WILLIAMS CHRYSALIS	5	7	LA TRIBU DE DANA MANAU POLYDOR
6	4	ROLLERCOASTER B*WITCHED EPIC	6	5	GOD IS A DJ FAITHLESS CHEEKY/ZOMBA/ROUGH TRADE
7	6	CRUSH JENNIFER PAIGE EDEL UK	7	3	WE LIKE TO PARTY! VENGABOYS JIVE/ZOMBA/ROUGH TRADE
8	7	BEACHBALL (REMIXES) NALIN & KANE LONDON	8	NEW	STRAIGHT TILL THE END/CELEBRATE FIOCCO OUTLINE/ANTLER/SUBWAY/EMI
9	NEW	OUTSIDE GEORGE MICHAEL EPIC	9	NEW	PULVERTURM NIELS VAN GOGH KOSMOTUNE/ARIOLA
10	NEW	PERFECT 10 THE BEAUTIFUL SOUTH GO! DISCS	10	9	DOODAH CARTOONS EMI
<b>ALBUMS</b>			<b>ALBUMS</b>		
1	1	PHIL COLLINS HITS VIRGIN	1	NEW	HELMUT LOTTI GOES CLASSIC (FINAL) & CLASSICAL CHRISTMAS PIET ROELEN/POLYGRAM
2	3	THE BEAUTIFUL SOUTH QUENCH! GO! DISCS	2	1	HELMUT LOTTI ROMANTIC RCA
3	NEW	NAVAN MAN SPOT ON, NO BOTHER EMI	3	4	PHIL COLLINS HITS WARNER
4	2	B*WITCHED B*WITCHED EPIC	4	2	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
5	NEW	JOE DOLAN JOE'S 90'S EMI	5	7	OMD THE OMD SINGLES VIRGIN
6	5	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA/EAST-WEST	6	5	SOUNDTRACK NOTRE DAME DE PARIS POMME/UNIVERSAL
7	10	TOMMY FLEMING RESTLESS SPIRIT DARA	7	3	STEPS STEP ONE JIVE/ZOMBA/ROUGH TRADE
8	4	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC	8	6	DEPECHE MODE THE SINGLES '86-'98 MUTE/PIAS
9	6	THE BEE GEES ONE NIGHT ONLY POLYDOR	9	9	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC
10	NEW	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF VERTIGO	10	NEW	KABOUTER PLOP KABOUTER PLOP STUDIO 100/POLYGRAM

AUSTRIA (Austrian IFPI/Austria Top 40) 10/27/98			SWITZERLAND (Media Control Switzerland) 11/01/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	FLUGZEUGE IM BAUCH OLI P. BMG	1	1	FLUGZEUGE IM BAUCH OLI P. BMG
2	2	IMMORTALITY CELINE DION FEAT. THE BEE GEES SONY	2	2	I DON'T WANT TO MISS A THING AEROSMITH SONY
3	4	TI AMO 98 RAPUBLIC EMI	3	3	THAT'S MY WAY TO SAY GOODBYE CHRISTIAN WUNDERLICH BMG
4	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	4	9	NO MATTER WHAT BOYZONE POLYDOR
5	NEW	BELIEVE CHER WARNER	5	4	GOD IS A DJ FAITHLESS EMI
6	RE	NO MATTER WHAT BOYZONE POLYDOR	6	5	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE SONY
7	3	WISH (KOMM ZU MIR) FRANKA POTENTE FEAT. THOMAS D. SONY	7	6	LIFE DES'REE SONY
8	5	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRO-DUCING MYA UNIVERSAL	8	RE	MUSIC SOUNDS BETTER WITH YOU STARDUST EMI
9	RE	GOD IS A DJ FAITHLESS EMI/VIRGIN	9	NEW	KEINI TRANE MEH GOLA PHONAG
10	7	EGOIST FALCO EMI	10	7	VIVA FOREVER SPICE GIRLS VIRGIN
<b>ALBUMS</b>			<b>ALBUMS</b>		
1	1	THE BEE GEES ONE NIGHT ONLY POLYDOR	1	1	GOLA UF U DERVO PHONAG
2	NEW	EAV HIMBEERLAND EMI	2	NEW	BRYAN ADAMS ON A DAY LIKE TODAY POLYGRAM
3	2	PHIL COLLINS HITS WARNER	3	10	LAURA PAUSINI LA MIA RISPOSTA WARNER
4	NEW	BRYAN ADAMS ON A DAY LIKE TODAY POLYDOR	4	2	PHIL COLLINS HITS WARNER
5	NEW	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF POLYGRAM	5	5	THE BEE GEES ONE NIGHT ONLY POLYDOR
6	3	DEPECHE MODE THE SINGLES '86-'98 MUTE/EMI	6	NEW	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF POLYGRAM
7	NEW	HANSI HINTERSEER DU BIST ALLES BMG	7	3	CELINE DION S'IL SUFFISAIT D'AIMER SONY
8	5	KASTELRUTHER SPATZEN DIE WEISSE BRAUT DER BERGE KOCH	8	7	PETER REBER TIMBUKTU PHONAG
9	10	BOHSE ONKELZ VIVA LOS TIOZ EMI/VIRGIN	9	4	PATENT OCHSNER WILDBALZ & SUSSTRUNK BMG
10	4	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II EMI	10	6	DEPECHE MODE THE SINGLES '86-'98 MUTE/MUSIKVERTIEB

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

**GERMANY/EUROPE:** 666 may be the number of the beast, but House Nation, part of the Dortmund-based indie Dance Street, is unperturbed by the 200,000 copies sold of the act's debut album, "Paradoxx." That's also the title of the fourth single, to be released Nov. 9 in most European territories. A remixed version of "Paradoxx" will be added to a repackaged album out in mid-November. 666's hallmark—found on its singles "Alarma!," "Diablo," and "Amokk"—is stadium house with a demonic twist, produced by **Thomas Detert** and **Mike Grieshamer**. The stage act features the gyrations of front man **Diabolo**. The label says the sales tally includes 100,000 units in France (where the album climbs three places to No. 16 this issue) for licensee Airplay Records and a platinum record in Denmark, where the album spent three weeks at No. 1 for Scandinavian licensee Remixed Records. The balance comes from sales in the Benelux (Zomba) and in Germany, Switzerland, and Austria (distributed by SPV). Dutch licensing consultant Toco International has other international rights and has secured a release through PolyGram in Japan.



666

DOMINIC PRIDE

**ITALY:** Singer/songwriter **Eros Ramazzotti** celebrated his 35th birthday Oct. 26 with the global release of his album "Eros Live" (BMG), featuring 15 tracks recorded during his worldwide tour that took place from the fall of '97 to the spring of '98. The set features career hits and live duets, with **Tina Turner** (on "Cose Della Vita"/"Can't Stop Thinking Of You"), **Joe Cocker** (on "That's All I Need To Know," penned by Ramazzotti for Cocker's '97 EMI album "Across From Midnight"), and tenor **Andrea Bocelli** (on "Musica È" [Music Is]). Ramazzotti began his career after being spotted by **Roberto Galanti** at a talent contest and signed to his DDD label in 1982. Since his first major hit single and album—"Terra Promessa" (Promised Land) on DDD in 1984—the Rome-born singer/songwriter has sold 27 million albums worldwide and is rated alongside **Toni Braxton** as BMG's biggest international star. His duet with Turner gets a U.K. release Nov. 9.

MARK DEZZANI

**SWEDEN:** Next year, jazz songstress **Lisa Ekdahl** will perform as herself in "Town And Country," a new DreamWorks film starring **Warren Beatty** and **Diane Keaton**. Her first jazz album, "When Did You Leave Heaven" (RCA Victor/BMG), accompanied by the **Peter Nordahl Trio**, sold 100,000 copies worldwide, says the label. Released Oct. 5 in Scandinavia and France, the new set from Ekdahl & the Peter Nordahl Trio, "Back To Earth" (RCA/BMG), consists of evergreen standards, including four **Cole Porter** songs. It is currently No. 10 on Sweden's chart.



EKDAHL

ANDERS LUNDQUIST

**ICELAND/DENMARK:** **Björk's** label, U.F., indie One Little Indian, says it will release any soundtrack spinoff from her participation in Danish director **Lars von Trier's** upcoming film production, "Dancer In The Dark." Björk is said to be in Iceland, writing the score for the film, in which she's likely to have a starring role. She says she accepted von Trier's offer "because 'Dancer In The Dark' is kind of a cinema musical. I won't try to pretend that I've suddenly become an actress. I will simply perform my numbers as what I am: Björk." Björk is licensed from One Little Indian to Mother Records for Europe and Elektra for the U.S.

CHARLES FERRO and DOMINIC PRIDE

**GERMANY:** With his rap version of the **Herbert Grönemeyer** song "Flugzeuge Im Bauch" (Airplanes In My Stomach), 20-year-old teen idol **Oli P.** (signed to BMG Berlin Musik) tops the charts for the third week and has sold 750,000 singles here. Oli P.—whose real name is **Oliver Petschok**—stars in the popular daily soap opera "Gute Zeiten, Schlechte Zeiten" (Good Times, Bad Times), which is watched by 6 million viewers of Germany's RTL. The song's lilting refrain of "gib mir mein Herz zurück" ("give me back my heart") is sung by 23-year-old vocalist **Tina Frank**. She also stars in the video, currently enjoying rotation on the German music channel VIVA. **Christian Wolff**, deputy managing director at BMG Berlin Musik, says, "In the early stages, the cooperation with RTL-TV paved the way. Then airplay and video rotation reached a broad target base." Fans can look forward to the Nov. 9 release of Oli P.'s debut album, titled "Mein Tag" (My Day).



OLI P.

ELLIE WEINERT

**U.K.:** A songwriting partnership forged between London and California 15 years ago by two chart veterans has proved an enduring one. **Andrew Gold** and **Graham Gouldman** first worked on material for the latter's band, **10cc**, and enjoyed their own success as **Wax**, notably with the 1987 U.K. top 20 hit "Bridge To Your Heart." A pre-Wax album that Gold and Gouldman made in 1984—when they were signed to Phonogram as **Common Knowledge**—has been issued by Dome Records on the For Your Love imprint (named after one of Gouldman's early songwriting successes for the **Yardbirds**). The dozen original tracks are preceded by three new songs recorded at Gold's studio in Connecticut, among them "Shanghai Moon," written with **Stephen Bishop**. On Nov. 23, Dome will release "Greetings From Planet Love" by the "imaginary" 1960s-style West Coast band **All**, which in reality is Gold and Gouldman in yet another guise. The album appeared in the U.S. last year on the Connecticut indie J-Bird.

PAUL SEXTON

**INTERNATIONAL EDITOR-IN-CHIEF**

**Adam White**  
INTERNATIONAL DEPUTY EDITOR  
**Thom Duffy**  
INTERNATIONAL MUSIC EDITOR  
**Dominic Pride**  
INTERNATIONAL NEWS EDITOR  
**Jeff Clark-Meads**  
ASSOCIATE EDITOR/INTERNATIONAL  
**Mark Solomons**

**Billboard London**, 23 Ridgmount St., London, WC1E 7AH, United Kingdom. Phone: 44 171 323 6686; Fax: 44 171 323 2314/2316.

**GERMAN BUREAU CHIEF**

**Wolfgang Spahr**, PO Box 1150, 23795 Bad Segeberg; Phone: 49 4551 81428; Fax: 49 4551 88 95 99.

**JAPAN BUREAU CHIEF**

**Steve McClure**, 5-12-13 Higashi Ozumi, Nerima-Ku, Tokyo 178; Phone: 813 3867 0617; Fax: 813 3867 0216.

**NORDIC BUREAU CHIEF**

**Kai R. Lofthus**, Lyngstien 9a, N-1528 Moss, Norway; Phone: 47 91 82 12 08; Fax: 47 90 27 72 08.

**AUSTRALASIAN BUREAU CHIEF**

**Christie Eliezer**, Ace Media Int'l, 160 The Boulevard, East Ivanhoe, Victoria 3079; Phone: 61 3 9499 6017; Fax: 61 3 9499 7786.

**LATIN AMERICA/CARIBBEAN BUREAU CHIEF**

**John Lannert**, 1814 Fern Valley Road, Louisville, Ky. 40219, USA; Phone: 502-968-4440/4581; Fax: 202-968-4960.

**INTERNATIONAL CORRESPONDENTS**

**ARGENTINA** - Marcelo Fernandez Bitar; Charcas 3397, 6 "A," Buenos Aires, 1425; Phone: 541 821-0629; Fax: 541 778-6713.

**AUSTRALIA** - Glenn A. Baker, PO Box 155, Kenthurst, NSW 2156; Phone: 612 9654 1999; Fax: 612 9654 1899.

**AUSTRIA** - Susan Ladika-Schuhmayer, Leystrasse 2-8/8/73, 1200 Vienna; Phone: 43 1 334 9608; Fax: 43 1 334 9609.

**BELGIUM** - Marc Maes, Kapelstraat 41, 2040 Antwerp; Phone: 32 3 568 8082.

**BRAZIL** - Enor Paiano; Rua Francisco Leitao 678, Apartamento 82 São Paulo, 05414-050; Phone: 55 11 224-4398; Fax: 55 11 224-4253.

**CANADA** - Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario, M1K 3R7; Phone: 1 416 265 3277; Fax: 1 416 265 3280.

**CHILE** - Pablo Marquez; Antonio Varas 1620 Departamento 804 B-3 Cod. Postal. 6641454, Providencia, Santiago; Phone: 562 223-0704, ext. 237; Fax: 562 223-7589.

**CUBA** - Judy Cantor; 9881 East Harbor Drive, Suite 4A, Miami, Fla. 33154, USA; Phone: 305 571-7569; Fax: 305 571-7678.

**CZECH REPUBLIC** - Michele Legge, Chvalova 3, Zizkov, 130 0 Prague 3; Phone: 420 2 2487 5035; Fax: 420 2 2487 5050.

**DENMARK** - Charles Ferro, Handengsgade 4, 1th, DK 2100 Copenhagen; Phone: 45 3391 9156; Fax: 45 3393 8349.

**FRANCE** - Rémi Bouton, 82 Rue du Chateau des Rentiers, 75013 Paris; Phone: 33 1 4586 8466; Fax: 33 1 4583 3945. Cécile Tesseyre, 73 Rue de Paris, 921 00 Boulogne France; Phone: 33 1 4909 0896; Fax: 33 1 4909 0975.

**FINLAND** - Antti Isokangas, PO Box 190 00251 Helsinki; Phone: 358 9 498 908; Fax: 358 9 498 908.

**GERMANY** - Elie Weinert, Will.-Dull Strasse 9, 80638 Munich; Phone: 49 89 157 3250; Fax: 49 89 157 5036.

**IRELAND** - Ken Stewart, 75 Sydney Parade Ave., Dublin 4; Phone/Fax: 353 1 283 7695.

**INDIA** - Nyay Bhushan, e-2 Greater Kailash Part II, New Delhi, 110048; Phone: 91 11 6416666; Fax: 91 11 6239226.

**INDONESIA** - Debe Campbell, Jl. Muding Indah 2X, Kerobokan, Denpasar, Bali; Phone/Fax: 62 361 423 596.

**ISRAEL** - Barry Chamish, PO Box 369, Beit-Shemesh 99000; Phone/Fax: 972 2 991 4936.

**ITALY** - Mark Dezzani, Via Matteotti 7, Vallebona, 18012, Sanremo (IM); Phone: 39 0184 29 28 24; Fax: 0184 39 29 28 42.

**JAMAICA** - Elena Oumano, 51 MacDougal St., Suite 180, New York, N.Y., 10012, USA; Fax: 1 212 533 3862.

**KOREA** - Cho Hyun-Jin, 1-102 Dongbinggo-dong Yongsan-ku, Seoul, 140-230; Phone: 822 796 9174; Fax: 822 762 4972.

**MALAYSIA** - Alexandra Nuvich, No. 7, Jalan SS3/26, 47300 Petaling Jaya, Selangor; Phone: 603 776 9416.

**MEXICO** - Teresa Aguilera, Arena 52, Acuevucto De Guadalupe, Mexico City, 07279; Phone: 525 391-4072; Fax: 525 202-2620.

**NETHERLANDS** - Robbert Tili, PC Hoofstraat 140, 1071 CE Amsterdam; Phone: 3120 672 2566; Fax: 3120 672 2566.

**NEW ZEALAND** - John Russell, PO. Box 105 348, Auckland Central; Phone: 64 9 366 7377.

**PHILIPPINES** - David Gonzales, 1132 Julian Felipe Boulevard, Caridad, Cavite City; Phone: 63 46 504 1985; Fax: 63 46 504 0131.

**PORTUGAL** - Fernando Tenente, Rua Santa Helena 122, RC/DTO, 4000 Oporto; Phone: 351 2 527 465.

**PUERTO RICO** - Karl Ross; 54 Calle San Francisco, Old San Juan 00901; Phone: 787 722-3521.

**RUSSIA** - Vadim Yurchenkov, PO Box 110, 195268 St. Petersburg; Phone: 7 812 225 3588 7; Fax: 812 545 0662. Erkin Touzmoammed, Apartment No. 317, Tsandera 7, 129 075 Moscow; Phone: 7 095 215 8636.

**SOUTH AFRICA** - Arthur Goldstuck, PO Box 752, Pinegowrie; Phone: 27 11 787 7735; Fax: 27 11 886 1426. Diane Coetzer 54 3rd Avenue, Parktown North, Gauteng 2193, South Africa; Phone: 27 11 646 2392; Fax: 27 11 646 2335.

**SERBIA** - Petar Janjatovic, Hadzi Miletejeva 53, 11000, Belgrade; Phone: 381 11 439 501.

**SINGAPORE** - Philip Cheah, Big O, PO Box 748, Marine Parade; Phone: 65 348 4007; Fax: 65 348 0362.

**SPAIN** - Howell Llewellyn, Modesto Lafuente 6, 5A, 28010 Madrid; Phone/Fax: 34 91 593 2429.

**TAIWAN** - Victor Wong, 82-3 Tung Shing Street, Taipei; Phone: 886 2 768 6908.

**THAILAND** - John Clewley, 592/1 Soi Sanguan Suk, Rama 5 Road Dusit, Bangkok, 10300; Phone/Fax: +66 2 668 39 48.

**TURKEY** - Adrian Higgs, Asim Us Sok 16/1, Kizitoprak Kadikoy, 81300 Istanbul; Phone/Fax: 91 216 345 0118.

# International

## Imbruglia Sees Sales Spike

### Album Sales Jump 100% After ARIA Show

**BY CHRISTIE ELIEZER**

SYDNEY—Natalie Imbruglia's six wins at the Australian Record Industry Assn. (ARIA) Awards, held Oct. 20 here (Billboard, Oct. 31) has translated at retail for the London-based singer. Her BMG album, "Left Of The Middle," jumped back to the top spot this week from No. 13.

According to Ed St. John, international marketing director for BMG Australia, the album's sales jumped 100% the day after the awards, which were telecast nationally on the Ten Network to an estimated 1.5 million viewers.

Adds St. John, "We won't see its real impact until later [this] week, given it's already a monster album and stores are still finishing off their stocks."

BMG also plans through November to issue a limited-edition Australia-only version of "Left Of The Middle" with new live and previously unreleased studio tracks.

Current Australian sales are 220,000, with BMG hoping to reach 400,000, according to St. John.

"Natalie certainly sold herself on her performance on the awards," says Jackie Worth, co-owner of Mighty Music Machine in South Yarra, Melbourne. "Her album has always been a steady seller, but there definitely has been an impact."

Adds Dawn Alexander, acting manager of the HMV outlet in Chatswood, Sydney, "There's definitely been a resurgence of interest in her since the awards."

Imbruglia, aware of Australian skepticism to singers with TV backgrounds, says she'd never felt part of the local music industry. "I felt maybe I wasn't worth it," she tells Billboard. "But now I don't harbor any such thoughts."

Overnight, Australia's mainstream media came to the same conclusion. The Nine Network's top-rated "60 Minutes" is planning a profile, and glossy current

affairs magazine The Bulletin ran a cover story on her wins, tagging Imbruglia "The Star That Australians Shunned" about the singer's move to the U.K. to get a record deal.

The effect was also immediate for other winners and performers. Warner Music predicts an immediate retail reaction to Regurgitator's five wins for its sophomore release, "Unit" (including album of the year and best alternative release), to translate to an extra 50,000 units. "Unit" is close to 130,000 sales here and was released in the U.S. on Reprise.

Warner's repackaging of the release as "Unit Rebooted," fea-

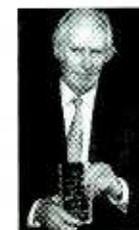
*(Continued on page 54)*



IMBRUGLIA

# newsline...

**ARTISTS, POLITICIANS, AND INDUSTRY VETERANS** paid tribute to Sir George Martin at an Oct. 23 charity dinner in London. Martin was presented with the 1998 Music Industry Trusts Award for outstanding achievement. The occasion drew more than 1,000 guests and raised more than 150,000



MARTIN

pounds (\$250,000) for the BRIT Trust, making the total raised by the seven such annual events some 1.2 million pounds (\$2 million). Key beneficiaries are the BRIT School and the Nordoff-Robbins Music Therapy Centre. Martin was also presented with an award from the British Phonographic Industry for 33 million sales worldwide of "Candle In The Wind 1997," which Martin will donate—along with his original score for the song—to the trust to be auctioned by Sotheby's. Prime Minister Tony Blair delivered a taped message calling him "decent, honest, and a person of complete integrity." Others paying tribute included Sir Paul McCartney, George Harrison, Sir Elton John, Ringo Starr, Celine Dion, the Bee Gees, and Brian Wilson. **DOMINIC PRIDE**

**FRANKFURT-BASED IMMEDIATE ENTERTAINMENT GROUP** has appointed dance veteran Jürgen Korduletsch to its board as part of a deal to revive his Radikal dance imprint. Korduletsch is to be president of the New York-based Immediate-Radikal U.S. Inc., wholly owned by Immediate, with Immediate chairman Michael Berresheim as its chairman/CEO. The company has licensed N-Trance from the Manchester, England-based All Around the World. The first release on Immediate-Radikal will be the group's single featuring Rod Stewart, "Da Ya Think I'm Sexy," which reached No. 5 on the "official" U.K. singles chart in October 1997 and is on the soundtrack to Paramount Pictures' "Saturday Night At The Roxbury," which recently opened in the U.S. Radikal became defunct after its former distributor, Critique, went bankrupt at the end of last year. Immediate-Radikal is said to be close to reaching a distribution deal with a major-affiliated specialist company in the U.S. **MARK SOLOMONS**



KORDULETSCH

**MICHAEL MANOS**, GM of EMI Records Australia and marketing manager of EMI/Virgin, has left the company. He began with Virgin as a promotion staffer 15 years ago. No reasons were given for his departure. Tony Harlow, who took over as managing director this year from British operations, will handle marketing and A&R responsibilities for the time being. **CHRISTIE ELIEZER**

**WARNER MUSIC HONG KONG** has named Mark Lankester managing director, effective Sunday (1). He replaces Frankie Lee, who left earlier this year. Lankester reports to Lachie Rutherford, senior VP of Warner Music Southeast Asia, where Lankester was strategic marketing director.

**THE U.K.'S RADIO AUTHORITY (RA)** has recruited Feargal Sharkey, former front man of late '70s/early '80s punk band the Undertones, to the five-person committee that awards the territory's radio licenses, effective Dec. 1. According to the RA, Sharkey—a one-time A&R manager at Polydor, as well as a musician—was appointed because "it is vital that the RA includes members who understand and appreciate the music industry." **MIKE McGEEVER**

**MTV EUROPE** is negotiating a new agreement with cable operator Deutsche Telekom to expand the coverage of its MTV Central service to 87% of homes in Germany. The broadcaster proposes to transmit its Central feed via the Astra satellite to Germany, Austria, and Switzerland, to reach a total of 28.9 million homes, including 11 million in Germany. According to a statement, the move will be accompanied by increased investment in programming, production, facilities, and marketing for the service.

**GERMAN CONCERTS GROUP** Deutsche Entertainment (DE) has signed veteran promoter Ossy Hoppe to a "long-term deal," according to the company. Hoppe, who was previously deputy managing director of Frankfurt-based promoter Marek Lieberberg Concerts, becomes VP of tours at coco Tours, a subsidiary of DE. Hoppe has organized more than 20 world tours during his career, including those by Sting, Bon Jovi, the Scorpions, and the Bee Gees. He announced his intention to depart from Marek Lieberberg earlier this year, to be succeeded by longtime staffer Annelu Keggenhoff (*Billboard Bulletin*, June 26). **DOMINIC PRIDE**

**THE FUNERAL OF BRITISH BASSIST** Lloyd Emmanuel "Jay" Edwards took place Oct. 24 in London. Edwards, who died suddenly of a heart attack Oct. 8 at the age of 39, was bass player for veteran dance act Odyssey on its European engagements and worked with many U.K. R&B artists, including vocalists Paul Johnson and Angie Brown. He is survived by a 14-year-old daughter. **MARK SOLOMONS**

## Colleagues And Elton John Pay Tribute To Industry Vet Croker

**BY DOMINIC PRIDE**

LONDON—U.K. industry veteran David Croker, who died Oct. 16 here, is being remembered by those who knew him. Croker, creative director of the management company John Reid Enterprises, was 49 when he suffered a fatal heart attack. (*Billboard Bulletin*, Oct. 23).



CROKER

Among those paying tribute is Sir Elton John, who worked closely with Croker between 1974 and 1982, when Croker was GM of John's label, Rocket Records. The two also worked together in the last two years, when Croker rejoined John Reid Enterprises, the company that managed John until earlier this year.

"David and I had been friends for over 20 years," says John. "He was one of the best people with whom I have ever worked. His knowledge of music was second to none."

John Reid says that Croker most

recently managed Lionel Richie's European tour and worked with most of the company's artist clients.

Reid says he has reason to be grateful to Croker "because he introduced me to Elton John, among others. He loved the business of making records, and he knew a hit. He spent the time and took the trouble with artists."

Gary Farrow, director of communications for Sony Music U.K., also worked for Croker when Farrow was in promotions at Rocket in the 1970s.

"He was one of the most charming, inoffensive, likable people you could ever meet," says Farrow. "People would like to work for him."

Croker was also a label manager at EMI's Harvest Records during the '70s.

Before coming back to the music industry two years ago, Croker co-founded a catering business, Moving Venue.

Croker is survived by his wife, Laura, and three children, Jessica, Daisy, and Tessa.

# Midem

24-28 January 99

The Premier International Music Market - Palais des Festivals - Cannes - France

## the hip trip



 **Midem.**

Your premiere International Music Market.

**More business.**

**More style.**

**More value for money.**

Five days of **deal-making**, **top-level conferences** and **chart-busting showcases**. **More talent**, more key **decision-makers**. **More music.**

**Want more?**

We've got it! Last Midem, **9519** participants, **3900** companies, **90** countries, **195** bands & Djs and **860** artists joined forces to **network, create buzz.** **Do business.**

**Midem! Just go for it!**

For synergy, opportunity. And a great deal besides! *Call or fax us today*

Name..... Position.....

Company..... Activity.....

Country..... Address.....

Tel..... Fax..... E.Mail.....

BILLBOARD

\* Bronx (Paris)

<http://www.midem.com>

• **USA:** Tel: 1 (212) 689 4220 - Fax: 1 (212) 689 4348 - E.mail: midem@aol.com - E.mail: 104705,1526@compuserve.com • **Germany / Austria / Eastern Europe:** Tel: 49 (0) 7631 17680 - Fax: 49 (0) 7631 176823 - E.mail: 106760,2217@compuserve.com  
 • **Hong Kong:** Tel: (852) 2965 1618 / 2824 1069 - Fax: (852) 2507 5186 - E.mail: 106534,167@compuserve.com • **Japan:** Tel: 81 (3) 3542 3114 - Fax: 81 (3) 3542 3111 - E.mail: lily-ono@mtf.biglobe.ne.jp  
 • **Australia / New Zealand / Hawaii:** Tel: 61 (2) 9557 7766 - Fax: 61 (2) 9557 7788 - E.mail: tripp@immedia.com.au



# Universal Targets Kids

'Hits' Features Non-Children's Top 40 Fare

BY CHARLES FERRO

COPENHAGEN—Understanding that younger kids want to be grown-up has netted Universal Denmark a No. 1 compilation aimed directly at younger music fans. Instead of "Mary Had A Little Lamb" or other nursery favorites, the label has chosen hits that youngsters may have heard their older siblings playing.



PALUDAN

"Hits For Kids" features big sellers by Spice Girls, Backstreet Boys, Aqua, Whigfield, Babylon Zoo, and 15 other acts.

"We took a look at the compilation market," says Universal managing director Jens-Otto Paludan. "It's very generic; [other releases] look alike and basically sound alike. You've got a love song or a dance collection, and they're flat. At the same time, compilation sales are falling because there's nothing new, no value added, just major hits. We tried to develop a product by identifying new target groups based upon market/demographics."

Universal's Norwegian and Swedish offices signed on and made changes to the artwork and advertising in their respective countries, but the track listings are almost identical. Paludan says, "If you look at the past couple of years in Denmark, something started with [Me & My's] 'Dub-I-

Dub." The simple 'doo-be-doo' hook line appealed to kids; it's the same with [Aqua's] 'Barbie Girl.' Little kids can sing along in their own brand of pidgin English. We looked at the market and the Smurf hits, and [strategic marketing manager Birch Mortensen] said, 'Why not do the real hits?,' so we decided upon classics that would fit the for-



mat."

Marketing has singled out two consumer groups. "We aimed directly at young children, but we believe the tempo of the record is right for a party record for adults. We think it's worked; we've hit two target groups."

The set has been certified gold (25,000 units), hit No. 1 on the Danish compilation chart, and has sold more than 30,000 units, according to the label. TV spots show children in "real kids" situations, acting like Spice Girls or Backstreet Boys wannabes, while print ads feature childish phonetic spellings of lyrics, as a non-English-speaking kid would pronounce them.

"We don't think we have to groom future consumers, but when we do a compilation we get synergy for other, existing products," Paludan adds.

## IMBRUGLIA SEES SALES SPIKE

(Continued from page 52)

turing the group's videos on CD-ROM (two were nominated for best Australian video), this week took a leap from No. 40 to No. 7.

Also in the first chart since the awards, two singles by the Living End (which is on Modular/EMI here and Reprise in the U.S.) made advances: "Save The Day" climbed four spots to No. 40, while the earlier independent release "Second Solution"/"Prisoner Of Society" (Mushroom Distribution Service [MDS]) moved up eight spots to No. 31 after a 41-week stay. Savage Garden's self-titled debut (Roadshow/Warner) climbed four spots to No. 19 (after 73 weeks) after the act received trophies for outstanding achievement and highest-selling album.

### 'SUMO' SET

After the Superjesus' "Sumo" won for best rock release (on Warner Bros. in the U.S.), Warner Music Australia issued "Sumo II" as a two-CD set with a bonus disc of seven live tracks and six live-in-concert videos. Jebediah's frantic performance helped the

"Slight Odway" album (Murmur/Sony) re-enter at No. 37.

The Whitlams, who won best group and song of the year for "No Aphrodisiac," made the most lasting TV viewing. Their genuflecting before being handed a trophy by former Prime Minister Gough Whitlam (whom they named themselves after, and who received a standing ovation from the audience) and an awesome rendition of the Skyhooks classic "Women In Uniform" helped their "Eternal Nightcap" album (Phantom/MDS) re-enter the chart at No. 26. During the same week, the band announced it had finalized a deal with Warner.

### GOOD COVERAGE

The winners received front-page coverage in newspapers and generally led evening TV news. ARIA executive officer Emmanuel Candi's comment that this year's ARIA Awards were almost scrapped due to changes in the Copyright Act in July, which allowed cheap parallel imports from Southeast Asia, also received media attention.

# Surge Of Music Books Prompts New Pushes

BY LARRY LeBLANC

TORONTO—A bounty of recently released domestic music-related books and the increased marketing of music by two of Canada's leading book retailers are providing opportunities for multimedia promotion of related book and music titles.

Among the autobiographies of Canadian performers released this fall are "Raffi: The Life Of A Children's Troubadour" by children's performer Raffi (Homeland Press), "Getting Out Of Here Alive" by singer/songwriter Murray McLauchlan (Viking), "In My Own Key: My Life And Love In Music" by classical guitarist Liona Boyd (Stoddart), "On A Cold Road" by Rheostatic guitarist Dave Bidini (McClelland & Stewart), and "On A Personal Note" by singer Rita MacNeil with Anne Simpson (Key Porter).

Also available are "Celtic Tides" by Martin Melhuish, "Wired For Sound: A Guitar Odyssey" by Melhuish and Mark Hall, "The Real Patsy Cline" by Doug Hall, "Straight Shooter" (a bio of the Mamas & the Papas) by Doug Hall, "Up Where We Belong: Buffy Sainte-Marie" by Miles Morrisseau, and "Up Your Kilt: Ashley MacIsaac & Gay Men's Music" by Michael Dawber; all were released by Kingston, Ontario-based publisher Quarry Music Books. Also new is "The Beatles: An Oral History" by David Pritchard and Alan Lysaght (Stoddart Books).

"I've never seen anything like the number of domestic books coming out right now," says Stewart Duncan, director of music for the three-store Indigo Books Music & Cafe chain here. Other than the single-store Tower Records in Toronto and the Virgin Megastore in Vancouver, top-name Canadian music retailers steer clear of stocking books.

A sign of a growing market acceptance for music and book linkups is the release of "Celtic Tides." The album and home video were released Sept. 29 by New York-based Putumayo World Music in North America, distributed in Canada by Koch International. A companion book of the same name—written by former Billboard Canadian editor Melhuish and featuring the same Putumayo cover art as the album and video—was released Oct. 2 in North America by Quarry Music Books (see story, this page).

The album features performances by such top contemporary Celtic performers as Ireland's the Chieftains, Clannad, Altan, and Mary Black; Scotland's Dougie MacLean and Capercaillie; and Canada's the Rankin Family, Natalie MacMaster, and Mary Jane Lamond.

"Celtic Tides," Putumayo's first foray into home video, was produced by Hallway Entertainment of Nashville and initially aired Sept. 23 in Canada on CBC-TV. It will run in the U.S. on Bravo in early 1999. The video has interviews with the artists featured on the album, as well as with other Canadians like MacIsaac and Loreena McKennitt.

The "Celtic Tides" book, music, and home video releases were featured in all of the 46 superstores of the book chain Chapters, marking the first time music has been carried in those bookstores. In addition, the package was featured in all nine of the chain's Hear Music @ Chapters music departments as part of its monthly "Great Writers" series. Significantly, this marked the first time music has been sold throughout the chain.



HAZAN

Chapters' parent company—Chapters Inc., formed in 1995 by Coles Books and Smith Books—owns the chain, as well as 226 bookstores in Canada that operate under the chain names of Coles, Smith Books, and the Book Company. None sell music.

"I had been screaming at our [Canadian] distributors for years to get us into Chapters," says David Hazan, senior marketing VP of Putumayo World Music U.S. "We've been quite successful in Canada without having an equivalent to our top U.S. accounts: Borders and Barnes & Noble. When Indigo came last year, I

thought it'd be a great new account for us and would raise the issue of there being many grown-ups who love music who don't go to record stores as much as they should."

Chapters had initially intended to stay clear of selling music throughout its chain. However, the 1997 arrival in the market of Indigo Books Music & Cafe, featuring an impressive selection of books and music in its stores, and a subsequent partnership with the San Francisco-based retailer Hear Music encouraged the retailer to change its thinking.

Hear Music @ Chapters departments were introduced in June in two new Ontario stores in Kingston and London. Chapters will expand the concept to all of its stores within the year, including five new Chapters stores opening by the year's end.

Indigo Books Music & Cafe will open four stores this year in Canada and 10 in 1999. The new stores this year are a 38,000-square-foot flagship at the Manulife Center in downtown Toronto, opening Thursday (5); a 25,000-square-foot outlet in Calgary, Alberta, opening Nov. 13; a 25,000-square-foot outlet in Richmond Hill, Ontario, opening Nov. 20; and a 35,000-square-foot superstore in Montreal, opening Dec. 4.

## Market For Music Books Still Small

TORONTO—Despite the abundance of recently released domestic titles, the music-related book field in Canada remains a small niche market.

"We still need more books on Canadian music, certainly more about the music business in Canada," says Maureen Jack, marketing director of Norris-Whitney Communications, which sells music books online and at numerous music industry trade conferences in Canada. "Quarry has become the main supplier of biography and band-oriented books here."

Since issuing Doug Featherling's "Some Day Soon: Profiles Of Canadian Singer-Songwriters" eight years ago, Kingston, Ontario-based Quarry Music Books has issued 21 music-related books. These have included biographies of Sarah McLachlan, Alanis Morissette, Celine Dion, Anne Murray, and Crash Test Dummies.

"We found a niche we could walk right into," says Bob Hilderley, publisher and editor of Quarry Music Books, which also distributes Omnibus Books in Canada. "However, 10,000 units is a big book in Canada. Doing another 15,000 or 20,000 units in the U.S. is very good for us." Quarry Music Books is distributed in the U.S. by Chicago-based Inbook.

"There's more research-oriented historical perspectives coming out now," says Winnipeg, Manitoba, author John Einerson, who in recent years has penned critically acclaimed Quarry biographies on Buffalo Springfield, Neil Young, the Guess Who, and Steppenwolf. "I don't put much stock on quickie [biography] books, but recently there have been some very inter-

esting books, like Nick Jennings' 'Before The Gold Rush' and Dave Bidini's 'On A Cold Road.'" Neither book is available outside of Canada.

Bidini chronicles the life of his band the Rheostatics on Canada's open highways and supplies gripping road stories from members of Canadian bands like the Guess Who, April Wine, Max Webster, Triumph, Crowbar, Trooper, Toronto, and Downchild.

"Not a lot of guys are chasing these people around with tape recorders," says Bidini.



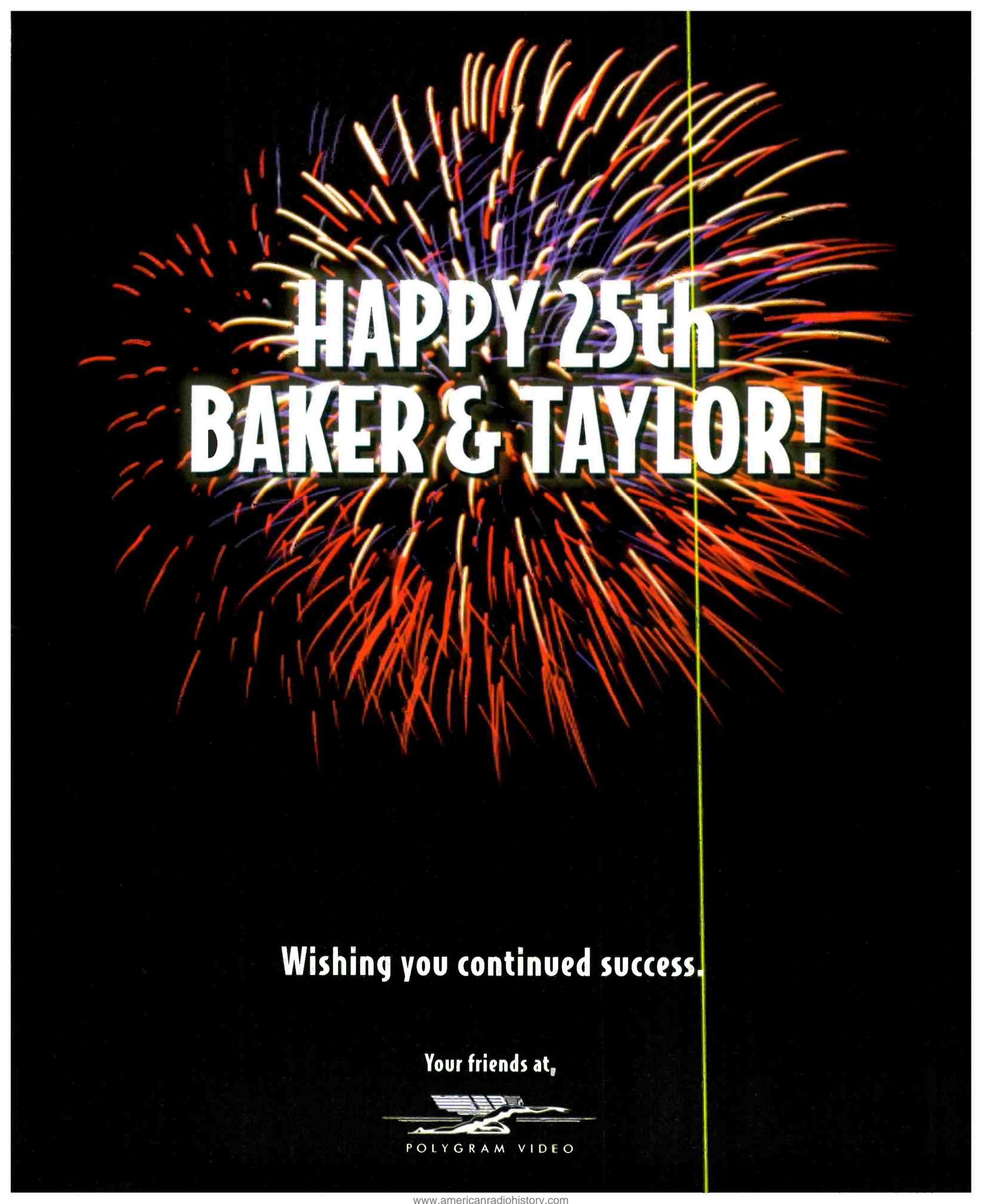
HILDERLEY

"There's books about the big export acts but not anything documenting the '70s acts I grew up on, the high school and bar-circuit bands."

Jennings' superb "Before The Gold Rush" (Penguin Books) was released last year; it detailed Toronto's Yorkville Village music scene in the 1960s. He's preparing a three-part CD series based on his book, focusing on folk, R&B, and rock/pop genres; the series is due in 1999.

"I initially wanted a joint book and CD project, but that didn't come to be," says Jennings. "The release of the paperback version [in September] created a demand for these CDs. The first release will be out in early 1999 from a major [indie] Canadian label. Penguin is committed to going after joint book and CD displays in places like Chapters and Indigo and whatever record retailers are interested."

LARRY LeBLANC



**HAPPY 25th  
BAKER & TAYLOR!**

**Wishing you continued success.**

Your friends at,



POLYGRAM VIDEO

# 25 Years!

Congratulations And  
Best Wishes To  
All Our Friends At  
**Baker & Taylor**  
In Celebration  
of 25 Years In The  
Music And Video Industry.  
From All Of Your Friends At  
Sony Music Distribution.

**Sony Music Distribution**

# BAKER & TAYLOR

25  
Years

in  
Music,  
Information  
&  
Entertainment

A BILLBOARD ADVERTISING SUPPLEMENT

**UNIVERSAL STUDIOS**

We Congratulate

**BAKER & TAYLOR ENTERTAINMENT**

on their 25th Anniversary



[www.universalstudios.com](http://www.universalstudios.com)



**BAKER & TAYLOR**  
Information and Entertainment Services  
**In Music.**

# The First 25 Years

## The Distributor's Sound Decisions Led To Unlimited Success

BY DON WALLER

BAKER & TAYLOR ENTERTAINMENT began its corporate life in 1973 as a Chicago-based record one-stop called Sound Unlimited. Five years later, the firm's expansion into the brave new world of videocassette distribution prompted a name change to Sound Video Unlimited. Purchased by W.R. Grace in 1986 and owned by the Carlyle Group since 1993, the company has evolved into a national entertainment-software distribution giant that's currently celebrating its 25th anniversary. Obviously, there've been some changes along the way. However, the company's core values—a familylike approach to doing business, a willingness to adapt to a changing marketplace and a continuing commitment to depth and breadth of catalog—remain the same.

As Baker & Taylor Entertainment VP of business development Al Strutz, a 20-year veteran of the firm, proudly notes, "Look at the percentage of people who are still here: Marc Bloom, who's now our director of purchasing, has been with the company from the beginning; Stan Meyers, our executive VP, has been here for 21 years; and Lou Gould, our director of music marketing, for 16 years.

"There's a sense of camaraderie in the way we do business that gets passed on to others. There's a street feel that filters up. We're very conscious of the needs of our accounts and the consumers that visit them."

Lou Gould, whose first contact with the company came when he operated a retail record store in Chicago, agrees. "Noel Gimbel—who founded the company—and I just hit it off."

*Continued on page 64*

*THE THING THAT impresses me most is the quality of their staff—they're really good people. They set their sights on being the one-stop to the independent urban community, which they did in a fast, businesslike and honest manner. And, while they've branched out and are doing fill-in for major customers, they've always taken care of their core customers.*

**FRAN ALIBERTE**  
EXECUTIVE VP OF MUSIC SALES,  
WEA

*IT'S THE PEOPLE that make the company, and I've been dealing with a lot of the same people since they were Sound Unlimited—Steve Harkins, Stan Meyers, Lou Gould and Mike Kroell. During the Baker & Taylor acquisition, a lot of the staff was maintained, which kept the relationships going. It was probably one of the smartest things Baker & Taylor ever did.*

**FLOYD CROW**  
CROW'S NEST ENTERPRISES

*A 30-YEAR relationship with Stan Meyers brought us to Baker & Taylor. Our business has grown from 1,000 to over 7,000 stores since bringing Stan, Richie Bakove and Steve Harkins aboard. Suppliers that can share your vision build enduring partnerships.*

**CARL ROSENBAUM**  
CEO, TOP HITS



**Al Strutz**  
VP of business  
development



**Stan Meyers**  
executive VP



**Marc Bloom**  
director of  
purchasing



**Lou Gould**  
director of music  
marketing



**BAKER & TAYLOR**  
 Information and Entertainment Services  
**In Music.**



**Steve Harkins**  
 director of audio sales



**Bill Polich**  
 president

*FROM THE Sound Unlimited days to Baker & Taylor now, music has been of foremost importance to them. Their aggressive efforts to service independent music retailers have been a valued part of our marketing and sales campaigns. We wish them our very best for the second 25 years.*

**PETE JONES**  
 PRESIDENT, BMG DISTRIBUTION

*BAKER & TAYLOR have the most caring attitude toward independent retailers of any of the one-stops I've dealt with in 30 years. I knew they'd make it big—because I trained them! And I helped them because I liked them. Thanks, Patrick, Steve and Richie.*

**GEORGE DANIELS**  
 GEORGE'S MUSIC ROOM

*WITH 30 STORES throughout Indiana, we're one of the largest independent chains in the country that buy directly from a one-stop. Not many one-stops could handle our requirements, but Baker & Taylor has been our primary supplier for over seven years. We attribute a lot of our success to the fact that Baker & Taylor perform an important service that allows us to focus on selling records, rather than buying records.*

**DAVE CROCKETT**  
 VP, KARMA RECORDS



**The Soundtrack Pack**

# Keeping Up With The Times

## Always Conscious Of Its Regional Roots, B&T Continues To Branch Out, Weather Storms And Maintain Growth

BY EILEEN FITZPATRICK

A SLUMP IN MUSIC SALES and consolidation in the video marketplace left the distribution community facing more challenges than solutions in the past few years. But Baker & Taylor Entertainment has not only weathered the storm but has come out of it stronger and wiser.

Morton Grove, Ill.-based Baker & Taylor supports a staff of 510 employees who service 2,500 audio accounts, 10,000 video storefronts, 5,000 libraries and, most recently, 40 Internet accounts. The company also operates 11 branch offices.

“On the music side, we continue to grow the business by concentrating our efforts in order to expand accounts and service them more regionally,” says director of audio sales Steve Harkins. “If you build strong relationships, you don’t lose customers.”

Harkins recalls that, three or four years ago, the music industry had “a black cloud” hanging over it. “The business took a loss-leader approach and didn’t have the provisions to protect retailers, and a lot of people got hurt,” he says. “It led to a lot of problems for the chains and indie retailers.”

To compensate, Baker & Taylor began its regional approach to seek out genre-specific accounts. One area the company identified as being underserved was black-music retailers. “It was almost like they were a secret,” says Harkins, “and pricing and service were not afforded to them by other distributors.”

*Continued on page 66*

# Retailing

THE LATEST NEWS AND VIEWS FROM THE WORLD OF MUSIC RETAILING



**BAKER & TAYLOR**  
Information and Entertainment Services  
In Music.

## Future Success Will Require Value-Added Services

### Direct-To-Consumer Fulfillment A Future Service Requirement

CHICAGO, Illinois—At the beginning of this final decade of the Twentieth Century, most people never imagined how integral the personal computer was about to become in their daily business and personal environment.

With PCs and the Internet now staples in many American homes, consumers are using retail websites to shop, including purchasing music. They're not only looking for identical items offered in retail store outlets, they're also searching for business websites offering hard-to-locate items, with the prospect of ordering them with confidence in efficiency, reliability and delivery.

Many of today's successful chain and independent music retailers have already taken advantage of on-line shopping by constructing personal business websites as ancillary retail outlets. By adding a flair for creative visual merchandising plus a cohesively themed menu, retail websites can easily match or surpass the daily sales done by physical retail outlets.

Numerous music retailers want to enter the world of Internet retail, but do not realize the importance of initiating a working relationship with a one-stop/distributor that already has hands-on experience in consumer-direct order fulfillment.

Baker & Taylor Entertainment has established a Fulfillment Services department, designed to provide its retail customers with all of the products and services necessary to succeed in this exciting field. With the largest inventory of audio and video software, DVD and related accessories, plus product management, dedicated staffing and technical support, Baker & Taylor Entertainment merits solid consideration as the perfect business partner for any retailer seriously considering venturing into the new age in entertainment software delivery.

If you're ready to take that important first step into the world of Internet selling, contact Baker & Taylor Entertainment for further information.

### Unique System Secures Special Order Business 'Round The Clock

With tens of thousands of music titles released each year, it is financially impossible for most music retail outlets to stock every new release and catalog title. Consumers have come to expect disappointment when searching store bins for a favorite "oldie," or obscure new release with limited appeal or exposure.

Customers usually just grin and bear it, not considering the possibility that the store they frequent has the ability to obtain their request via special ordering. Retailers also share in the frustration of the lost sale, being unable to provide that customer with the primary piece of product they intended to purchase.

Baker & Taylor Entertainment has the solution to this problem, offering its customers the free usage of TalkMedia, an exclusive, toll-free, touch-tone telephone product and order inquiry service, designed specifically with special ordering in mind.



The TalkMedia system is simple to learn and fun to use. Customers dial a toll-free phone number, enter their personal password and follow the directions verbally provided by VIKTOR, the automated guide voice of the system. Users can check stock availability, pricing and even the status of a previously placed order.

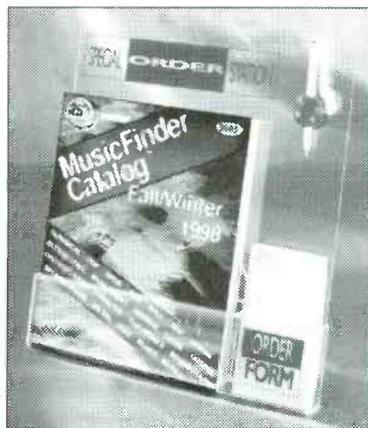
You'll no longer lose special order business if you use TalkMedia. While most retailers are unable to "close a sale" when their product source is closed, Baker & Taylor customers can confirm product availability and place the special orders 24 hours-a-day, every day, seven days-a-week, by picking up the phone.

Baker & Taylor's complete line of products is available through TalkMedia. Find out why thousands of retailers successfully use TalkMedia as their "pathway to more profit."

### SPECIAL ORDER STATION Surpasses 3000 Sales Mark

MORTON GROVE, Illinois—Baker & Taylor Entertainment recently achieved a significant milestone with the sale of their 3000th Special Order Station Kit, a merchandising unit which consists of a compact, acrylic counter display, one hundred, 2-part, carbonless order forms and a copy of the 150,000+ title *MusicFinder™ Catalog*.

The Special Order Station was created to satisfy retailer demand for a low-cost, point-of-purchase fixture, which should encourage consumers to browse through a displayed *MusicFinder Catalog*.



SPECIAL ORDER STATION

Consumers are encouraged to browse through the catalog and search for titles they've been seeking but are not generally stocked at most retail locations.

From its debut in 1992, the "S.O.S." has received scores of accolades from retail customers who've claimed the unit to be a unanimous success, especially when used in conjunction with Baker & Taylor Entertainment's exclusive TalkMedia product and order inquiry service.

The Special Order Station is available exclusively through Baker & Taylor Entertainment, a bargain for less than \$22.

## Top Retail Sellers™

THIS WEEK	LAST WEEK	YRS. ON CHART	TITLE Description	ARTIST
1	1	25	<b>TAKIN' CARE OF BUSINESS</b> Personalized, one-on-one service with each and every customer	AUDIO SALES STAFF
2	2	25	<b>GOT TO BE THERE</b> Consumer-direct orders delivered promptly & accurately	FULLFILLMENT SERVICES
3	3	25	<b>I CAN HEAR MUSIC</b> 200,000+ titles, in every genre imaginable	MUSIC PURCHASING
4	4	25	<b>VIDEO KILLED THE RADIO STAR</b> America's largest selection of prerecorded video	VIDEO PURCHASING
5	5	25	<b>TALK TALK</b> Provide 24 hours-a-day, 7 days-a-week capability	TALKMEDIA
6	6	25	<b>THE WANT ADS</b> Advertising support to grow your business	MARKETING DEPT.
7	7	25	<b>JUKEBOX HERO</b> 98%+ fill in all popular genres	CD & CASSETTE SINGLES
8	8	25	<b>LEAVIN' ON A JET PLANE</b> From warehouse floor to store door, the next day	OPERATIONS
9	9	25	<b>I SAW THE LIGHT</b> The full re of entertainment, it's here right now	DVD
10	10	25	<b>BOOK OF LOVE/CALENDAR GIRL</b> Music, Art, the Classics: All timeless treasures	B&T BOOKS

Top Retail Sellers are available through Baker & Taylor Entertainment. Programs, products and services described are considered necessary for tomorrow's successful entertainment software retailer. Call 800/775-3300 for more information on America's fastest-growing one-stop/distributor.

## YOUR SINGLES CONNECTION

### MISCELLANEOUS

**DESPERATELY SEEKING SINGLES** for your store? Veteran, aggressive one-stop, 25 years young, will satisfy any and all of your most passionate needs for CD and cassette singles. Very versatile, equipped to handle any and all orders for the latest hits, done with tender, loving care. 98%+ fill and your total satisfaction is guaranteed. Please call now, we're eagerly waiting!

☎ 800/775-3300

### A Pledge To Retail: Quality, Integrity And Service For All

Baker & Taylor Entertainment, celebrating its 25th Anniversary in the one-stop/distributor business, celebrates this historic event by pledging to continue providing its customers with programs, products and services of the highest standard of quality.

Baker & Taylor has established a reputation for unquestionable integrity considering it a key element of its overall business philosophy. Throughout the company, daily emphasis is made on providing its customers the highest service level in the entertainment software business.

Throughout the industry, Baker & Taylor has maintained a respected reputation in these areas, recognized by both its peers and suppliers. Looking forward to the new Millennium, Baker & Taylor is poised to continue as America's premier distributor of music, video, DVD and related accessories, additionally able to provide books and calendars through its Charlotte, NC, Books Division.

Retailers looking to establish a solid partner with a reliable, proven one-stop/distributor should contact Baker & Taylor immediately.

**Quality.  
Integrity.  
Service.**

The three most important words  
in OUR business vocabulary.



**BAKER & TAYLOR**  
Information and Entertainment Services

800/775-3300

audio@btent.com



**Richie Bakove**  
VP of audio sales



**Rich Czuba**  
executive VP  
and COO



**Noel Gimbel**  
founder



**Mike Small**  
director of  
fulfillment services

*I THINK ONE of the secrets of their success is that they're very active in the industry. They attend all the industry functions and conventions. They're very aggressive in the marketplace, and they have great people—Patrick Colvin, Steve Harkins, Richie Bakove. And the best thing about them is they've always got the product.*

**BARRY BEAL**  
SHANTANIQUE'S

*OF ALL THE ONE-STOPS I've dealt with, I've never seen a more consistent, straightforward outfit than Baker & Taylor. They'll tell you out front what they can do, and they do it. I've been one of their customers for over 10 years.*

**ROYCE FORTUNE**  
FORTUNE RECORDS

*THEY GAVE ME my start; I went to work for Sound Unlimited in Skokie in 1976. I think one of the reasons they've been so successful is that they stayed true to their mission: to be a very good sub-distributor. And they've got wonderful people who like what they do and have been there a very long time.*

**MICHAEL GREENE**  
DIVISION VP, UNIVERSAL  
MUSIC AND VIDEO  
DISTRIBUTING (UMVD)

# Looking To The Future

## Discovering New Markets And Exploring New Formats, Baker & Taylor Won't Miss A Beat

BY MOIRA McCORMICK

VISION. AN INDISPENSABLE component of any successful venture, but one that often proves elusive. There's been no shortage of it, however, at Baker & Taylor Entertainment, which is a primary reason why this forward-thinking one-stop is celebrating its 25th anniversary. Staying ahead of the curve has been the company's benchmark since its inception.

Take audio, the cornerstone of the one-stop's business when it first hung out a shingle as Sound Unlimited. By 1991, when Richie Bakove (now Baker & Taylor's VP of audio sales) took over the audio operation, it had been overshadowed by the booming video business. "[Founder] Noel Gimbel became the first video distributor in 1978," says Bakove, "and his vision was right on the money."

However, he says, "As video grew, commitment to audio shrunk." When Bakove came on board, 19,000 square feet of the one-stop's 20,000-square-foot warehouse were devoted to video, "with one little room of audio product," he recalls. "We were doing less than \$10 million in sales." Then, of course, the compact disc began rejuvenating the record business in general.

But what really made the difference in audio for Baker & Taylor was its courting of the independent urban retailer, a heretofore-overlooked client. "We were known as a white rock 'n' roll one-stop," says Bakove, "but it seemed insane to be in Chicago and not have urban business." He and his staff came up with a five-year game plan to develop an urban clientele. "We established a reputation as a fair and honorable wholesaler with competitive prices," he says, "and we did it one by one, building brick-by-brick relationships with those

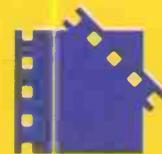
*Continued on page 70*

# Happy 25th Anniversary Baker & Taylor.



We sing  
your praises!

YOUR FRIENDS AT



NEW LINE  
HOME VIDEO



**BAKER & TAYLOR**  
Information and Entertainment Services  
In Music.

## THE FIRST 25 YEARS

*Continued from page 59*

says Gould. "His staff was young and hip and knew music. They were in constant communication with retailers as to what was selling and getting requests, so they knew, say, that the Doors would hit big. We were neophytes who needed as much guidance as we could get, and that's where I learned the value of relationships."

Stan Meyers, meanwhile, was an 18-year veteran of London Records when Gimbel approached him about coming aboard in 1977. "We were riding around in his Rolls-Royce, and we stopped at a hot-dog stand," Meyers recalls. "He handed me a piece of paper and said, 'Put down how much money you want to make and what kind of car you want to drive.'"

"And it really was a family business. Noel's dad and brother also worked there. At Christmas time, everyone would go back in the warehouse and pull orders."

Marc Bloom seconds that emotion, saying, "I called up Noel asking for a job in his record store, and his first question was, 'Do you have long hair?' I said yes, so he said to come down for an interview. I got the job. When he started the one-stop, I was one of the first employees—taking orders, doing

*IN THE WORLD of distribution, they've done it all—audio and video—and they've done it well, with honesty, professionalism and sensibility. They didn't look to be all things to all people, and they never lost sight of the ultimate motive: making money. Their long-term success is the ultimate proof that good things happen to good people.*

**JIM CAPARRO**  
PRESIDENT & CEO, PGD

the returns, doing some of the carpentry, too.

"There was a tremendous esprit de corps. And even recently—like when we started doing audio for Blockbuster and we were really stretched for manpower—we all wound up back in the warehouse pulling orders. It was like being back in the return room—and nobody had to have their arm twisted."

Bloom and Gould each recall that Noel Gimbel (who left the company in 1986 and currently heads Digital Versatile Disc, a DVD firm) saw the potential in video very early on—"and there wasn't enough on tape to keep up with the demand," Gould adds. "We ended up duplicating public-domain tapes—like that Beatles' concert in Washington, D.C., where they turn the amps and drums around halfway through and play to the other side of the hall—in a closet with 16 200-pound RCA machines and two to four guys pressing 'record' and 'play'

around the clock. We were also the first to carry adult video. And, remember, tapes were expensive—about \$110 to \$120—and there were no rentals, only outright purchases."

"In those days," says Strutz, "it was more like a business that wasn't there. I not only watched videos slowly take up more and more of our warehouse space, but I also saw the changes in video packaging. It went from plain boxes, with only the originating company's name printed on them and a window so you read the title on the tape's label, to a picture on the box and maybe one or two of the stars' names listed to what you see today."

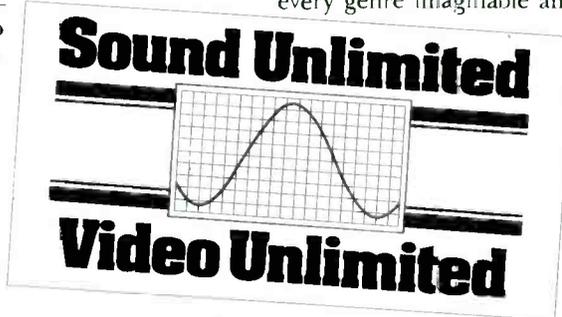
"We were the first one-stop to get into video—and we went national in 1979," Meyers reflects. "But there were two reasons we were successful. One was that our audio experience made us realize how important it was to successfully fill our orders. The other was our commitment to catalog, which comes from our audio experience as well. And, given the developments of the last nine months—requests for revenue sharing, manufacturers wanting more preorders and so forth—that commitment to catalog is even more important now."

"We carry more lines of video than any distributor in the U.S.," Gould elaborates. "We service libraries and the academic market as well as our audio and video accounts with every genre imaginable and available. We've gotten more scientific over the years, as far as the demographics of each store's audience and each particular product's cycle of popularity. And we have a 98% fill rate daily."

"There's some really savvy retailers out there who've weathered the price-cutting situation of the last few years," adds Bloom, "and we've learned a lot from them. For example, one of our urban

accounts told us that customers were coming in and buying everything reviewed in *Murder Dogg* magazine, so now we're watching that, too."

"There's very little margin on hits," Strutz explains. "Volume drives that part of the business. But giving our accounts something that provides decent margins and satisfies the needs of their customers—be it children's, reference, 'edutainment,' books or DVD—is what sets us apart and has kept us around for 25 years." ■



Congratulations to  
another member of  
the quarter century club

Baker & Taylor



from Warner/Elektra/Atlantic  
Corporation and Its Family of Labels  
A Time Warner Company



It Was 25 Years Ago...



BAKER & TAYLOR  
A Division of Entertainment Services



**BAKER & TAYLOR**  
Information and Entertainment Services  
In Music.

### KEEPING UP

Continued from page 60

Harkins says the distributor targeted the segment and was able to increase its black-music retail base from 100 accounts in 1997 to 150 this year. In addition, the company has two dedicated staff people to service this market. The black-music retail accounts have turned the distributor on to new types of music that other retailers probably won't carry. "Black retailers are incredibly plugged in to their customer base," says Harkins, "and we get a lot of feedback from them that makes us better wholesalers."

As an example, Harkins says that feedback from Chicago retailers led them to begin carrying "stepper music," a type of R&B music from the '70s. The music proved so popular with retailers that Baker & Taylor teamed with the Chi-Sounds label to produce a compilation CD and instructional video called "Steppin' With ChiSounds." The distributor shipped 2,500 units of the CD/video combo pack.

"The feedback from the Chicago dealers put us in a position to deal with ChiSound," says Harkins, "and it's a niche product that we wouldn't have been

*BAKER & TAYLOR has been a great partner for Amazon.com since 1995, when we began selling books on the Internet. When we started selling music this year, our relationship with Baker & Taylor grew. We're extremely pleased that they've been such an early and continuous supporter of Amazon.com's business, and we look forward to another 25 years.*

**MARY ENGSTROM**  
VP OF MERCHANDISING,  
AMAZON.COM

in tune with without that retail feedback."

Within the past year, the company has also opened a branch office in Miami to service the growing Latin market there.

Another alternative market that Baker & Taylor has worked hard to service is public libraries. "Baker & Taylor is one of the few major distributors that has developed that market, because they buy a wide range of product," says Harkins.

One of the programs Baker & Taylor has in place is Audio Parade, a year-old program that automatically ships a select number of audio releases each month to libraries that sign up. It also has other subscription programs that take the guesswork out of selecting titles for its 200 to 300 library accounts. The programs include a wide variety of video titles, as well.



Baker & Taylor has recognized that some video accounts may also be a good place to sell audio product. While many are not combo stores, like Musicland or Trans World Entertainment, some video-specialty stores have taken a chance on audio product, thanks to Baker & Taylor's efforts.

"Video is a different business, and audio requires a lot of maintenance," says Harkins, "but one area that's strong for video stores is soundtracks."

In order to make carrying audio easier for video stores, Baker & Taylor put together the Soundtrack Pack earlier this year. The pack consists of soundtracks from current or forthcoming video product, so retailers can take advantage of the film's release in theaters and again on video. Some recent soundtracks included in the pack were "Titanic," "Return To Titanic," "City Of Angels" and "Hope Floats."

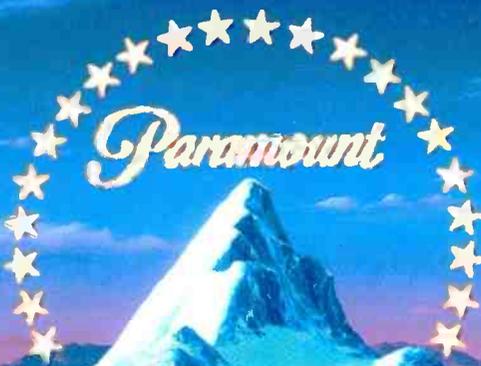
For the holiday season, Baker & Taylor will highlight a new CD of songs inspired by the upcoming DreamWorks animated feature "Prince Of Egypt."

While Baker & Taylor is focused on servicing the retailer, it also concentrates on servicing individual customers at those retail locations. One way it deals directly with consumers is through Baker & Taylor's Special Order Station, a counter-top display placed in local retailers. Special-order forms are affixed to the display for customers to fill out and give to the retailer, who then places the orders through TalkMedia, the 24-hour, seven-day-a-week touch-tone interface of Baker & Taylor's ordering system of more than 150,000 music titles.

The distributor also does several co-op advertising programs, including one with the *Illinois Entertainer*, a free weekly distributed in Indianapolis. Each week, the back cover of the publication is devoted to new music releases and highlights special premium offers or in-store activities at one of the 25 to 30 retailers that have joined together for the ad.

Continued on page 68

**BAKER & TAYLOR**  
CONGRATULATIONS  
ON YOUR 25<sup>TH</sup> ANNIVERSARY  
FROM PARAMOUNT HOME VIDEO



A V I A C O M C O M P A N Y

TM, ® & Copyright © 1998 by Paramount Pictures. All Rights Reserved



D I S T R I B U T I O N

**and our family of labels**

*salute*

**Baker & Taylor**

**on 25 years of excellence.**

**We look forward to the next 25 and more.**

**KEEPING UP**

*Continued from page 66*

"Advertising is a big priority, and we've made a major commitment to provide that service," says Harkins. "We can make it cost-effective by getting multiple stores in certain regions on the ad."

**LOOKING OUTSIDE THE VIDEO BOX**

On the video side, years of consolidation and an increase in direct delivery has left the distribution community scrambling for market share. But Baker & Taylor Entertainment president Bill Polich says the company has not only found new video accounts but has looked outside the traditional channels to grow the business.

"The two main areas we've been expanding are our institutional sales group and direct-to-consumer fulfillment, which started this year," says Polich. Video was added to the TalkMedia program this year.

Similar to what his audio counterparts have done, Polich says the company has made a "commitment to deep catalog" in order to service libraries and other institutional



accounts. "Even if no one else has a title, they can at least call Baker & Taylor and we'll have it," he says. Polich says the strategy—initiated this year—has enabled the company to add approximately 270 accounts. "In many cases, we're not the primary supplier, but we're the one for deep catalog."



**HAPPY 25 YEAR ANNIVERSARY!**

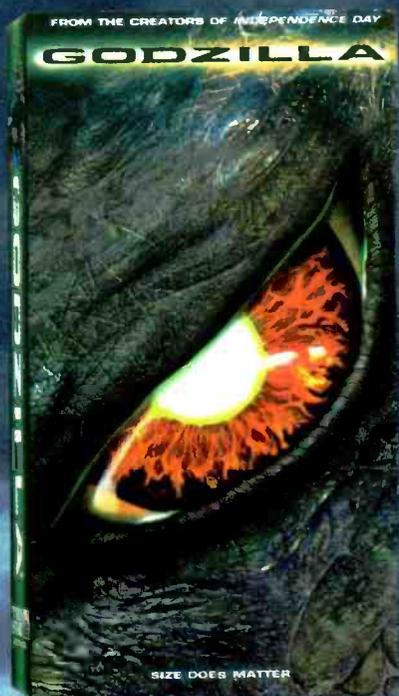
from

COLUMBIA TRISTAR



HOME VIDEO

Your history is as long as...



**Now on Video and DVD**

Godzilla® and the Godzilla character and design are marks of Toho Co., Ltd. The Godzilla character and design are copyrighted works of Toho Co., Ltd. All are used with permission. ©1998 Tristar Pictures, Inc. All Rights Reserved. ©1998 Layout and Design Columbia TriStar Home Video. All Rights Reserved.

*FROM my first job in the then-fledgling video business, at Sound Unlimited, to Sound Video Unlimited to Baker & Taylor—everything I needed to know about my job at Playboy, I learned from my mentor, Stan Meyers. Congrats, Baker & Taylor, and a tip of my ears to a great distributor.*

**BARRY A. LESHTZ**  
SENIOR VP & GM, PLAYBOY HOME VIDEO

*WE COULDN'T HAVE become the Internet's premier seller of VHS video and DVD without Baker & Taylor. They were instrumental in helping us offer over 100,000 videos direct to online consumers on the World Wide Web. Our customers love the selection and service, and for this we thank the helpful and forward-thinking folks at B & T!*

**DAVID LEVITSKY,**  
EXECUTIVE VP, BIGSTAR ENTERTAINMENT INC.

*MANY OF THE VIDEO industry's finest executives once worked for Sound Video/Baker & Taylor. I started with them in the early '80s.*

**RALPH WALIN**  
SENIOR VP, COLUMBIA TriSTAR HOME VIDEO

Baker & Taylor has also initiated a number of new-account programs, including *Media Scope*, a weekly mailer to retailers that focuses on new releases. In addition, the company periodically holds a "Town Hall" meeting in different regions of the country to identify and resolve specific problems. "A lot of issues are a result of distance," says Polich, "and this allows us to recognize that the retailers' concern is our concern."

In addition, Polich had each branch manager write up a business plan for his or her area. "We found that we had 100% coverage around the country, but that we were weak in certain areas," says Polich. "It's not just a shotgun approach to increasing business."

The company is also an agent for Rentrak's revenue-sharing program and has developed its own, called Title Track, a monitoring system it licenses from SuperComm. "We act much more like a counselor to the retailer, because they want you to be the experts," says Polich. "You just have to know more."

**DVD DIVIDENDS**

Another product that keeps Polich's video group on its toes is DVD. "This product fits our business model because it's sell-through

and is heavily into catalog sales," he says.

Polich says the company constantly encourages dealers to bring in DVD and that its account base is steadily building. "Anyone not behind DVD is shortsighted," he says.



"We're going to see a real explosion after Christmas, because DVD is a real gift choice."

The company is developing subscription programs for retailers, but Polich admits they're constantly playing "catch-up" to fulfill back-orders.

He adds that many dealers want to carry the product, but financial concerns often prevent bringing in new product. "In order to bring in DVD, a dealer has to cut back on VHS or commit new monies," he says, "and who's prepared to do that? There has to be more of a critical mass."

In addition to bringing in DVD, Polich says other products are also suitable for retailers and that Baker & Taylor is in a unique position to open up new areas.

"Baker & Taylor is unique because it has music, video, books and spoken-word," says Polich, "We need to bring those items to video stores, because it plays to our strength. It's no longer sufficient to be just a video store."

**TOP OF THE ONLINE**

In many cases, it's also no longer sufficient to be a brick-and-mortar operation, with the advent of Internet

*Continued on page 70*

Congratulations  
**Baker & Taylor**  
On Your 25th Anniversary.

**20<sup>th</sup>**  
**CENTURY**  
**FOX**

®

From your friends at Twentieth Century Fox Home Entertainment.

©1998 Twentieth Century Fox Home Entertainment, Inc. All rights reserved. "Twentieth Century Fox", "Fox" and their associated logos are trademarks of Twentieth Century Fox Film Corporation.

**KEEPING UP**

*Continued from page 68*

commerce, becoming a fulfillment center for online-commerce Web sites has become a top priority.

This year, director of fulfillment Mike Small says the company has approximately 70 Internet customers, a number he expects will increase seven-fold by next year. Among its clients are Amazon.com, CDNow, Big Star Entertainment and Reel.com.

These companies have turned to Baker & Taylor because of its wide selection of product. "It's hard for a store to house a lot of product, but we have our own inventory—plus we use multiple vendors to get just about anything," Small says.

With the increased business, Baker & Taylor has had to increase its investment in computer programs and added inventory. "We've had to make a substantial financial investment in system modifications," says Small. "It's just needed because of the nature of the business."

One major improvement has been switching from phone orders to computer orders for faster processing.



Another area of improvement is reducing the number of warehouses it ships orders from to avoid split shipments.

"It's fascinating when you look back over the past 20 years," says Harkins. "When I started, it was eight-tracks, then cassettes developed, and then vinyl was king. I saw video and CDs evolve, and it happened so fast it was stunning." ■

**THE FUTURE**

*Continued from page 62*

retailers."

And it paid off. "We've shown a tremendous growth pattern since 1991," says Bakove, who notes that Baker & Taylor now supplies some 2,500 active audio-specialty accounts, "going from \$6 million in sales that year to over \$83 million last year." Baker & Taylor has continued to seek out and develop new markets; it's Bakove's job to visualize where they can plant their flag next.

**LOADING THE LIBRARIES**

One of those areas is library sales. "Through our library-services division, Baker & Taylor has been the No. 1 distributor of books to public libraries," Bakove says. "We have an additional 50% growth projected for next year in selling audio and video to libraries."

Another burgeoning frontier is video stores. "We developed a movie-soundtrack prepack for video stores in March," notes Bakove. "We're supplying 250 stores now, with another 250 targeted for the next six months." Baker & Taylor does all title selection, which is replenished weekly, and provides 48-piece counter displays. "It gives retailers the opportunity to cross-promote the soundtrack with the video," points out Bakove. "We'll bring in a soundtrack

**"We've created a whole new market of passive record buyers—the people who don't frequent audio stores but will buy the CD when they're in the video store."**

—Richie Bakove, VP of Audio Sales

title when the movie opens in theaters and do a second hit when the video comes out. We've created a whole new market of passive record buyers—the people who don't frequent audio stores but will buy the CD when they're in the video store." Now, Bakove is working on getting audio kiosks into movie-theater lobbies, which he says are natural venues for soundtracks. "It's been a hard sell, though," he says. "Some of them don't want to carry anything over \$10."

Yet another passive record buyer Baker & Taylor is targeting is the busy parent, who doesn't go to record retailers but is constantly shopping at grocery stores and drug-stores—which the wholesaler keeps supplied with CD and cassette singles displayed at checkout counters. "We started three years ago and now stock 8,000 of these locations in 28 markets in the U.S.," says Bakove, who notes that participating retailers include Walgreen's, Eckard Drugs and Revco. "Now a housewife can go to the store for toothpaste and Band-Aids and pick up a Celine Dion single as well. We fulfill them through a client of ours, Top Hits in Glenview, Ill. We ship product to him; he packages and sends it out. We do title tracking, keep track of radio airplay, provide BDS reports."

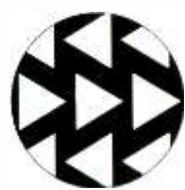
Bakove also sees a potential gold mine in national day-care chains carrying kiosks of children's audio. "What an impulse buy for parents and kids," he says. "Those should also be a natural for video stores, with the potential to cross-promote with children's titles." And he's got plenty more ideas cooking for opening up new audiences of record buyers, insisting, "Even after 17 years here, I come into work with so much enthusiasm for what I do—it's a joy."

**DOING IT ALL**

Equally enthused about his work is president Bill Polich, who salutes Baker & Taylor's "unique aspect" of being "the only distributor, to my knowledge, that handles music, video, spoken-word and books." As has long been the case with Baker & Taylor regarding promising new technologies, the wholesaler was "the first to commit to DVD, and we're behind it fully. It's the first consumer-electronics product projected to get to 30% market share in under 10 years. By year's end, in fact, it will be in 1 million homes, which is phenomenal."

True, acknowledges Baker & Taylor Entertainment's executive VP and COO, Rich Czuba. It doesn't begin to compare to the 80 million to 85 million VCRs currently in the marketplace, "but proportionately," he says, "when you look at the amount of discs in consumers' hands, it's about 20 to 25 for every DVD player, which bodes well for the

*Continued on page 72*



**BAKER & TAYLOR**

*Information and Entertainment Services*



EMD and our family of labels salute  
Baker and Taylor  
on their 25th Anniversary



©1998 EMI MUSIC DISTRIBUTION



CONGRATULATIONS TO  
BAKER & TAYLOR  
ON 25 YEARS OF SUCCESS!



**BAKER & TAYLOR**  
Information and Entertainment Services  
**In Music.**

## THE FUTURE

*Continued from page 70*

format. We have a DVD program for video retailers, getting them started with an inventory of titles that make sense."

Polich estimates that 10% of Baker & Taylor's traditional video-retail accounts have gotten into DVD, many taking advantage of the one-stop's subscription program. "They can subscribe by genre or by day-and-date—a good deal of the business comes from DVDs released the same day and date as the corresponding video titles," he says. In general, according to Polich, "The video business shortly will need to compete with digital cable and DSS, and you don't want the consumer to shift away from the video-store experience. You don't want them to wait for a movie on DSS because the picture quality's better, rather than come in and rent it."

Baker & Taylor is meeting that challenge, he says, with its most time-honored assets: broad and deep DVD catalog. "We have to remember that consumers use a new purchase disproportionately," Polich stresses. "They'll be watching more movies, because they have this new toy to drive usage. We want to satisfy that demand."

"The video-rental business has to keep promoting itself as the entertainment value it is," says Czuba. "Even though consumers are presented with a lot more leisure-time options than ever before, their entertainment expenditures will be increasing over the next several years." And video stores can continue to command a sizeable chunk of that expenditure, says Polich, by "broadening their offerings. With product lines related to big-event videos,

there's all sorts of potential." Characteristically, Baker & Taylor is right on top, if not ahead, of the trend.

There are the aforementioned audio soundtracks, for instance, already in place in many retail locations. Polich sees video stores as ideal vendors of tie-in books as well—as, indeed, some of them have become on a case-by-case basis. "We did a package of Howard Stern's books, when his movie 'Private Parts' came out on video," Polich says. "When the new 'Star Wars' prequel comes out, we can make available the soundtracks and the books. Any time, in fact, a book-based theatrical release premieres, we can offer the paperback book. In the future, when books can be downloaded into PCs, that could be a rental product."

Another burgeoning area of growth for Baker & Taylor is Internet fulfillment. "We've been servicing Net retailers the last three or four years," says Czuba, who notes that the one-stop currently supplies six to eight prominent Internet merchants. "We've seen growth with a lot of them; in the last 18 months, more and more consumers have come to believe the Net's a legitimate place to buy product."

"We're working toward all types of product—video, audio, books—being shipped in one box," says Mike Small, director of fulfillment services for Baker & Taylor. "For

example, 'Titanic' is released on video, and the consumer can buy the movie, the soundtrack, the souvenir book—all from one vendor, supplied by us. It saves time as well as shipping costs."

Small sees the Internet audio business becoming "more promotion-driven, because Web retailers don't have to invest in so much inventory. You could do a promotion on every single Frank Sinatra album, for instance. Or when a movie comes out with a compilation soundtrack, you could promote the soundtrack along with all the albums the songs originally appeared on. It's starting to happen now, and you'll be seeing a lot more of it. We are investing significant efforts into the system, which will allow the retailer to link better with Baker & Taylor, improving both the retailer's and consumer's online-shopping experience."

Information-wise, "we're looking to extend the already vast amount of data we have on [audio and video] products to help meet the increasingly demanding needs of the Net retailer," says Czuba. "The big challenge in this industry is, with all the product that's available, to present it in an organized form to the consumer." Baker & Taylor is working on its own 18-month-old Electronic Business Information

Services (EBIS) to help provide Net shoppers with even more useful information than they can already get—information tailored specifically to their individual tastes.

"We want to put information out there that can help consumers because it speaks to their interests," Czuba says, "not just provide discographies, box art, sound clips and song lists, but suggest other titles the particular consumer might like. We're

working toward programs that recognize individual preferences; a shopper could enter, 'I like this particular item—present me with other things I might like.' Some of this technology is already out there and being used."

Throughout the continuing innovations of future business, whatever those might be, Czuba says, "Baker & Taylor will remain strongly committed to the independent, brick-and-mortar retailers. We will continue to put our resources there to help them grow their businesses, because we believe there's a strong future there." ■

**"We're behind [DVD] fully. It's the first consumer-electronics product projected to get to 30% market share in under 10 years. By year's end, in fact, it will be in 1 million homes, which is phenomenal."**

—Bill Polich, PRESIDENT

**RED Distribution** • Sal Licata • Ken Antonelli • Dean Tabaac  
• Lou Tatulli • Laura G. Marques • Steve Dyer • Jolene Nixon • Kevin Farley • Jon Stuner • Michelle Gatmaitan • Mark Berman • Jill Phillips  
• Scot Stiglich • and our Family of Labels

**The People Make  
The Difference.  
From Our Family  
To Yours...  
Congratulations  
On  
25 Great Years!**

**RED Distribution**  
BTE Excellence Award Winner 5 Years Running

**BAKER & TAYLOR**  
Information and Entertainment Services

### Baker & Taylor

Stan Meyers • Richie Bakove • Bill Polich • Rich Czuba • Steve Harkins • Marc Bloom • Greg Bowling • Lou Gould • Mary Feit • Jim Goranitis • Steve Sacco • Ken David • Lisa Bangora • Chris Smith • Kathy Wasik • Lisa Guy • Patrick Colvin • Mike Kroell • Jody Louis • Rick Rayford • Sarah Sievers • Mary O'Connell • Steve Scholbe • Mary Kauffman • Steve Julius • Peggy Loos • Kristan Maloney • Carmen Anderson • Ricky Sutton • Lori Drelicharz • Joan Kulakowski • Mary Burns • Gina Rowan-Bloom • Nickey Froberg • Harvetta Patton • Felicia Gross • Kevin Wheeler • Laurie Seibel • BTE Art Dept. • BTE Warehouse

**"Congratulations**



**BAKER & TAYLOR**  
Information and Entertainment Services

**on your 25th Anniversary...**

**PRIORITY** "   
**RECORDS** •

*To our friends at*

**BAKER & TAYLOR ENTERTAINMENT**

**Congratulations on 25 years  
of excellence!**

Member of  
**AFIM**

**Paulstarr**  
**DISTRIBUTING**



To Stan Meyers and the entire Baker & Taylor Team

It's been a genuine pleasure for 25 years.

Congratulations! We look forward to many more.

Your friends at Warner Home Video.

# On this, our Twenty-Fifth Anniversary,

*We maintain the desire and dedication to provide our customers with the highest level of products, services and programs in the entertainment software distribution industry.*



*Video:*

*The widest depth and breadth of titles in the industry, in every genre imaginable. If it's on video, you'll find it at Baker & Taylor.*



*DVD:*

*Join our exclusive Club DVD, which provides automatic ordering, free DVD cases, pricing discounts and special perks!*



*Audio:*

*With over twenty-five years experience, we carry it all, including CD and cassette singles, blank tapes, security cases & accessories.*



*Books, Etc.:*

*The largest selection of books and calendars imaginable, all available through Baker & Taylor Books.*



*Fulfillment:*

*We offer direct-to-consumer delivery, inventory management, an extensive product database, dedicated staffing and technical support.*



*TalkMedia:™*

*Our exclusive, touchtone telephone ordering and information service allows round-the-clock, everyday access to our complete inventory.*



*People:*

*Each and every customer is our priority. Our personnel are dedicated professionals who realize that total customer satisfaction is our goal.*

*Quality.  
Integrity.  
Service.*

*The three most important words in OUR business vocabulary.*



**BAKER & TAYLOR**  
*Information and Entertainment Services*

800/775-3300

800/775-2800

# Merchants & Marketing

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

## Online Consultancies Spring Up To Assist Labels, Net Firms

BY DOUG REECE

LOS ANGELES—With all the *Storm und Drang* created in the wake of the new media/music revolution, it's no wonder that a cadre of digital mercenaries—or diplomats, as they might prefer to call themselves—has sprung up to help guide record labels and technology companies through each other's unique, and sometimes hostile, cultures.

"We see ourselves as the interface between the music and technology industries," says Josh Warner, founder of Culver City-based Blink Media. "We help the technology companies offer their products to the music industry and the music consumer more effectively, and, conversely, we help the music companies use new technologies to market their artists more effectively."

In addition to Blink, OneHouse, Electric Artists, Consulting Adults, and M80 Interactive Marketing have all emerged in recent years or months, offering a virtual menu of everything from specialized, street-team-style Internet promotions to full-blown online marketing campaigns.

Moreover, it is the expertise and insight of individuals at these organizations that clients hope to use to improve their chances in the digital future.

A good example of that is Los Angeles-based OneHouse ([www.onehouse.com](http://www.onehouse.com)), which works with the Recording Industry Assn. of America, Geffen Records, BMG, Microsoft, and a number of major-label artists in rap, rock, and other genres.

Founded by the former head of multimedia at Geffen, Jim Griffin, and financed by Cherry Lane Music, OneHouse is becoming a premier new-media consultant.

Although OneHouse assists clients with such digital-era concerns as instituting watermarking systems and archiving and managing digital media, the company's general duties

include guiding clients through the technology maze.

"We absorb the uncertainties of our clients in the area of technology," says Griffin. "We listen very carefully to their concerns, and we research, experiment, and assist in implementation, if that's what we're asked for."

"Every single day, entertainment executives are wondering how they can use the power of new media to attract attention to their product and cut through the clutter," adds Griffin. "Whether it's out of fear or opportunity, they need information. They rightly wonder what the difference between [digital distribution companies] a2b and Liquid Audio is, streaming vs. download, or what Microsoft thinks about what they are doing. How can we avoid piracy while at the same time launch promotions?"

Likewise, Ted Cohen, founder of Los Angeles-based Consulting Adults, often finds himself steering clients away from potential disasters.

"The worst part of a conversation with a potential client," says Cohen, "is when they say, 'I want to do such and such,' and I say, 'Oh, you mean like JAMTV?'"

"What we try to do is take their ideas and tweak them another way to differentiate the collision course they're on with someone already in that space," continues Cohen. "Some of the coolest ideas out there are refinements of things that were perceived as stupid ideas at first."

Cohen, a music industry veteran and one of the primary forces behind the new technology/music industry conference Webnoize, has been involved in new media since 1982 and consulting since 1993.

Over the past few years, he has seen the technology used to promote artists online improve significantly.

Still, one of his main objectives is getting beyond the "gee-whiz factor" to help differentiate technology clients to the music industry and help label clients make decisions about what technologies to employ.

For these and other matters, such companies as DreamWorks, Liquid Audio, Universal New Media, and Red Bank, N.J.-based Music Marketing Services have enlisted Cohen's help.

"There is so much to keep track of with all the online technologies and all of the Web activities out there," says Marcus

Peterzell, VP of marketing for Music Marketing Services. "We could have brought in a dedicated staff person, but there's a learning curve there, and that person would really only be in the mix in our company. We felt we were better off getting someone like Ted, who's involved in the daily business mix and at every conference and knows the difference between technologies that are real and what's just a lot of words on paper."

Others, too, have found success by developing programs that make sense to both the technology and music sectors.

New York-based online marketing firm Electric Artists first paired with

corporate clients like digital download specialist a2b Music. Acting as the middleman, the company developed music-based marketing and promotion programs with various labels and managers and created a network of online and offline partners.

Inventive online promotions with Tori Amos and Depeche Mode (Billboard, Sept. 12) have generated 10,000 Internet pre-orders for each act's latest album.

"What happened on the Web initially was that the Internet companies were not running on the same track as the power base at the labels, which is sales, promotion, and distribution," says Marc Schiller, CEO of Electric Artists. "The Internet was always a

(Continued on next page)



KRASNER



SCHILLER



## Party Tunes Are The Key To Drew's Famous

BY FRANK DICOSTANZO

NEW YORK—Take Drew's challenge. Walk into a music store, tell the clerk you're having a party, and ask if he can recommend some music. He may point to a Drew's display.

Drew is Drew Matilsky, founder/president of Turn Up the Music, a privately owned label that sells its party themes directly to retail under the name Drew's Famous Party Music.

The label has found its perfect niche, providing musical compilations for every occasion from birthdays to luaus.

"What this company is all about," says Matilsky, "is having fun, selling fun, and making money for our customers."

The idea to create party albums, he recounts, came from going to parties and noting which songs made people want to sing and dance.

The initial result was a series of albums featuring 15 to 20 cover versions of some of the most popular and instantly recognizable party music.

For instance, "Drew's Famous Party Music," the label's first album—which was certified gold by the Recording Industry Assn. of America—includes versions of such songs as "Y.M.C.A.," "Chicken Dance," "Electric Slide," and "Hokey Pokey."

"I felt tunes like that would make a fun party compilation, and when I quickly discovered that these songs



were not readily available in stores, I began doing the necessary research to make my own records," says Matilsky.

Based in Kenilworth, N.J., the company, which was started in May 1994 (in Matilsky's modest two-bedroom apartment in Jersey City, N.J.), quickly grew into a label with full in-house production, art, and marketing departments and a distribution facility. The company employs nearly 50 people and boasts a catalog of more than 50 albums.

"On average, our releases sell about 50,000 units," says Jeff Boyd, VP of music sales. He adds that "approximately 30% of our recordings are actually sold in music stores, with the balance distributed to mass merchants, party stores, supermarkets, drugstores, specialty shops, clothing stores, and other retail venues."

"Our distribution system is so unique," continues Boyd, "that in a mall with 200 stores, it's possible that our products could be found in 10% of them."

"We're able to get product into places where others have never even thought of selling music," says Boyd, adding that the label is exploring the possibility of opening its distribution channels to other labels as well.

And while the label sells directly to most of its accounts, Boyd adds, the music is also available through Handleman, Anderson Merchandisers, and several other national wholesalers.

(Continued on next page)



**Delivers Advanced**

**Consumer Direct Fulfillment Solutions**

"The *Real-Link* between the Web Retailer and the Consumer"



For more information contact:  
Natalie at 1-800-329-7664 ext. 4303  
e-mail: [cdf@aent.com](mailto:cdf@aent.com)  
[www.aent.com/cdf](http://www.aent.com/cdf)

- Extensive product catalog with over 265,000 skus available
- Your shopping catalog fueled by the All-Music Guide™ & the All-Move Guide™
- 
- We Pick-Pack-&Ship orders direct to your consumer under your retail identity

## ONLINE CONSULTANCIES SPRING UP TO ASSIST LABELS, NET FIRMS

(Continued from preceding page)

separate kind of island."

In its effort to eliminate that gap and spread into new territories, Electric Artists has varied its services.

"A consultant will go to a label or new-media company and say, 'Here's what you should be doing,' but they're becoming part of the problem rather than the solution by giving the label more work," says Electric Artists president Ken Krasner. "We've staffed up in order to be able to execute, maintain, and manage a specific online promotion."

### GROWING UP ONLINE

One of the company's specialties is working with big-name artists to design and implement multitiered campaigns that include overseeing the development of World Wide Web sites. These campaigns can last anywhere from four to six months.

As an extension of these services, Electric Artists will soon be competing with Internet retailers like Artist Direct by launching artist-based mer-

chandise and music stores for Counting Crows, Depeche Mode, and Garbage.

Blink Media is developing its own properties, in addition to consulting with such companies as Liquid Audio, Motown, and Interscope. According to Warner, Blink is setting up a syndicated music critics chart and an Internet record label. The first signing is Sonic Mayhem, an act best known for the soundtrack to the popular computer game "Quake."

The longer-term goal, says Warner, is to become a "fully integrated, stand-alone online entertainment company with a strategic consulting division."

Other companies, like Silver Lake-based M80, have carved out some well-defined niche services that labels have readily employed.

M80, which specializes in tapping the Internet to create cyberstreet teams, has done work for such companies as A&M Records, Warner Music Group, Nothing

Records, and Trauma.

The operation is run by Dave Neupert, who began to appreciate the value of online grass-roots campaigns during his tenure as head of new media at Maverick Recording.

It was there that Neupert began organizing fans to post news and information about Maverick artists on fan sites, bulletin boards, and chat rooms focused on the label's artists or similar-sounding acts. College and high school students spending eight hours a day online who also happened to be fans of Maverick artists were eager to help Neupert spread the word.

In exchange for the fans' work, M80 dispenses concert tickets,

merchandise, opportunities to meet band members, and other rewards.

"The key is empowering fans to go out and sell this music," says Neupert. "They already do, but we say, 'Let's give them focus.' Instead of having some promotions guy out there hyping the hell out of it, we try to keep it as real as possible and still create a good word-of-mouth campaign."

The general view is that while record labels will continue to keep tech-savvy staffers in-house, the industry—as it has been done in the past—will hire outside firms for certain projects in order to remain streamlined and efficient.

"We're moving into a period where a lot of the hype is going to be replaced by creative marketing and hard work," says Warner. "The time of, 'Yeah, let's put up a Web site, and everyone will come, and we'll sell them records' is over."

"With thousands of new domain names going up daily, you have to market against that," he adds. "It's only going to get more difficult to differentiate yourself, which is why businesses in our position will grow."

Indeed, nearly all consultants interviewed for this article have hired additional staff in the past month.

## PARTY TUNES ARE THE KEY TO DREW'S FAMOUS

(Continued from preceding page)

According to Matilsky, the company has had minimum sales growth of 50%-60% a year. Sales are now in the millions, the company says, declining to be more specific. It estimates that CDs account for 60% of sales, cassettes nearly 38%, and video about 2%.

"Our goal," emphasizes Andy Quartin, VP of operations, "is to convince the consumer that Drew's Famous Party Music is as synonymous to a party as paper cups, balloons, and streamers."

Among the Drew's Famous leading sellers are "Smash Hits" (250,000 units), "Extreme Party Music" (300,000 units), "Halloween House Party Music" (more than 500,000 units), and "Drew's Famous Party Music" (950,000 units). (All figures were given by the company and cannot be verified by SoundScan because many of the sales are in outlets not measured by SoundScan.)

Other Drew's Famous titles include "Tender Memories," "Christmas Party Music," "Those Were The Days," "Oldies But Goodies," and "Sports Jam."

The company has also developed a budget line of cover party albums under the name DJ's Choice, which it sells mostly through supermarkets.

With more than a dozen titles in that line, Boyd says, "the turnover has been fantastic, given the low price, colorful artwork, high-quality packaging, popular tunes, and the fact that people shop in supermarkets two to three times a week."

DJ's Choice includes "Radio's Hottest Hits," "Country Dance Party," "Top 14 Countdown," "Candlelight Kisses," "Housekeeping Hits," and "Sports Explosion."

The albums are generally merchandised in point-of-purchase displays and atop checkout counters.

But, Quartin says, "essentially, our product exposure comes from people playing our music at parties and others hearing it."

Quartin describes the company's market in one word: "Mom." "Obviously, children have lots of parties, and who buys the music? Mom."

Quartin says the four Halloween-themed albums are among the most

popular sellers. "Halloween House Party Music" charted on Top Pop Catalog Albums last year," he notes.

The label launched its first single, "Something Wicked (This Way Comes)," available exclusively on its "Halloween House Party Music" album. "We've taken the single to the top 100 dance stations in the country," says Boyd. He adds that there really hasn't been a hit Halloween single since "Monster Mash" in 1973.

The Drew's Famous Party series has a list price of \$12.98, providing retailers with a 45%-55% markup.

Admittedly, Boyd says, it wasn't easy, at first, convincing retailers like HMV, Tower, and Virgin to carry cover tunes. But, he adds, they were impressed by "the packaging, along with the margins and the quick turnover."

Upcoming releases include a mil-

lennium-themed New Year's album titled "Drew's Famous Party Of The Century" and a swing compilation. The label plans to release between 25 and 30 albums a year.

Drew's Famous can also be found on the Internet at [www.drewsfamous.com](http://www.drewsfamous.com), which features the label's catalog, a fan club, contests, and ordering information.

Meanwhile, the company remains focused on maintaining a strong retail support system. To that end, Matilsky states, the label will guarantee participating retailers that carry their displays sales of \$2,000 per square foot, with no penalties and full returns. He adds that the label is willing to purchase space at retail if necessary.

"But that's the serious business side," he says. First and foremost, "we're about having fun."

## newsline...

**RENTRAK**, the revenue-sharing video distributor, has announced that its fiscal second-quarter revenue and earnings will be below estimates because of fewer orders from retailers for product. Retail chains have been ordering videocassettes directly from the studios under revenue sharing plans, as studios have devised promotions to increase retailers' depth of titles. Rentrak says that revenue for the quarter that ended Sept. 30 is down about 6% and that earnings will be "substantially" reduced.

**VIACOM** says it has completed the sale of its Blockbuster Music chain of 378 music stores to Warehouse Entertainment for \$115 million. The proceeds will be used to pay down debt. Viacom remains the owner of Blockbuster Video, which it expects to spin off to shareholders or to the public in a stock offering next year.



**THE INTERNATIONAL RECORDING MEDIA ASSN.** has introduced a new logo design that it says reflects a changing marketplace in the industry. The trade organization used to be known as the ITA, or International Tape Assn.

**MUSIC CLUB**, the U.K.-based marketer of reissue and compilation albums, has launched a World Wide Web site ([www.musicclub.com](http://www.musicclub.com)) that includes links to online music merchants, the company's parent company, and U.S. distributor Koch. The label is releasing eight new titles Nov. 17, including "Los Van Van" and "Irakere", the first two titles of a planned series of Cuban music, "La Colección Cubana."

**OGGIO ENTERTAINMENT GROUP**, an Hermosa Beach, Calif.-based label, has been named one of the fastest-growing companies in the U.S. by Inc. magazine in its Inc. 500 list. The label's five-year growth rate of 819% gives it a ranking of 357 on the list.

# LIFT

Systems with future.

Visit our website at:  
[www.LIFTonline.com](http://www.LIFTonline.com)  
email us at:  
[usa@LIFTonline.com](mailto:usa@LIFTonline.com)  
or call us at:  
1-800-543-8269  
for free color brochures.

...the ultimate in  
Listening Systems.

...the ultimate  
in Multimedia  
Merchandising.

...the ultimate  
in Homesystems.

## SELL YOUR MUSIC!

Full Color  
Promo Cards

\$95

500 copies

Create Your Own Full Color Custom Promotional Cards Featuring  
Record Releases & New Bands • Great For Recording & Sound  
Studios • Market Instruments & Accessories • Perfect For Trade  
Shows, Fan Clubs, Special Events & More! • Call Now

For More Information & A Free Sample Kit!

Modern Postcard™  
1-800-959-8365

©1993 Modern Postcard. All rights reserved.

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
★ ★ NO. 1 ★ ★				
1	1	<b>GARTH BROOKS</b> ▲ <sup>9</sup> CAPITOL NASHVILLE 28689 (10.98/15.98)	THE HITS 16 weeks at No. 1	158
2	2	<b>BEASTIE BOYS</b> ▲ <sup>8</sup> DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	369
3	4	<b>METALLICA</b> ▲ <sup>10</sup> ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	376
4	5	<b>SHANIA TWAIN</b> ▲ <sup>10</sup> MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	191
5	7	<b>ALANIS MORISSETTE</b> ▲ <sup>15</sup> MAVERICK 45901/WARNER BROS. (10.98/16.98) <b>HS</b>	JAGGED LITTLE PILL	174
6	6	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>9</sup> TUFF GONG 846210/ISLAND (10.98 EQ/17.98)	LEGEND	488
7	9	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	209
8	10	<b>SOUNDTRACK</b> ▲ <sup>8</sup> POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE	283
9	11	<b>CELINE DION</b> ▲ <sup>10</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	137
10	15	<b>JIMMY BUFFETT</b> ▲ <sup>9</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	401
11	14	<b>GUNS N' ROSES</b> ▲ <sup>15</sup> Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	387
12	12	<b>PINK FLOYD</b> ▲ <sup>15</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1127
13	13	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	117
14	8	<b>ERIC CLAPTON</b> ▲ <sup>7</sup> POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	314
15	22	<b>LYNYRD SKYNYRD</b> ▲ <sup>2</sup> MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	184
16	19	<b>DEF LEPPARD</b> ▲ <sup>8</sup> MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	109
17	16	<b>TOOL</b> ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	106
18	18	<b>DAVE MATTHEWS BAND</b> ▲ <sup>4</sup> RCA 66904 (10.98/16.98)	CRASH	130
19	17	<b>AEROSMITH</b> ▲ <sup>4</sup> Geffen 24716 (12.98/17.98)	BIG ONES	112
20	20	<b>JEWEL</b> ▲ <sup>8</sup> ATLANTIC 82700*/AG (10.98/15.98) <b>HS</b>	PIECES OF YOU	141
21	25	<b>PINK FLOYD</b> ▲ <sup>12</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	499
22	21	<b>JAMES TAYLOR</b> ▲ <sup>11</sup> WARNER BROS. 31113* (7.98/11.98)	GREATEST HITS	418
23	—	<b>EAGLES</b> ▲ <sup>9</sup> ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	208
24	23	<b>2PAC</b> ▲ <sup>9</sup> DEATH ROW/WINTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	137
25	28	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	275
26	26	<b>METALLICA</b> ▲ <sup>5</sup> ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	447
27	32	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	244
28	30	<b>AC/DC</b> ▲ <sup>16</sup> ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	240
29	27	<b>SARAH MCLACHLAN</b> ▲ <sup>3</sup> NETTWERK 18725*/ARISTA (10.98/15.98) <b>HS</b>	FUMBLING TOWARDS ECSTASY	213
30	35	<b>KORN</b> ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) <b>HS</b>	KORN	89
31	40	<b>FLEETWOOD MAC</b> ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	324
32	37	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> TOMMY BOY 1137 (10.98/15.98)	ESPN PRESENTS: JOCK JAMS VOL. 1	169
33	38	<b>KORN</b> ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	53
34	31	<b>AEROSMITH</b> ▲ <sup>7</sup> COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	297
35	33	<b>MADONNA</b> ▲ <sup>6</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	247
36	36	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	157
37	29	<b>LEANN RIMES</b> ▲ <sup>5</sup> CURB 77821 (10.98/15.98)	BLUE	102
38	34	<b>VAN MORRISON</b> ▲ <sup>3</sup> POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	405
39	42	<b>JOURNEY</b> ▲ <sup>9</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	455
40	44	<b>EAGLES</b> ▲ <sup>7</sup> Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	202
41	46	<b>AC/DC</b> ▲ <sup>2</sup> ATLANTIC 92215/AG (10.98/16.98)	LIVE	62
42	45	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	285
43	39	<b>ELTON JOHN</b> ▲ <sup>15</sup> ROCKET 512532/A&M (7.98 EQ/11.98)	GREATEST HITS	439
44	—	<b>VARIOUS ARTISTS</b> ▲ WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	54
45	48	<b>METALLICA</b> ▲ <sup>4</sup> ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	416
46	50	<b>ELTON JOHN</b> ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	79
47	—	<b>SADE</b> ▲ <sup>3</sup> EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	123
48	41	<b>SELENA</b> ▲ <sup>23</sup> EMI LATIN 34123 (10.98/16.98)	DREAMING OF YOU	68
49	—	<b>FRANK SINATRA</b> ● REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	50
50	—	<b>JANIS JOPLIN</b> ▲ <sup>7</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	297

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

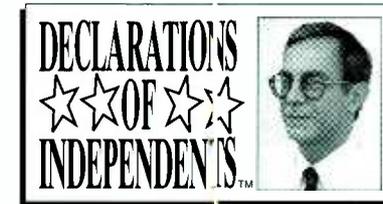
## Marsala Is Latest Casualty In Navarre Streamlining; AFIM Readies For Awards

**NAVARRÉ NOTES:** More than one insider has noted some irony in the fact that the exit of Navarre Corp. COO Guy Marsala (Retail Track, Billboard, Oct. 31) was revealed in a press release headlined "Navarre Corp. Announces Streamlined Organizational Structure."

Marsala was widely viewed as the executive who presided over the two major restructurings that rocked the New Hope, Minn.-based distributor during 1997 (Billboard, July 12, Sept. 20, 1997). This time, it was Marsala himself who found himself "restructured" out the door.

Though Marsala's departure from the company after two years on the job was termed a "resignation," sources indicate that his contract had run out, and the company chose not to extend the relationship. The company's division heads now report directly to Navarre president/CEO Eric Paulson.

Many observers see the elimination of the COO position as a sensible one, since Navarre now



by Chris Morris

boasts four strong division chiefs: music distribution VP/GM Jim Chiado, who joined the company in March (Declarations of Independents, Billboard, March 28); computer products VP/GM Ian Warfield, who came on board in January; marketing VP/GM Terri Bonoff, the former head of the computer products division; and alternative retail marketing VP/GM Tom Lenaghan, a former Handleman Co. exec who joined the company in June 1997.

Though, as noted last issue, Navarre posted an operating loss of \$1.3 million for the quarter that ended Sept. 30, the company had reason to be encouraged by the performance of its music division. In an Oct. 21 conference call with

analysts, brokers, and investors, Paulson noted that net music sales increased 12.2% in the quarter just ended and climbed nearly 20% during the first six months of the current fiscal year.

In spite of this good news for the music division at large, one dark cloud passed over the horizon in October, as Cleveland regional salesperson Sue Manns exited Navarre. Manns—who collected the firm's salesperson of the year award in 1997—declined the company's request to relocate to Detroit and left the company Oct. 16, according to sources within the firm.

**START YOUR ENGINES:** Unbelievable as it may seem, the nominating process for the 1999 Assn. for Independent Music (AFIM) Indie Awards, which honor excellence among independently released albums, has already begun.

AFIM director of special projects Mary Neumann dropped Declarations of Independents a

(Continued on page 79)

## Kid Rhino To Issue 'Teletubbies' Album Disc Follows Well-Received Video Versions Of U.K. Kiddie Show

**EH-OH, LET'S GO:** Kid Rhino will unleash "Teletubbies: The Album," the first audio release spun off PBS' massively popular "Teletubbies," on Nov. 17.

The album consists of 14 songs and remixes from the TV show, including "Teletubbies Say 'Eh-Oh!,'" which was a No. 1 single in Britain. "Teletubbies: The Album" carries a suggested retail price of \$16.98 for CD—which will feature a lenticular lens cover that makes the four Teletubbies appear to be dancing—and \$10.98 for cassette.

"Teletubbies" began in the U.K. in the early '90s, created and produced by Anne Wood and Andrew Davenport of Ragdoll Productions (U.K.) Ltd. The program, which is distributed here by New York-based itsy bitsy Entertainment Co. (a subsidiary of Handleman Co., via North Coast Entertainment), debuted in April on PBS.

Described as the first TV show whose target audience is children younger than preschool age, "Teletubbies" features four brightly colored "technological babies" with TV screens for stomachs and antennae on their heads—named Tinky Winky, Dipsy, Laa-Laa, and Po—whose purpose is to acquaint their tiny viewers with the world of technology.

"The show was created to nur-



by Moira McCormick

ture young children's thinking and listening skills, arouse curiosity, and expand imaginations, while promoting warmth and kindness to others," says a Kid Rhino spokeswoman.

Controversial for its use of baby talk, "Teletubbies" has nonetheless thoroughly captured its intended audience. Both "Teletubbies" home videos, "Dance With The Teletubbies" and "Here Come The Teletubbies," are in the top 10 of Top Kid Video chart after seven weeks of release.

The songs on "Teletubbies: The Album" were written by Davenport (who penned the lyrics) and Andrew McCrorie-Shand, who composed and plays the music. They include such titles as "Puddle Dance," "Dirty Knees," "Dipsy's Fancy Hat," "Running Away Dance," and "Tree."

**TWIST BARBIE:** A just-released album purportedly performed by Barbie (yes, the doll) and her "friends" Christie and Teresa is receiving a potentially giant promotional boost via a toy

tie-in. "Beyond Pink," which is also the name of Barbie's "band," hit stores Oct. 13 from Sony Wonder, the children's and family division of Sony Music, and Epic Records.

Mattel is simultaneously launching Beyond Pink Barbie, Christie, and Teresa dolls, complete with pretend musical instruments—and a cassette single of album track "Think Pink." Included with each doll package is a \$2 mail-in rebate on purchase of the "Beyond Pink" CD or cassette.

Wendy Moss, senior VP of marketing for Sony Wonder, says the Spice Girls-esque dance/pop album's target audience is girls ages 5-15. "While everything about this CD is skewed toward the preteen audience—the subject matter aims to be empowering and then spends a bit of time on the subject of boys and love—the younger girls will be drawn to it because they want to emulate the older girls."

Sony Wonder is working with Epic and independent promoter Bruce Shoen to promote a radio single, "Boys Will Be Boys." Moss says it is being worked at rhythmic top 40 and pop outlets. Among the first stations to air "Boys Will Be Boys" are KLSX Los Angeles and WWST Knoxville, Tenn., along with the Radio

(Continued on page 80)

**SOUTHWEST WHOLESALE**

**WEEKLY PRICE BLOWOUT!**

	Cassette	CD
BIG HEAD TODD, <i>Live Monsters</i>	6.29	9.99
GHETTO COMMISSION, <i>Wise Guys</i>	6.19	10.49
R. Kelly, <i>R</i>	11.39	15.99
PORTISHEAD, <i>Roseland NYC</i>	6.19	10.29
RUSTED ROOT, <i>Rusted Root</i>	6.29	10.49

Prices good week of **Nov. 9th-13th**

**NEW ACCOUNTS CALL: 800-275-4799**

**UNSURPASSED SERVICE! COMPUTERIZED CATALOG INTERNET FULFILLMENT WEEKLY MAILER GREAT IMPORT SELECTION EXCELLENT FILLS OVER 170,000 SELECTIONS POSTERS & PROMOS**

**SOUTHWEST WHOLESALE**  
records & tapes

6775 Bingle Road Houston, Texas 77092 1-800-275-4799 713/460-4300 Fax: 713/460-1480	11132 Winners Circle #208 Los Alamitos, CA 90720 1-888-423-7611 562/493-2603 Fax: 888/807-4072
---	--

[www.neosoft.com/~sww](http://www.neosoft.com/~sww)

## Camelot/Trans World Deal's Consequences Are No Surprise

TALK ABOUT A TUMULTUOUS week. The industry was stood on its head on Monday morning, Oct. 26, when Trans World Entertainment Corp. announced it was absorbing Camelot Music (see story, page 1). Even yours truly was caught by surprise on this one.

I was out sick, but I knew something was up immediately that Monday after I checked my phone mail at about 11 a.m. and was greeted by the fact that I had 17 messages awaiting me. It would grow to almost 40 by midafternoon, and as I listened to them, they were all on the same topic, and almost all took the same tone.

Almost lost in the shuffle initially was the announcement that the Warehouse Entertainment acquisition of Blockbuster Music was closing. But as the two deals came together in people's minds, most label sales and distribution people came to the realization that their world would become exceedingly more difficult, because the resulting organizations would have more buying clout. And because there would be fewer places to turn to in trying to break developing acts.

Even before these final two acquisitions took place, sales and

distribution executives were complaining to me that some of the accounts that have grown larger over the last 18 months were already throwing their weight around.

Also, the label people universally were sorry to see the disappearance of Camelot Music, which has always been among the industry's top three cooperative accounts, into Trans World, which the industry sales and distribution community describes as its most demanding account.

But, risking the wrath of labels and distributors, I would point out that all of them hastened this day. Back in 1994, when the price war first started taking its toll on retailers, music specialty merchants at the National Assn. of Recording Merchandisers' (NARM) annual convention begged the six majors to strengthen and enforce their minimum advertising price policies.

The merchants illustrated their case with predictions of what would happen if the majors and independents continued to underwrite the price war for loss-leader merchants. Their pleas fell on deaf ears, as record labels and distrib-

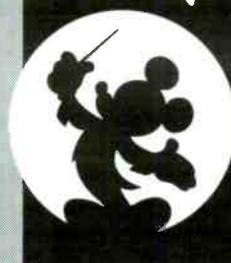
(Continued on page 80)

**RETAIL TRACK**  
by Ed Christman



Disney

TRAK



## 101 of Disney's Greatest Musical Moments

Together in One All-New TV Special!

Starting November 7 on



Music First

Hosted by Toni Braxton

Watch and you could win a 101 Dalmatians watch!\*

\*Spot the correct answers to these three questions during the show to win:

1. What Disney movie does Toni Braxton say is her favorite?
2. What is the name of the first Disney animated film in which Walt Disney co-wrote one of the love songs?
3. What song title does Toni Braxton call "the mother of all whacked out words"?
  - a) "Zip-A-Dee-Doo-Dah"
  - b) "Bibbidi-Bobbidi-Boo"
  - c) "Supercalifragilisticexpialidocious"

The first 1,000 submissions with correct responses win!

Enter by e-mail: [watchoffer@metrofulfillment.com](mailto:watchoffer@metrofulfillment.com)

or fax: (805) 257-6131

- Be sure to include on your submission:
- Question # for each answer.
  - Your name, company name, mailing address, and phone number

\*NO PURCHASE NECESSARY. One entry per person. Void in Florida and where prohibited. Open to residents of 50 states (excluding Florida) or D.C., except employees of The Walt Disney Company, its subsidiaries, affiliates and agencies and their immediate families are ineligible. First 1,000 correct entries received by end of sweepstakes on 11-20-98, will be awarded a watch. Allow +6 weeks for delivery. For official rules write to: Watch and Win, c/o Walt Disney Records, 500 S. Buena Vista St., MC 6247, Burbank, CA 91521.

WALT DISNEY RECORDS

©Disney

## With Alliance Entertainment you get it all!



All the product!



All the technology!

All the data! AMG



All the accuracy!

All the marketing! am



All the service!

aec ONE STOP GROUP

[www.aent.com](http://www.aent.com)

Alliance Entertainment...All you need to know!

New Accounts: 1-800-635-9082 Fax: 1-954-340-7641

All the product All the technology All the data All the accuracy All the marketing All the service All the product All the technology All the data All the accuracy All the marketing All the service

## DECLARATIONS OF INDEPENDENTS

(Continued from page 77)

line to lay out the awards procedure. Independently distributed albums (including direct-to-retail and Internet releases) issued during the 1998 calendar year are eligible for a '99 Indie. As it was this year, the competition is open to labels that are not members of AFIM; there is, however, a \$25 entry fee per title for non-AFIM companies. Entry forms are available from Neumann, who may be reached at 518-861-7037; her fax number is 518-861-7038, and you can E-mail her at mary@afim.org.

Neumann is also headhunting judges for the '99 competition. If you're like us and you enjoy having *too doggone many records to listen to*, contact her for details.

**QUICK HITS:** M.C. Records in Huntington Station, N.Y., has signed legendary folk performer **Odetta**. The label says it will issue a new album, the singer's 27th, early next year... "You Am I's #4 Record," the latest album by the Australian band, saw release Oct. 27 on Ra Records, via Wasabi Music Group. The album, some of you may recall, was originally on the Warner Bros. Records schedule, but the group was unceremoniously dropped by the label on the eve of the set's release. Ra, an Aussie label owned by BMG, opted to issue "#4 Record" independently in the U.S.; future **You Am I** albums may go through RCA.

**FLAG WAVING:** We don't know too many folks who picked up a

nickname from **Elvis Presley**, so we are understandably a bit impressed by rockabilly ace **Rudy "Tutti" Grayzell**.

As Grayzell—who will have his very first album, "Let's Get Wild," released by Portland, Ore.-based Sideburn Records on Tuesday (3)—tells it, he was playing a gig with Presley in Tulsa, Okla., back in 1956 when the King laid his handle on him.

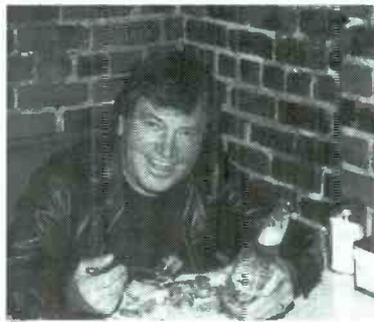
At the time, Presley had worked **Little Richard's** hit "Tutti Frutti" into his show. "He said, 'Rudy Tutti, you should have recorded that,'" Grayzell recalls.

At that time, Grayzell was himself blazing a trail on the rock-'n'-roll circuit. He recorded for, among other labels, Sun, Starday, and Capitol. One of his tunes, "Ducktail," was covered by fellow rockabilly **Joe Clay**, who brought the song back to life when he enjoyed a career renaissance in the early '80s in England.

While Grayzell's records are much prized by rockabilly freaks, he may be as well-known for the youthful musicians he shared stages with in the old days as he is in his own right.

As a young musician in the '50s in San Antonio, he worked with a talented 11-year-old named **Doug Sahm**. "That little son of a gun had talent," Grayzell says of the future **Sir Doug**. "He could pick up anything and play it... I'd jerk him out of school, say I was his chaperone."

In 1960, when he was first hitting the lounge circuit that sustained him for years, he played the Fremont Hotel in Las Vegas,



GRAYZELL

where his opening act was 13-year-old **Wayne Newton**.

But don't sell Grayzell himself short: With more than 40 years of performing under his belt, he says in his live-wire style, "I'm a

hell of an entertainer onstage—high energy!"

That energy—on display in Portland lounges and clubs since Grayzell moved there in 1960—impressed **Terry Currier** and **Jim Bradt**, who made Grayzell the first act signed to Burnside Records' new subsidiary Sideburn. The label paired the singer with our personal heroes, the Springfield, Mo., band and former Flag Wavers **the Skeletons**. The group's bassist, **Lou Whitney**, produced.

On "Let's Get Wild," Grayzell and the band rip through remakes of his '50s classics, including "Ducktail," his stunning cover of "Hearts Of Stone,"

"FBI Story," and the title track. Grayzell says, "I was never truly satisfied [with the old records]. I think my voice is better now than it ever was."

Particularly striking is a pair of cuts sung partially or totally in Spanish—"If You Want To See Me Cry" and the ballad "Jalisco," which Grayzell performs solo. "Lou said, 'My dad had a favorite song, 'Jalisco.'" I didn't even know he was recording it."

Grayzell will show off his sky-rocking rockabilly style at a Dec. 4 gig at the Tractor in Seattle (backed by **the Picketts**) and at a CD release party Dec. 5 at the Aladdin in Portland. In February, he'll be touring Europe.

# Be Competitive.

BE ONE WITH VALLEY MEDIA

“Valley provides us with quick processing and delivery of our orders, allowing us to stay one step ahead of the competition. Whether we need information regarding customer requests or new releases, our sales representative provides us with superior customer service. We're one with Valley Media.”

Douglass S. White  
Manager Encore Books & Music  
State College, PA  
"We Got Game"

**VALLEY MEDIA, INC.**  
direct 530.66.5476 toll free 800.841.6414  
www.valsot.com

**AMERICA'S LEADING DISTRIBUTOR OF AUDIO, VIDEO, DVD AND GAMES**

## CLASS ACT

Your customers deserve the very best. **High Level CD Listening Stations™** are the *only* systems available that withstand high volume consumer use and abuse. High Level systems are featured by the world's best retailers for solid reasons:

- The Best Hardware in the Industry
- Incredible Customer Service
- Durable P-O-P Fixtures
- Flexible Financing Options
- Major Credit Cards Now Accepted!

Make your stores interactive the right way right away! Call today for our latest catalogue.

V: 818-769-7700  
F: 818-769-7133

**HIGH LEVEL INTERACTIVE SYSTEMS**  
4400 Coldwater Canyon Avenue  
Suite 100, Studio City, CA 91604

## RETAIL TRACK

(Continued from page 78)

utors chose short-term gains from the tonnage moved by the loss-leader merchants.

And now you are reaping the long-term consequences of those actions.

Now, I know you're outraged and thinking, "Wait a minute. What about all the problems music merchants inflicted on themselves by overbuilding and taking on too much debt in the first half of the decade?"

Too true. But correcting those mistakes could have been a much more orderly, less painful process,

spread over a much longer time-span. The label-supported price war accelerated the time the industry took to consolidate and intensified the pain.

Also, I would remind you of the meetings that many of you sat in on with Blockbuster back in the days when Steve Berrard was running the show there, and at the NARM Convention, where WHSmith's John Hancock accompanied the Wall's management, which reported to him. Both executives berated record label officials about the price war and their

shrinking margins, and when they were ignored, both companies subsequently gave up on the music business. I need not remind anybody that both of those chains were involved in the Oct. 26 transactions.

Too often the record industry chooses short-term rewards over long-term pain when making decisions. And now you are left with the reality that the three large music specialty accounts and the mass merchants and consumer electronics retailers will have a combined market share of approximately 70%, which will make it more costly to spread records into the marketplace and more difficult to harvest developing acts.

Having said that, I would point out that as a result of the changing landscape, record retailers, whether they be specialty stores or mass merchants, will soon be facing a dilemma similar to the one that the labels faced back in 1994.

No doubt the temptation is great for merchants to use their clout to try to extract more in cooperative advertising funds from labels. Also, it likely would be easier and less expensive to ignore label complaints that most chains' micro-marketing capabilities are substandard.

## EXECUTIVE TURNTABLE

**DISTRIBUTORS.** Action Music Sales Inc. in Cleveland names John Awariski VP/GM and Mike Wieland head buyer. They were, respectively, GM and music manager at Borders Books & Music in Westlake, Ohio.

Provident Music Distribution in Brentwood, Tenn., names Shirley Bazata field sales rep for Southern Texas and Louisiana and Rich Serpa field sales rep for Southern California. They were, respectively, assistant manager at For Heaven's Sake Christian Bookstore and Southwest account rep at WEA Christian Distribution.

**HOME VIDEO.** Brian Moreno is named executive VP of worldwide home video at Playboy Entertainment Group in Beverly Hills, Calif. He was VP of worldwide marketing, family entertainment, at Warner Home Video.

Janet Cummings is named regional sales manager at Columbia Tristar

Home Video in Culver City, Calif. She was distributor sales manager for Columbia Tristar at Major Video Concepts.

**RELATED FIELDS.** Universal Electronics Inc. in Cypress, Calif., names Jerry L. Bardin VP of engineering and operations. He was senior systems engineer at Science Applications International Corp.

Kuniyoshi Matsui is named president of TDK Electronics Corp. in Port Washington, N.Y. He was director of planning.



MORENO

CUMMINGS

## CHILD'S PLAY

(Continued from page 77)

Disney network.

**KIDBITS:** Dinorock is back with another terrific dinosaur-themed musical, on the Rounder Kids label. "Dreamosaurus," produced by kids' artist superstars Cathy Fink and Marcy Marxer, features a wide range of musical styles from tango to doo-wop to country to rock, all in service of witty, engaging, paleontologically accurate lyrics. The Dinorock team—Michele Valeri, Mike Stein, and Ingrid Crepeau—have outdone themselves once again. Check out their touring show when it hits your town... Master storyteller Jim Weiss' latest release also has to do with dreams. In fact, it's called "Sweet Dreams" (Greathall Productions of Charlottesville, Va.) and consists of story visualizations, with music, that help kids fall asleep.

Chaz "The Unity Guy," a kids' performer whose specialty is promoting multiculturalism and encouraging racial unity, has released a new album. Called "Everybody's Gotta Love Somebody," it's distributed by Rounder. The CD includes multimedia software that takes viewers on a virtual tour of Chaz's musical background, as well as his World Wide Web site, unityworld.com. Included with the CD is a black-and-white picture booklet, "The Book Of Unity."

Assistance in preparing this column was provided by Kim Cox.

But to do so likely will hasten the day that digital distribution of music to the consumer will become a reality. When that day comes, it won't eliminate music retail. People will shop in record stores for as long as people shop in stores in general. But it will affect retail, at the very least displacing sales, which will cause further disruption and pain at the account level.

We all know that future event is dependent on many factors, including the further development of technology, copyright protection, and consumers' demand for that kind of delivery. But it is also dependent on records labels' will-

ingness to participate in digital distribution, and if large accounts become too ornery to deal with, it will push labels in that direction that much faster.

Of course, it's inevitable that labels someday will go in that direction: They are already trying to figure out ways to sell music directly to the consumer, whether it's through online retailing or through 800 numbers or catalogs. But how fast all that happens, and whether they pursue a transition that is orderly and less painful to merchants, could be dictated by how large accounts respond to record labels' needs today.

Billboard®

NOVEMBER 7, 1998

## Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
1	1	13	VARIOUS ARTISTS WALT DISNEY 60625 (5.98/9.98)	HALLOWEEN SONGS AND SOUNDS ★ ★ ★ No. 1 ★ ★ ★
2	2	7	VARIOUS ARTISTS WALT DISNEY 60637 (6.98/16.98)	DISNEY'S GREATEST POP HITS
3	12	147	VARIOUS ARTISTS ▲ <sup>3</sup> WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
4	3	30	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES
5	4	18	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
6	23	21	READ-ALONG WALT DISNEY 60306 (6.98 Cassette)	MULAN
7	7	132	READ-ALONG ▲ <sup>2</sup> WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
8	NEW ▶		READ-ALONG WALT DISNEY 60289 (6.98 Cassette)	A BUG'S LIFE
9	RE-ENTRY		MY FIRST SING-ALONG WALT DISNEY 60629 (6.98 Cassette)	WINNIE THE POOH: SILLY OLD BEAR SONGS
10	5	99	CEDARMONT KIDS CLASSICS BENSON 84056 (3.98/5.98)	TODDLER TUNES
11	NEW ▶		READ-ALONG WALT DISNEY 60307 (6.98 Cassette)	SIMBA'S FAVORITES
12	14	5	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES
13	9	164	BARNEY ▲ <sup>3</sup> BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
14	17	166	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC
15	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS
16	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
17	8	4	TONY BENNETT RPM RECORDS/SONY WONDER/RPM RECORDS/SONY WONDER 69380/COLUMBIA (10.98 EQ/17.98)	THE PLAYGROUND
18	RE-ENTRY		READ-ALONG WALT DISNEY 60213 (6.98 Cassette)	LADY AND THE TRAMP
19	RE-ENTRY		VARIOUS ARTISTS ▲ <sup>2</sup> WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
20	11	5	SCOOBY DOO KID RHINO 75505/RHINO (6.98/10.98)	SCOOBY DOO'S SNACK TRACKS
21	RE-ENTRY		VARIOUS ARTISTS ▲ WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
22	25	2	VEGGIE TUNES BIG IDEA/EVERLAND 9454/WORD (6.98 Cassette)	A VERY VEGGIE CHRISTMAS
23	RE-ENTRY		READ-ALONG WALT DISNEY 60279 (6.98 Cassette)	THE ORIGINAL STORY OF WINNIE THE POOH
24	13	96	CEDARMONT KIDS CLASSICS BENSON 82220 (3.98/5.98)	SILLY SONGS
25	16	118	CEDARMONT KIDS CLASSICS BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1998, Billboard/BPI Communications, and Soundscan, Inc.

LASERDISCS • COMPACT DISCS • CASSETTES



HELP!

TIRED OF BEING LOCKED INTO  
PAYING HIGH PRICES?

NORWALK DISTRIBUTORS INC.  
HOLDS THE KEY TO YOUR FREEDOM!

CALL TOLL FREE...

800-877-6021

e-mail: sales@norwalkdist.com

LASERDISCS • COMPACT DISCS • CASSETTES

# SITES & SOUNDS

A BILLBOARD EXPANDED MERCHANTS & MARKETING SECTION

## Fulfilling The Promise Of Online Retail

**Behind The Blinking Facade Of Web Retail Are The Fulfillment Houses That Hold The Inventory, Process The Sale And Ship The Product**

BY CATHERINE APPELFELD OLSON

No matter how magical its marketing initiatives, an online music store is only as good as its ability to get product into customers' hands. Behind the simple point-and-click ordering of a CD over the Internet is a complex fulfillment structure aimed at satisfying the critical factors of timeliness and breadth of product.

The majority of online music merchants—65% of them—use independent distributor Valley Media for much of their wares, with Baker & Taylor and several

increasingly important. "The thing the Internet offers to retailers is they don't have to take on the inventory. That risk becomes one for the distributors, so it is easier for them to concentrate on promoting all three categories and positioning their product," he says. "The 'one-box' theory is very important and is something we are planning in the midterm to address."

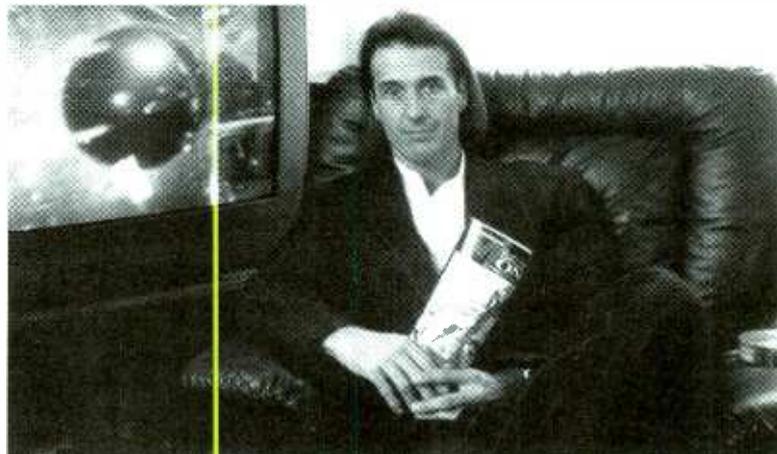
Valley Media, which began aggressively courting online retailers from the get-go, expected strong volume for the deep-

Valley's delivery times. Since Louisville is an air hub for UPS, he says that Valley plans "to significantly raise the bar on the time when a customer can place an order." Alterwitz also notes that the existence of Valley's eastern facility will save many online retailers, and ultimately consumers, freight costs.

### NEW WORLD ORDERING

Though freight costs have been largely stable across the major online retailers—the maximum shipping-and-handling charge coming in at just under \$5—N2K's Music Boulevard has been experimenting with a shipping special where the company actually subsidizes freight costs in order to incite multiple purchases. Music Boulevard Network president J.J. Rosen says, "Today, the more products you order, the cheaper it is. For the first item, it is \$2.99; if you add a second, it is \$1.99; and for three or more items, it's 99 cents for the whole order."

International orders present unique shipping challenges, although some distributors, like Baker & Taylor, eschew non-domestic orders altogether in deference to label and studio licensing arrangements. International orders comprise less than 20% of Valley's online business, and Alterwitz says the percentage of international orders has significantly decreased due to the rising



GILREATH



ALTERWITZ



ROSEN

others charting rapid growth in the online sector. The big exception is Amazon.com, which buys product from a few wholesalers but handles fulfillment in-house. The company operates two warehouses, in Seattle and Delaware, from which it fills all national and international orders.

However, music manager Jennifer Cast says Amazon.com will likely expand its operations in Germany and the U.K. to handle sourcing of music product in selected international markets. She also does not rule out the possibility of teaming with one or more distributors down the line.

### YOU'VE GOT MAIL

"It is imperative that we meet or exceed our customers' delivery expectations, and we didn't want to rely on anyone else to do that," says Cast. The other important reason for keeping fulfillment in-house is that a large percentage of Amazon.com's customers purchase multiple product categories at one time, Cast says. "We have customers who order books and CDs, and they are not going to want to pay two shipment costs. With outside distribution, they would be paying more."

Mike Small, director of fulfillment services at Baker & Taylor, says the ability to fulfill multiple product categories is becoming

catalog items customers might be unable to find in a traditional retail outlet. The biggest surprise has been the strong interest in niche categories, according to Ken Alterwitz, senior VP of sales and marketing. "It's not only the fact that we are selling so much catalog, because we are known as a catalog specialty house, but if you look at [traditional retail] jazz sales, they make up 2% to 3% of all music sales. Online jazz sales continue to exceed 12%. Classical is twice the national average," says Alterwitz.

He notes that consumers' online interest in such a breadth and depth of titles has rendered them much less timesensitive than one might think. "We sell such a large majority of catalog titles that consumers can't find in their conventional retail stores, and they are usually happy to get them at all," he says.

Nevertheless, Woodland, Calif.-based Valley opened its second warehouse in June, a 330,000-square-foot facility in Louisville, Ky. The company plans to be shipping orders from the facility by early next year, with an eye toward bettering its online business. Also, according to Alterwitz, UPS will cover 80% of the U.S. population with two-day ground service by the start of next year, significantly shrinking

proportion of U.S. Internet users.

"I've really sliced and diced the makeup of the orders," he says. "At this point in time, with the global economy in a state of chaos, nobody is ordering parallel titles." Alterwitz says the cost of shipping a piece of product overseas typically runs \$13 to \$15, not including the VAT and other taxes a customer may have to pay. "Even in Japan, when the yen was strong and the average price of a CD in stores was \$21 (U.S.) and CDNow had the product for \$12, they are still on the wrong side of the eight ball with the shipping fee."

Given the steep fees, Alterwitz says customers outside North

America tend to make large purchases when they come across a favorite artist whose product they've had trouble getting at home. "We have time and again seen international orders where someone comes in and finds an artist they have been looking for and will buy every single title in that artist's catalog. It is not uncommon to see 15 of one artist's albums going out in one shipment."

CDNow's non-U.S. customer base was 22% during the second quarter, says president Jason Olim, who anticipates an uptick in international sales as the company strives to set up fulfillment

(Continued on page 84)

## Internet Radio Clash

**Webcasters, Broadcasters And The Recording Industry Negotiate New Rules For Licensing The Music Played Over The Internet**

BY DOUG REECE

The tangled web that online broadcasters and record companies have been weaving over the last few years became a lot stickier this past summer when both parties took an adversarial stance over licensing issues.

After more than a few bitter words exchanged between the Recording Industry Assn. of America and the Digital Media Association (DiMA)—a relatively new trade group formed by companies such as RealNetworks, Broadcast.com and Liquid Audio—a deal was struck outlining qualifiers for a compulsory webcasting license (Billboard, Aug. 15).

The washout has resulted in a landmark agreement—made official by the passage of the Digital Millennium Copyright Act of 1998—that sets forth the guidelines by which sound-recording holders (i.e. record labels) will be able to collect a new licensing fee.

Those who do not qualify for the new license will be required to negotiate with the labels individually, a prospect most Webcasters would rather avoid for the time being.

"I believe the record companies

and DiMA members view the new law as a giant step forward in facilitating the licensing of music on the Internet," says RIAA VP and deputy counsel Steven Marks. "There were a lot of complex legal and administrative issues that are solved by this new law."

There are still several arguments, however, over how the bill will effect various businesses.

To qualify for a license, Webcasters must abide by the following rules (which are described in detail at [www.digimedia.org](http://www.digimedia.org)):

1) During a three-hour period, a site cannot program more than three songs from a single album, nor play two songs in a row from a single album. Also during a three-hour period, Webcasters cannot program four songs from a single artist's catalog or more than three songs in a row from an artist's catalog.

(Continued on page 86)



MARKIS

***Innovative.***

***Reliable.***

***Trustworthy.***

***Solid.***

Team up with a2b music and put the muscle of AT&T to work for you. a2b music enables recording artists, music companies, retailers, broadcasters and publishers to market and distribute secure, CD-quality music directly to consumers, using technology developed by AT&T Labs.

So who are you going to trust – Brand X or a2b music from AT&T?



THE INDUSTRY'S MOST VALUABLE PLAYER

[www.a2bmusic.com](http://www.a2bmusic.com)

212-583-6800



©1998 AT&T. a2b music is a service mark of AT&T.

**GARBAGE DOWNLOAD AVAILABLE NOW.** Special thanks to Garbage, Almo Sounds, Mushroom Records, Borman/Moir Entertainment and Electric Artists for sharing the vision.



## Online Romance: DVD + Internet Retail

**Videophiles Who Yearn For Broad Selection And Detailed Info Find What They Need On The World Wide Web**

BY EILEEN FITZPATRICK

In the world of Internet e-commerce, no product seems to fit better than DVD.

First and foremost, the demographics of Internet shoppers and early DVD adopters fit like a glove. Both groups are predominately high-income males, aged 25 to 35, and both groups exhibit a desire to own every new high-

net retailers have an advantage over traditional retail because, unlike brick-and-mortar stores, DVD online stores can offer every title available without actually carrying the physical inventory. Many sites use outside fulfillment houses, though some maintain onsite warehouses to quickly fill orders. Being open 24 hours a day, seven days a week, also allows

brisk that it spun off a separate DVD site from its video site on Oct. 21.

"DVD is one of the first entertainment products that was introduced online," says Videoserve.com co-principal Michael Mason, "and those shopping online are not satisfied with just the 20 titles that they might be able to find at retail."



FIDLER



DANIHER



MASON

tech gadget that comes on the market.

Sony Electronics VP of DVD marketing Mike Fidler estimates that 65% to 70% of DVD owners have Internet access and are comfortable with purchasing online.

"DVD purchasers match Internet users," agrees DVD Express VP of marketing Susan Daniher, "and even though DVD appeals to less than 1% of the population, we're set up for unbelievable growth."

### SMALL BUT GROWING

Indeed, DVD penetration levels are estimated to be approximately 600,000 to 800,000 households, and, while sales continue to grow each month, the market is still tiny compared to VHS.

It's a niche market, but Inter-

net customers to buy at their leisure. Prices are competitive with retail and are often advertised at least 30% off list, which ranges between \$19.99 and \$29.99.

The relatively small number of traditional retail stores that carry DVD offer, on average, 300 titles—less than one-quarter of the current DVD offerings. Nearly all Internet DVD stores carry every title available, as well as detailed information about each one. According to the *DVD Release Report*, 1,450 DVD titles are in release and another 400 will be released by the end of this year, excluding X-rated product.

Although the market is small, DVD Express says it will generate more than \$16 million in revenue this year and BigStar Entertainment says sales are so

BigStar CEO David Friedensohn agrees that selection and information are the key for many buyers. "Retail doesn't really stock many titles. And for the technophile market, knowing whether a title has Dolby Digital or AC3 sound is important," he says.

Videoserve, as well as BigStar and other online DVD retailers, claims to carry every DVD title, as well as nearly every VHS title on the market.

### CHOOSING PARTNERS

As DVD's potential continues to rise, many online retailers have secured valuable cross-promotional partners to help advertise the format's availability on the Internet.

Hollywood-based DVD Express  
(Continued on page 88)

## FULFILLING THE PROMISE OF ONLINE RETAIL

(Continued from page 81)

with companies that are closer to home for selected customers. "We are now pushing product internationally and sourcing for the European consumers, which will provide significant time and cost savings." CDNow is working with distributor MSI in the Netherlands and will be actively seeking to partner with other overseas fulfillment houses in the coming months, he says.

For those online music retailers that want international fulfillment through one channel, MusicNet supplies three components of their service: a transaction engine, a database system and a Smart Hub fulfillment system that picks and packs from one of its eight distribution centers around the world.

"We don't necessarily want to compete with Valley, AEC and the others; they are doing a great job servicing the U.S.," says MusicNet president Charlie Gilreath. "Our goal is to augment retailers' domestic fulfillment with an international solution that allows one data path for each company. With our system, we say, 'Handle domestic distribution however you want, and we can work with the international accounts.'"

MusicNet is also working with distributors such as Bayside and THE in the U.K., which are using its Smart Hub technology to help hasten orders for product they may not have in stock. Tower International also recently began

working with MusicNet for its non-U.S. accounts.

### PICKING UP THE TRAIL

Olim notes that phone and e-mail traffic to CDNow's customer-service representatives is relatively low, but that the majority of those queries are from customers

interested in tracking their orders. "It's one of the largest things people contact us about, but that does not imply the order is late or lost. Most of the time, it is a way to gain more of a sense of control or comfort." Customers of CDNow, N2K and several other music sites can track their orders online.

Beyond being a means to distribute major- and independent-label albums, the online merchandising arena is giving rise to programs that promote unsigned artists. Amazon.com's Cast says that, before the end of the year, the music division will incorporate an Amazon.com Advantage program like the one

the company currently offers for books. The initiative will launch a broad distribution web for unsigned and indie-label artists who might otherwise only be available in a handful of local stores. Small says Baker & Taylor next month will launch a program in conjunction with Liquid Audio and MUZE that will give online distribution to unsigned acts with an eye toward getting national distribution in brick-and-mortar stores as well.

*"We have time and again seen international orders where someone comes in and finds an artist they have been looking for and will buy every single title in that artist's catalog. It is not uncommon to see 15 of one artist's albums going out in one shipment."*  
—Ken Alterwitz, senior VP of sales and marketing, Valley Media

**SOUNDTRACKS ON LINE**  
**www.cam-ost.it**

C.A.M. - VIA COLA DI RIENZO 152 - 00192 ROME (ITALY)  
FAX: (+39) 06-687.40.46 - e-mail: cam-ost@uni.net

Original Soundtracks  
VISA  
Buy on line!

another

satisfied

musicnet

customer

For more information please contact us at [info@globalfulfillment.com](mailto:info@globalfulfillment.com)

**GlobalFulfillment.com**

GLOBAL FULFILLMENT FOR INTERNET RETAIL  
GLOBAL FULFILLMENT FOR INTERNET RETAIL

## INTERNET RADIO CLASH

(Continued from page 81)

2) Archived programs that always start in the same place must be at least five hours long and cannot be available for more than two weeks in a row.

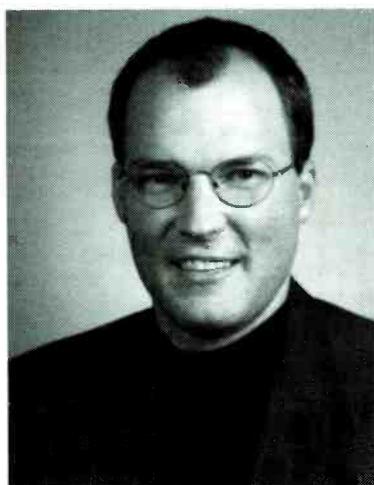
3) Looped programs must be at least three hours long.

4) Repeats of live programs must not be played more than four times in two weeks.

5) Webcasters cannot publish program guides that would allow users to predict when songs are going to be played.

6) Webcasters cannot program bootleg recordings.

7) Webcasters need to provide a way for users to identify song, album title and artist name during playback of that artist within



PORTEUS

the first year of the agreement.

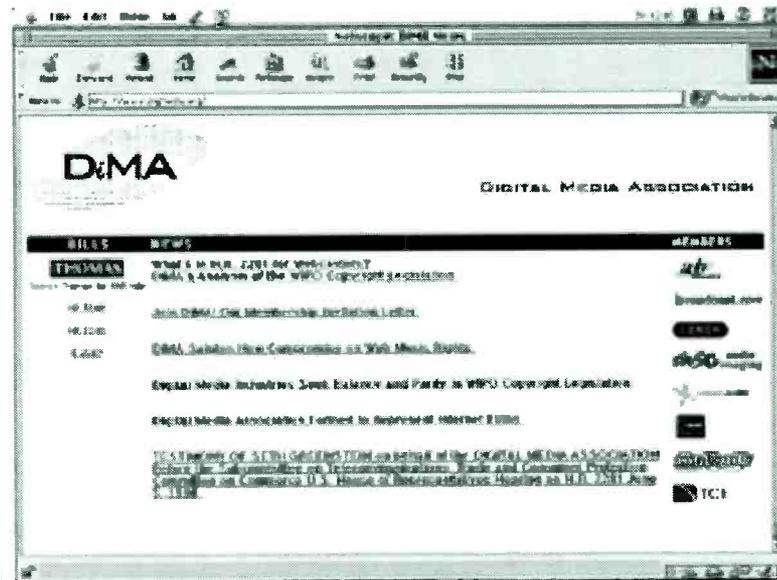
8) Webcasters must adopt, at reasonable expense and effort, any technology that helps identify and protect sound recordings during delivery.

9) Webcasters cannot support technology that might undermine those technologies.

10) Webcasters must take precautions to keep users from copying digitally transmitted songs.

Radio stations simulcasting their signal online are only required to follow the last three rules and pay the licensing fee, according to the RIAA, to qualify for the new license.

The National Association Of



Broadcasters, however, says its members have no intention of paying a fee to record labels for simulcasting their signal online. "The NAB strongly disagrees with the RIAA's interpretation of [the legislation]," says NAB spokesperson Dennis Wharton.

The point of contention between

Brad Porteus says H.R. 2881, by including Webcasters who allow the "transmission of a program specially created for the recipient" in its definition of companies that do not qualify for a compulsory license, is effectively shutting down a significant, sales-stimulating segment of the Internet.

the RIAA and the NAB is an exemption in the 1995 Digital Performance Rights Act for local, non-subscription, non-interactive digital broadcasts.

"Our interpretation is that the exemption applies to a local station that switches from an analog to digital signal for their local programs," says Marks. "That exemption is limited to local digital broadcast and does not cover other digital broadcasts, such as [an online] simulcast.

"But this issue doesn't represent the core concern of the record companies in passing this bill," he adds. "They were more concerned

*"[The record companies] were more concerned about interactive Webcasts and other services that could develop that would satisfy a person's desire to hear music such that that person no longer had a need to go out and purchase the record."—Steven Marks, VP and deputy counsel for the RIAA*

about interactive Webcasts and other services that could develop that would satisfy a person's desire to hear music such that that person no longer had a need to go out and purchase the record."

Internet broadcasting companies such as Brisbane, Calif.-based Imagine Radio believe such concerns are overstated.

In fact, Imagine VP of marketing and business development

At press time, Imagine was still lobbying to have the definition of an interactive service narrowed in order to allow a small degree of playlist customization. Porteus says that, worded properly, a new definition could allow users to have some input on what they hear without providing an on-demand service or predictable music delivery.

Nicholas Butterworth, president/editor in chief of SonicNet—a DiMA member company—disagrees. The company was in the process of dismantling its highly personalized Radio SonicNet Webcast at press time.

"I'm highly sympathetic to companies that want to offer personalized radio," he says. "I'm really interested in it; I think it's the future, I want to pursue it, but I just don't think it would be fair to expect Congress to dictate that the labels give us a blanket license for personalized music without discussion or negotiation. Frankly, if personalized music services are good enough, they will cut into CD sales."

# 100% FRENCH MUSIC

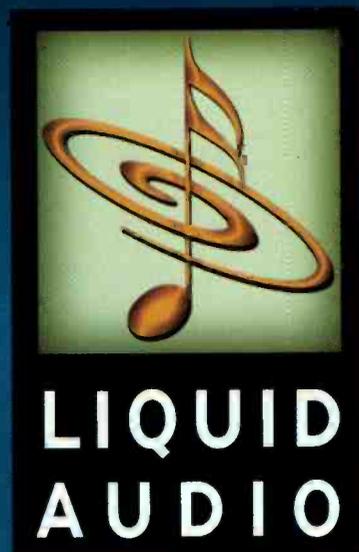


<http://www.rfimusique.com>

after "my way" and "la vie en rose", all the classics and the latest hits of french music on the rfi musique database.



# Digital Distribution



## SECURED

### NEW! Liquid Music System v4.0

#### NEW FEATURES INCLUDE...

- **Territory Management** - Control over distribution based on geographic region
- **Real Networks G2 Compatibility** - Liquid tracks can now be played using Real's new G2 Player
- **Custom Faceplates** - Brand the player with artist, label or web site graphics
- **MPEG ACC Encoding** - CD-quality audio and faster downloads
- **Multiple Track Streaming or Download** - Now available with just one click
- **Timed Promotional Downloads** - Now with user specific expiration dates
- **Remote Commerce** - Allows shopping cart integration of Liquid Tracks along with CDs, albums or cassettes on any web site or online store



[www.liquidaudio.com](http://www.liquidaudio.com)

2403 Broadway, Redwood City, CA 94063 • e-mail: [sales@liquidaudio.com](mailto:sales@liquidaudio.com)  
888-LIQUID-0 (547-8430) • New York (212) 836-4040 • Los Angeles (310) 450-2769

## ONLINE ROMANCE: DVD + INTERNET RETAIL

(Continued from page 84)

has been extremely aggressive on this front, making advertising and exclusive retail agreements with Alta Vista and One Zero Media, which supplies content to



FRIEDENSOHN

Alta Vista's Entertainment Zone. Under the deal, DVD Express becomes Alta Vista's exclusive online retailer and receives advertising space on Alta Vista's site.

Recently, the company completed a \$15 million deal with

America Online that will give DVD Express access to AOL and its affiliate sites, Digital City and CompuServe, via advertising and promotional offers.

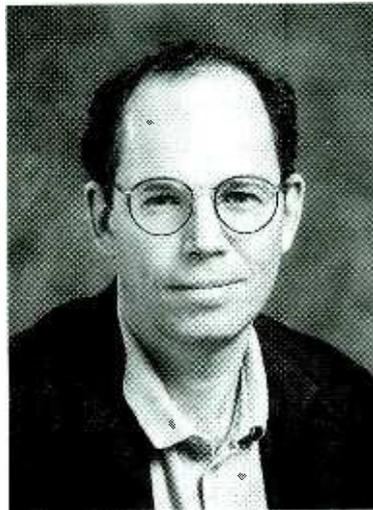
Reel.com, which is a subsidiary of Hollywood Entertainment, also signed on as E!Online's exclusive retailer for both DVD and video titles.

On the hardware side, Sony has hooked up with NetFlix.com, the Internet's DVD rental store, in a cross-promotion called "You Pick The Flix," where consumers can receive free rentals as well as DVD titles. When consumers purchase any one of 13 Sony DVD players, they can receive a maximum of five free DVDs, depending on the level of purchase. Consumers can redeem their free goods through the NetFlix.com website. In most video programs at retail, consumers mail in coupons and register receipts and wait six weeks for the rebate or free premium.

"This is our first online promotion," says Fidler, "and we wanted it to have a level of immediacy and develop something in concert with our new five-DVD disc changer. Here they can register online and get the product in two

or three days."

NetFlix president Mark Randolph says the company has also done cross-promotions with Toshiba and Pioneer.



RANDOLPH

"Hardware is saying there is a place for promotions," Randolph says, "and the time is now." He says the deals have benefited the company because, once consumers rent, it becomes "habitual."

DVD Express has also done similar deals with Toshiba and Gateway computers that offer discounts on DVD purchases when consumers buy DVD players and computers.

On the traditional advertising front, many dealers are turning

*The relatively small number of traditional-retail stores that carry DVD offer, on average, 300 titles—less than one-quarter of the current DVD offerings. Nearly all Internet DVD stores carry every title available as well as detailed information about each one.*

to high-tech magazines. BigStar advertises in such videophile magazines as *Widescreen Review* and on the Internet's *Miningco.com*, which, Friedensohn says, lists a large number of technology guides. DVD Express will launch a con-

sumer-advertising campaign in November in conjunction with a "Player A Day" give-away with Toshiba. The contest will be advertised in videophile magazines, as well as in *Entertainment Weekly* and *Premiere*.

Capturing a niche market can be profitable, and many online retailers say DVD could turn out to be a windfall for Internet commerce, at least for the next couple of years.

"Right now, there are not enough DVD players in any given neighborhood to have a fully stocked store. That's why it can thrive on, and is a natural match for, the Internet for the next two or three years," says Randolph. "But the ultimate aim is to be superior, even when the store next door to you has DVD. The difference will still be inventory and the ability to serve people better."

## Conference Call

### The Skinny On Two Upcoming Musical Meetings Of Minds And Machines

This fall is shaping up to be unusually active on the new-media front, with two music/technology conferences being staged within a week of each other.

The first is newcomer Webnoize '98, which is being held Nov. 2-4 at the Sheraton Universal in Universal City, Calif.

The second is Musicom 4, taking place at the Loews Santa Monica Beach Hotel Nov. 9-10. Both conferences are looking for West Coast ownership of this rapidly evolving business sector, and both are promising marquee names, intriguing panels and major networking opportunities in order to lure in attendees.

Webnoize is name-dropping keynoters such as RealNetworks CEO Rob Glaser, MTV president Judy McGrath, and former E! Entertainment Television president/CEO Lee Masters, as well as a veritable who's who of new media. Musicom, too, is calling on heavy guns. Its kick-off "State Of The Union" panel brings together CDNow's Jason Olim, JAMtv/Rolling Stone Network's Jerry Mickelson, N2K's J.J. Rosen, Liquid Audio's Gerry Kearby, RealNetworks' Alex Alben and Electric Artists' Marc Shiller.

Many speakers and panelists are pulling double duty by making appearances at both Webnoize and Musicom. Olim, ARTISTdirect/UBL CEO Marc Geiger and Mickelson are a few individuals who will be highly visible at both events.

With their players in position,

Webnoize and Musicom are hoping to provide a forum that allows those individuals to engage in some lively debate.

Both conferences are courting controversy with panels addressing the use and abuse of MP3. Musicom's "MP3s: Friend Or Foe" panel and Webnoize's "Digital Diatribes: Battling To Get Music To The Masses" will be nothing if not active.

Other overlapping themes include Webcasting (Musicom's "Radio On The Internet: How Is It Playing Out?" and Webnoize's "Reinventing Radio") and legal issues (Musicom's "Licensing On The

Internet: Legal Issues And Business Implications" and Webnoize's "Legal Primer: Online Rights & Royalties").

And, while it's assured by varying angles and panelists that those segments will hold their own surprises and revelations, Webnoize and Musicom have also mapped out their own territories in other areas.

With an extra day to conduct business, Webnoize organizers have created several unique panels that will touch on topics ranging from broadband to financing to print media vs. online media. A "Fireside Chat" featuring Olim, N2K's Larry Rosen and Tower's Mike Farace looks to be very dynamic, as well.

Meanwhile, Musicom will host a presentation on digital-audio radio service and panels focusing on indie and online record labels.

It's a lot to soak up in seven days. Think stamina. —D.R.

**Musicom<sup>4</sup>**  
Where music and technology converge

**webnoize**  
MUSIC AND MEDIA

Search

**Click Here**

**For The Most Extensive International Database!**

*Specializing in...*  
Rock • Pop • Alternative • Dance and World Music

- 2 Years Experience in Direct To Consumer Fulfillment
- European Distribution Hub
- Daily Database Updates
- EDI Ordering
- Track Listing and Scans Available
- Personalized Customer Service

16295 N.W. 13th Ave. • Unit B • Miami, FL 33169  
Ph: 305-620-1401 • Fax: 305-620-4818 • 1-800-899-6MSI  
[msisales@msimusic.com](mailto:msisales@msimusic.com)

# *amplified.com*

**Song Downloads  
and Custom  
Compilations  
for Leading  
Web Sites**

**ARTISTS:**

Animals That Swim, Louis Armstrong, The Autumns, Count Basie, Bauhaus, Tony Bennett, The Birthday Party, MC Breed, James Brown, Roy Buchanan, R.L. Burnside, John Cale, Clarence Carter, Patsy Cline, The Charlatans UK, Alex Chilton, The Coasters, Rita Coolidge, Crossed Wire, Nat King Cole, Albert Collins, Marshall Crenshaw, The Cult, Dash Rip Rock, Dick Dale, Dead Can Dance, Fats Domino, The Drifters, Drivin n Cryin, Francis Dunnery, The Fall, Ella Fitzgerald, The Fleshtones, Bobby Fuller Four, Lisa Germano, The Go Betweeners, Bill Haley & The Comets, Woody Herman, His Name Is Aliva, Billie Holiday, John Lee Hooker, Millie Jackson, Kilo, Junior Kimbrough, Barrington Levy, The London Philharmonic Orchestra, Long Fin Killie, Chris Mars, Delbert McClinton, Freddie McGregor, Mexico 70, Modern English, Mono Puff, Mouse On Mars, Peter Murphy, Charlie Musselwhite, The Platters, Gary Numan, 95 South, Of Montreal, Johnny Otis, Lee Perry, Pineal Ventana, Red House Painters, Francine Reed, Frank Sinatra, Sizzla, Epic Soundtracks, Stereolab, This Mortal Coil, Tia, Tiger, Unrest, Top Authority, Ritchie Valens, Muddy Waters, Barry White, Johnny Winter, Why? Things Burn, William Carlos Williams, The Wolfgang Press, Yo La Tengo, Zappa, and hundreds more...

**CLIENTS:**

Record Companies, Artists, Retailers, Broadcasters, Publications

A

NEW

WORLD

OF

MUSIC

**To license your music or become an affiliate please contact us at :**

**404.351.0600 • Fax 404.351.0645 • [music@amplified.com](mailto:music@amplified.com)**

## LIFELINES

### BIRTHS

Girl, Sophia Opal Rhoades, to Michele Block and Brian Rhoades Oct. 18 in New York. Mother is Northeast regional promotion director for the Work Group. Father is national top 40 promotion director for Capitol Records.

Boy, Jagger, to Hillaree and

Scott Stapp, Oct. 21 in Tallahassee, Fla. Father is front man for Wind-Up recording act Creed.

### MARRIAGES

Kat Mallott to Richard Webber, Aug. 25 in Fintry, Scotland. Bride is head of video production for V2 Records in New York. Groom is a sculptor.

Elizabeth Zellen to Robert Ross, Oct. 2 in Staten Island, N.Y. Bride is a production assistant at Dorian Webb Designs. Groom is a coordinator in the art department at Atlantic Records.

### DEATHS

Lon Clark, 86, of undisclosed causes, Oct. 2 in Manhattan. Clark appeared in many radio dramas during the '30s and '40s,

including "Nick Carter, Master Detective," "Wilderness Road," "The Kate Smith Hour," and "Moon River." He performed opposite the likes of Orson Welles, Art Carney, and Helen Hayes. After moving to New York in the late '40s, he tried his hand at stage work on and off Broadway, starring as Jaime in the 1956 Broadway production of Eugene O'Neill's "Long Day's Journey Into Night." He is survived by his wife, two sons, a brother, and a grandson.

Leah Rosenblatt, 85, of a stroke, Oct. 17 in Rockford, Ill. Rosenblatt was the mother of Chicago entertainment lawyer Jay B. Ross, who represents James Brown and the estate of Dinah Washington, among others.

## GOOD WORKS

**POSITIVE POP:** The Backstreet Boys, 'N Sync, Aaron Carter, Scooter, Touche, Mr. President, the Boyz, the Moffatts, Squeezer, Blumchen, R'N'G, and Gil have recorded a single under the name the Bravo All Stars to benefit the Nordoff-Robbins Music Therapy Foundation. "Let The Music Heal Your Soul," out Tuesday (3) on Edel America Records, was written by Alex Christensen and Frank Peterson specifically for the organization. Contact: Katie Scandalios at 212-541-9700, ext. 19.

**HOLIDAY HELP:** The British/Canadian duo Gypsy Soul is donating part of the proceeds from "Sacred," a Celtic-inspired Christmas album that bowed Tuesday (3) on Off the Beaten Track Recordings, to the Foundation for Advancement in Music Education (FAME). FAME is a new charity based in Los Angeles that works for better music education by providing talent and services to aid educators. Contact: Heidi Bowen at 323-860-0891.

**SUPER SESSION:** Al Kooper and the Rekooperators will be joined by Grammy-winning vibraphonist Gary Burton and pianist Paul Griffin at a Saturday (7) benefit concert for the Al Kooper "It Can Happen" Scholarship Fund at the Berklee College of Music. The event will be recorded and videotaped for future release. Contact: Emily Singer at 617-747-2567.

**HISTORICAL PERSPECTIVE:** Rhino Records and Lifetime Learning Systems will distribute a high school educational program, "Black History In Music: Songs Of A People," in honor of Black History Month to 10,000 schools nationwide for free. With the help of program cosponsors HBO Home Video, Westwood One, Vibe, Blaze, Revlon, Be a Player/PMC, and MUSIC ALIVE!, Rhino will conduct a national creative writing contest for high school and middle school students with cash awards for use toward a college education, Black History Month video packs, and percussion instruments. Contact: Yvonne Gomez at 310-474-4778.

## CALENDAR

### OCTOBER

Oct. 30, **Dance Party Networking Event**, sponsored by the New York chapter of the National Academy of Recording Arts and Sciences, Cheeta Club, New York. 212-561-1736, [rsvp@powerhouse-group.com](mailto:rsvp@powerhouse-group.com).

Oct. 30-Nov. 2, **1998 JazzTimes Convention**, Marriott World Trade Center, New York. 800-866-7664, ext. 10.

Oct. 31, **11th Annual American Foundation For AIDS Research Charity Masquerade Ball**, hosted by Cyndi Lauper and Junior Vasquez, La Belle Epoque, New York. 212-806-1655.

### NOVEMBER

Nov. 2, **Actors' Fund Of America Annual Gala**, honoring Shubert Organization chairman Gerald Schoenfeld, Sheraton Imperial Ballroom, New York. 212-221-7300, ext. 129.

Nov. 2, **National Assn. Of Record Industry Professionals Inauguration**, Beverly Hills Hotel, Beverly Hills, Calif. 818-769-7007.

Nov. 2-4, **Webnoize '98: New Media Music Conference**, Sheraton Universal, Universal City, Calif. 871-279-2895.

Nov. 4, **City Of Hope Dinner Honoring Timothy White And Howard Lander**, Barker Hangar, Santa Monica, Calif. 213-626-4611, ext. 6540.

Nov. 4, **17th Annual Distinguished Artist Awards**, honoring Garth Brooks, Kirk Douglas, Jerry Herman, Ann Reinking, and Lalo Schiffrin, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 213-202-2236.

Nov. 4-6, **20th Annual Billboard Music Video Conference & Awards**, Sheraton Universal, Universal City, Calif. 212-536-5002.

Nov. 4-7, **1998 CMJ Music Marathon, MusicFest & FilmFest**, Millennium Broadway Hotel, New York. 516-498-3150.

Nov. 4-8, **10th Annual International Western Music Festival & Conference**, Tucson, Ariz. 520-743-9794.

Nov. 5, **National Assn. Of Recording Merchandisers Board Of Directors Meeting**, Los Angeles. 609-596-2221.

Nov. 7, **Steppin' Out**, World Trade Center and Seaport Hotel, Boston. 617-442-8800, ext. 1421.

Nov. 7, **Selling And Promoting Music On The Internet**, presented by UCLA Extension and Liquid Audio, University of California, Los Angeles, Westwood, Calif. 310-825-9064, ext. 7, [www.liquidaudio.com](http://www.liquidaudio.com).

Nov. 8-10, **10th Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Universal City, Calif. 212-941-0099.

Nov. 9, **Blues Foundation's Fourth Annual Lifetime Achievement Awards**, honoring Bobby "Blue" Bland and Ahmet Ertegun, House of Blues, Hollywood. 800-861-8795.

Nov. 9-10, **The Celebrity**, two days of golf and parties hosted by Clint Black and KNIX Phoenix, Grayhawk Gold Course, Scottsdale, Ariz. 602-951-6361.

Nov. 9-10, **Musicom<sup>4</sup>**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 800-647-7600, [info@worldrg.com](http://info@worldrg.com).

Nov. 10, **Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Life Club, New York. 212-957-9230.

Nov. 11, **Music Therapy: Miracle Through The Healing Power Of Music**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

Nov. 12, **MTV Europe Music Awards**, Fila Forum, Milan. 44-171-284-7777.

Nov. 12-13, **DVD Publishing Conference**, New York. 212-536-2221.

Nov. 12-15, **Wine Auction Weekend**, benefiting the Music Academy of the West, Santa Barbara, Calif. 805-969-WINE.

Nov. 13-14, **Delta Blues Museum Opening Preview Benefit Festival & Concert**, Clarksdale, Miss. 818-380-0430.

Nov. 14, **How To Get A Record Deal**, a seminar with Daylle Deanna Schwartz, New Yorker Hotel, New York. 212-688-3504.

Nov. 14, **LAPD-Celebrity Billiards Tournament**, Hollywood Billiards, Los Angeles. 213-465-0115.

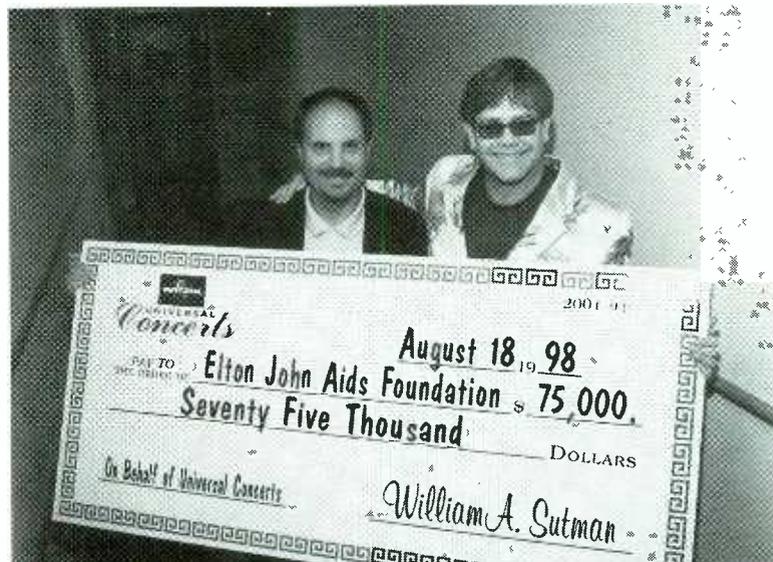
Nov. 14, **Neil Bogart Memorial Fund Dinner And Awards**, honoring Tower Records president Russ Solomon, Barker Hangar, Santa Monica, Calif. 310-247-2980.

Nov. 14, **Gospel Music Hall Of Fame & Museum Induction Awards**, Westin Hotel Renaissance Center, Detroit. 313-592-0017.

Nov. 14-Dec. 6, **Seventh Annual International Children's Television Festival**, Museum of Television & Radio, Los Angeles. 212-621-6600.

Nov. 15, **Blowout IX: A Hair Raiser For AIDS**, House of Blues, Hollywood. 310-887-7077.

Nov. 15-17, **National Assn. Of Broadcasters European Radio Conference**, Palace Hotel, Mad-



**Charity Champion.** On Oct. 1, Universal Concerts president Jay Marciano announced a donation of \$75,000 to the Elton John AIDS Foundation, which helps fund AIDS research. The check was presented to the artist after his sold-out concert at the Coors Amphitheater in San Diego. Shown, from left, are Marciano and John.

rid. 202-429-3191, [www.nab.org/iag/international](http://www.nab.org/iag/international).

Nov. 16, **Los Angeles Music Awards**, benefiting the Wellness Community of West L.A., House of Blues, Hollywood. 310-374-5266.

Nov. 17, **13th Annual Washington Area Music Awards**, G.W. Lisner Auditorium, Washington, D.C. 202-338-1134.

Nov. 18, **Silver Clef Dinner And Auction**, benefiting the Nordoff-Robbins Music Therapy Foundation, honoring David Foster, Roseland, New York. 212-707-2818.

Nov. 18, **SESAC New York Music Awards**, Supper Club, New York. 212-586-3450.

Nov. 20, **Al Wooten Center Golf Classic**, California Country Club, Whittier, Calif. 323-756-7203.

Nov. 22, **Footy's 12th Annual Y-100 Wing Ding**, benefiting the Sun-Sentinel Children's Fund, Young Circle Park, Miami. 305-770-2634.

Nov. 23, **Melodies And Memories Concert**, benefiting the Lauri Strauss Leukemia Foundation, Carnegie Hall, New York. 212-696-1033.

Nov. 24, **Inner Circle Industry Networking Event**, sponsored by the Powerhouse Group and the New York chapter of the National Academy of Recording Arts and Sciences, Cheeta Club, New York. 212-561-1736.

### DECEMBER

Dec. 2, **National Academy Of Songwriters**

**Lifetime Achievement Awards**, Regent Beverly Wilshire, Beverly Hills, Calif. 213-463-7178.

Dec. 2-4, **Digital Content Creation Conference**, Convention Center, Los Angeles. 714-513-8651, [www.dccexpo.com](http://www.dccexpo.com).

Dec. 3-5, **Philadelphia Music Conference**, Adam's Mark Hotel, Philadelphia. 301-545-0454.

Dec. 5, **Backstage Pass Seminar**, presented by Silver Lining Entertainment Inc., the Wyndham and the Republic Gardens, Washington, D.C. 888-836-8086.

Dec. 7, **Billboard Music Awards**, Las Vegas. 212-536-5002.

Dec. 8-9, **Jupiter Digital News Forum**, Atlanta. 800-488-4345, [hema@jup.com](mailto:hema@jup.com).

Dec. 10-12, **Aspen Artist Development Conference**, Aspen, Colo. 970-544-8292.

Dec. 15-19, **Lexus Challenge**, benefiting Childhelp USA and the Entertainment Industry Foundation, La Quinta Resort & Club Citrus Course, La Quinta, Calif. 310-550-7776.

### JANUARY

Jan. 4-8, **Macworld Expo**, Moscone Center, San Francisco. 900-645-EXPO.

Jan. 7-10, **1999 International Consumer Electronics Show**, Las Vegas. 703-907-7605.

Jan. 25-28, **ComNet Conference**, Convention Center, Washington, D.C. 900-545-EXPO.

## BLUE NOTES

(Continued from page 42)

year. Titled "Thimar" (Arabic for "fruit") and currently available in Europe only, the set will be released stateside in January 1999 on ECM. "[Oud master] Anouar is extraordinary, in that he is both a traditionalist and a very contemporary musician," says Holland about Brahem. "He lived in Paris for a number of years and has worked with many Indian and European musicians. He is very open to other musicians coming in as a source of inspiration."

Holland's schedule includes a recently completed a tour of Japan with guitarist Jim Hall and upcoming

ing dates in England with Kenny Wheeler, performing material from the trumpeter's acclaimed 1997 release "Angel Song" (ECM) (Billboard, Feb. 8, 1997).

His quintet, however, remains foremost in his mind. "My priority, for the coming year, is this group [Eubanks, Nelson, Kilson, and Potter]," says Holland with fatherly pride. "Each musician is a fine composer, which brings an extra element to what we can do as players. At the moment, I feel like I have the perfect combination of compositions and the players to play them. I look forward to seeing what we can do."



**Ready For Jump Ball.** PolyGram Video president Bill Sondheim holds the pro world in his hands as he celebrates a full-court deal with the National Basketball Assn. (NBA). Pictured, from left, are Rick Welts, executive VP/chief marketing officer for NBA Properties; Adam Silver, president/COO of NBA Entertainment; Sondheim; Earl "the Pearl" Monroe, former New York Knick; and Charlie Rosenzweig, director/group manager of photos/video for NBA Entertainment.

## Studios Weigh Value Of DVD Extras

### 'Bells And Whistles' Add Expense But Spark Buyer Interest

BY DIANE GARRETT

NEW YORK—To construct a DVD menu or not, that is the question.

The conundrum of adding extra features to make use of DVD's interactive capabilities currently bedevils the trade. Marketing executives say the bells and whistles boost sales. But they admit they can't say by how much, as there's little to compare the titles against. And then there is the extra expense.

"Most of our best-selling titles are the special editions," concedes one Hollywood source. "But who knows how much they would have done if

they were regular titles?"

Adds New Line Home Video senior marketing VP Sara Olson-Graves, "It's a tough question. From our own data and our track record, the titles that are in our premium Platinum series, for the most part, have sold very, very well. And we believe a large part of the reason is the extra added-value features we have on them."

Olson-Graves attributes "Lost In Space's" rocket launch of more than 200,000 units to the bonus features jammed onto the disc. Besides the movie, the DVD contains two separate audio commentary tracks, two featurettes, interviews with cast members from the original TV series, and the first bonus content developed for DVD-ROM drives.

These enhanced features include five interactive games and the original screenplay with links to the film.

"To be able to attract consumers, especially early adopters, you have to show them what the format can do," Olson-Graves says. "With DVD-ROM replacing CD-ROM in the PC market, we thought there was a whole marketplace to uncover and exploit."

The title immediately struck a nerve with the small but growing ranks of DVD enthusiasts. It outsold the previous No. 1 title—"Air Force One" from Columbia TriStar Home Video—during the first week on retailer shelves, according to the point-of-sale tracking service VideoScan.

There were even reports that in some stores the DVD version exceeded the stripped-down VHS version of

"Lost In Space." That prompted wags to proclaim the extras more interesting than the main event.

Although the number shipped pales in comparison to the millions of cassettes poured into the retail pipeline, the strong showing of "Lost In Space" makes a case for extras as a potent sales tool. New Line is considered especially innovative with its bells and whistles. For example, its DVD of "The Wedding Singer," which isn't a Platinum release, offers viewers a karaoke feature.

New Line isn't the only one plying this route. Fully half of VideoScan's top 10 DVD sellers include supplemental material. Some of those that don't, like Warner Home Video's "Twister," were among the format's early releases. More recent titles—such as Columbia's "Starship Troopers" and Warner's "L.A. Confidential"—are chock-full of extras.

Even Buena Vista Home Video, known for its bare-bones DVD releases, will work with a feature-rich palette on collectors' editions of "Good Will Hunting" and "Scream," both debuting Dec. 8 at an above-average \$39.99 suggested list. Buena Vista GM Mitch Koch once argued that DVD itself was an "extra" feature as there's no need to rewind, an advantage audiences were slow to notice.

Now he thinks the marketplace has caught up. "We clearly see there's a segment of the consumer base that wants some of these features," Koch says. The two Miramax titles were chosen because of strong potential

(Continued on page 94)

## P'Gram Video Signing Off In NYC With MGM Purchase; Warner/MGM Battle Looms

**LAST CALL:** It looks like PolyGram Video's the one. Years ago, when the studios were moving their home video divisions to Los Angeles, we suggested that the last major to leave New York turn off the lights.

Now that MGM Home Entertainment has agreed to buy the PolyGram Filmed Entertainment library of 1,300 titles for \$250 million—a fraction of what parent Seagram had been asking—all that remains is flicking the switch (Billboard, Oct. 31). That leaves a lot of PolyGram staffers sitting in the dark. Other than Good-Times, nearly invisible these days, and lively but small indies like BMG Video, Fox Lorber, and New Video, no one's around to do much hiring.

The PolyGramers who don't go West will miss the fireworks that are bound to erupt between MGM and Warner Home Video. It promises to be

loud and legal. Warner has distributed MGM releases for years, according to a longstanding agreement. But the deal was struck when MGM was near extinction. A much stronger, more assertive MGM is unwilling to hand over to Warner all that Warner considers its due.

Exhibit A was MGM's acquisition of the Orion catalog. MGM has retained full control despite the complaints of its distribution partner. Now, MGM wants to place the PolyGram titles behind the Orion shield. In two words, MGM is saying, "Hands off." The explanation appears in the stock registration statement MGM filed with the Securities and Exchange Commission in August. "The [Warner] agreement expressly provides that [Warner's] rights do not extend to . . . motion pictures owned, produced, or released by another major studio." MGM said it had heard from Warner alleging that Orion titles are subject to the deal. The matter was being discussed, MGM wrote the SEC, and "no assurance can be made as to the outcome."

Plenty of time remains for an unresolved conflict to deepen. The distribution contract doesn't expire until 2003 and, for specific titles, not until five years after they've been released to home video.

**SANTA'S DILEMMA:** Victory Multimedia delivers two \$19.98 "DVD stocking stuffers" Nov. 17, but gift-givers had better take care which stocking they stuff. One title, "Losing Control," from Playboy's "Eros Collection," is for adults only. Victory is ordering about 4,000 copies, the average for its three previous DVDs.

The more popular title should be the family-friendly "Sights And Sounds Of Christmas." It includes animated versions of "White Christmas," "The Christmas Song," "Winter Wonderland," and "Rudolph The Red-Nosed Reindeer," sung by Bing Crosby, Nat "King" Cole, Connie Francis, and Pat Boone, respectively. About 7,500 copies are being shipped.

Newcomer DVD, Ltd.'s first release is a Disney knockoff, "The Legend Of Mulan." Arriving Oct. 30 at \$19.98 list, the package includes a DVD-ROM with games, puzzles, and a comic book. Disney's VHS-only "Mulan" will be a strong performer early next year.

The studio won't comment on "Legend," which makes use of a public domain name. Smaller vendors trying to ride the Disney wave have employed the identical strategy since the

release of "The Little Mermaid" a decade ago.

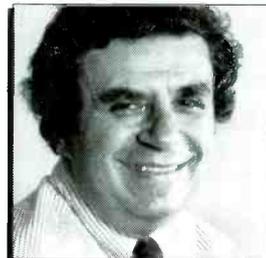
**DVDOINGS:** New from Fox Lorber in November: "Leonard Bernstein Reaching For The Note" (\$34.98), "Tampopo" (\$29.98), "Pierre Le Fou" (\$29.98), "Union City" (\$29.98), "The Official Story" (\$29.98), "Entre Nous" (\$29.98), "Cartoon Crazy's Christmas" (\$19.98), "Cartoon Crazy's Goes To War" (\$19.98), "Anne Murray's Classic Christmas" (\$24.98), "Can't You Hear The Wind Howl?" (\$24.98).

From Columbia TriStar on Dec. 15: "Madeline," day-and-date with VHS; "Bugsy"; "Body Double"; "Pillow Book"; "Manhattan Murder Mystery"; and "The Caine Mutiny." All are \$24.95. "Knock Off" arrives Dec. 29 at \$19.95. Columbia, meanwhile, has pushed back "Sniper," "Stripes," "To Die For," and "The Wild One" to Nov. 10 from Oct. 27.

Paramount is postponing "Star Trek: Generations," "Mission: Impossible," "The Rainmaker," and "Night Falls On Manhattan" to Nov. 17 and "The Ghost And The Darkness," "The Hunt For Red October," "The First Wives Club," "Breakdown," and "Switchback" to Dec. 1 . . . MGM Home Entertainment has pulled "A Fish Called Wanda" and "Kingpin," both November titles, from its 1998 schedule.

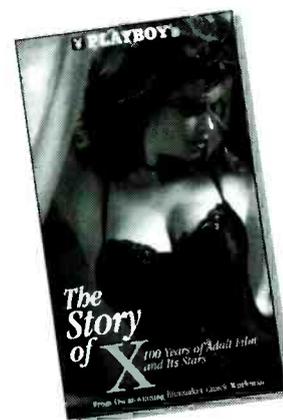
Rhino Home Video offers "Jimi Hendrix: Rainbow Bridge," "The Monkees: Our Favorite Episodes," and "Fleetwood Mac: Rumours" Dec. 1 at \$24.95 . . . Elektra Entertainment Group delivers a two-disc **Metallika** set, "Cunning Stunts," on Dec. 8 at \$34.99 list.

PICTURE THIS



by Seth Goldstein

## PLAYBOY'S X-FILES



**Playboy's The Story of X: 100 Years of Adult Film and Its Stars.** An uncensored look at the history of sex films, from their early beginnings to their billion-dollar popularity today. This groundbreaking video from Oscar-winning filmmaker Chuck Workman and hosted by Buck Henry is sure to bring you X-ceptional sales!



PLAYBOY HOME VIDEO

www.playboy.com/entertainment

© 1998 Playboy Entertainment Group, Inc.

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>★ ★ ★ No. 1 ★ ★ ★</b>								
1	1	8	<b>TITANIC</b>	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
2	2	108	<b>LADY AND THE TRAMP</b>	Walt Disney Home Video 582	Animated	1955	G	26.99
3	3	2	<b>LOST IN SPACE</b>	New Line Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.98
4	22	2	<b>THE X-FILES</b>	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.98
5	4	4	<b>THE EVIL DEAD</b>	Anchor Bay Entertainment SV10587	Bruce Campbell	1983	NR	9.99
6	5	3	<b>PAULIE</b>	Universal Studios Home Video 83960	Cheech Marin Gena Rowlands	1998	PG	22.99
7	7	34	<b>AUSTIN POWERS</b>	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
8	6	2	<b>STARSHIP TROOPERS</b>	Columbia TriStar Home Video 71713	Casper Van Dien Denise Richards	1997	R	19.95
9	<b>NEW ▶</b>		<b>QUEST FOR CAMELOT</b>	Warner Family Entertainment Warner Home Video 1607	Animated	1998	G	22.95
10	11	20	<b>BACKSTREET BOYS: ALL ACCESS VIDEO ▲</b>	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
11	14	14	<b>JERRY SPRINGER-TOO HOT FOR TV!</b>	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
12	9	4	<b>CASPER MEETS WENDY</b>	FoxVideo 388	Cathy Moriarty	1998	NR	19.98
13	8	6	<b>PLAYBOY'S FRESHMAN CLASS</b>	Playboy Home Video Universal Music Video Dist. PBV0832	Various Artists	1998	NR	19.98
14	16	9	<b>MERLIN</b>	Hallmark Home Entertainment 96525	Sam Neill	1998	NR	19.98
15	17	8	<b>THE EXORCIST-25TH ANNIVERSARY SPECIAL EDITION</b>	Warner Home Video 16176	Ellen Burstyn Linda Blair	1973	R	19.98
16	13	3	<b>SCOOBY-DOO ON ZOMBIE ISLAND</b>	Warner Family Entertainment Warner Home Video H1424	Animated	1998	NR	19.96
17	12	10	<b>PLAYBOY'S GEN-X GIRLS</b>	Playboy Home Video Universal Music Video Dist. PBV831	Various Artists	1998	NR	19.98
18	15	7	<b>BARNEY'S GREAT ADVENTURE</b>	PolyGram Video 40045005765	Barney	1997	G	22.95
19	20	14	<b>PLAYBOY'S PLAYMATES REVISITED</b>	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
20	25	14	<b>JERRY SPRINGER-THE BEST OF</b>	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
21	19	19	<b>SPICE WORLD</b>	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
22	<b>NEW ▶</b>		<b>L.A. CONFIDENTIAL</b>	Warner Home Video 14913	Kevin Spacey Russell Crowe	1997	R	19.95
23	30	23	<b>AS GOOD AS IT GETS</b>	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
24	26	128	<b>THE LITTLE MERMAID: THE SPECIAL EDITION</b>	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
25	10	9	<b>POCAHONTAS II: JOURNEY TO A NEW WORLD</b>	Walt Disney Home Video Buena Vista Home Entertainment 12743	Animated	1998	NR	26.99
26	<b>NEW ▶</b>		<b>VH1 DIVAS LIVE</b>	Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	1998	NR	19.98
27	24	2	<b>C BEAR AND JAMAL</b>	Xenon Entertainment 4033	Animated	1998	NR	14.98
28	21	11	<b>THE AVENGERS '67 BOX SET 1</b>	A&E Home Video New Video Group 17135	Patrick Macnee Diana Rigg	1967	NR	29.95
29	23	6	<b>DA GAME OF LIFE</b>	Priority Video 53425	Snoop Dogg	1998	NR	19.98
30	37	11	<b>PEARL JAM: SINGLE VIDEO THEORY</b>	Epic Music Video Sony Music Video EV50161	Pearl Jam	1998	NR	14.98
31	29	3	<b>THE AVENGERS '67 BOX SET 3</b>	A&E Home Video New Video Group 17149	Patrick Macnee Diana Rigg	1967	NR	29.95
32	18	12	<b>THE BLACK CAULDRON</b>	Walt Disney Home Video Buena Vista Home Entertainment 9124	Animated	1985	PG	26.99
33	36	27	<b>FLUBBER</b>	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
34	39	8	<b>SPAWN 2</b>	HBO Home Video 91487	Animated	1998	NR	22.97
35	<b>RE-ENTRY</b>		<b>HALLOWEEN: ANNIVERSARY EDITION</b>	Video Treasures 10272	Jamie Lee Curtis Donald Pleasence	1978	R	9.98
36	<b>RE-ENTRY</b>		<b>AMERICAN GRAFFITI: 25TH ANNIVERSARY EDITION</b>	Universal Studios Home Video 83616	Ron Howard Candy Clark	1973	PG-13	19.98
37	33	14	<b>IMAGE OF AN ASSASSINATION</b>	MPI Home Video 72823	Not Listed	1998	NR	19.98
38	35	122	<b>GREASE: 20TH ANNIVERSARY EDITION ◆</b>	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
39	<b>NEW ▶</b>		<b>TAMAGOTCHI!</b>	Bandai Pioneer Entertainment	Animated	1998	NR	14.95
40	27	3	<b>THE GRAND JURY TESTIMONY OF WILLIAM JEFFERSON CLINTON</b>	MPI Home Video MP7387	Bill Clinton	1998	NR	14.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

## 'Mulan,' 'Dalmatians,' And Winnie-The-Pooh Due In '99

**'MULAN' CHARGES IN:** Disney's 36th animated feature, "Mulan," leads Buena Vista Home Video's first-quarter 1999 lineup and will be released Feb. 2, priced at \$26.99. Other first-quarter standouts are the reissue of the animated "101 Dalmatians" March 9, after a seven-year absence from stores, and a new Winnie-the-Pooh title, "Sing A Song With Pooh Bear," due in stores Feb. 23. True to its title, "101 Dalmatians" will be available for only 101 days.

"Mulan," which took in more than \$120 million at the box office, might lift Buena Vista's lackluster performance on new animated features. Titles such as "Hercules," "The Hunchback Of Notre Dame," and "Pocahontas" haven't flown off the shelves as previous Buena Vista features have. Goals were met, says Buena Vista GM of North America **Mitch Koch**, but expectations had been pegged below hits like "The Lion King" and "Beauty And The Beast" (Billboard, July 11).

Unlike other Disney theatricals "Mulan" did not receive "Lion King" treatment when it was released last summer. "There's a lot of untapped awareness for the title," says Koch. "In the past, too much noise was made before the movie came out. This time we're letting the picture speak for itself."

While the theatrical division didn't build up "Mulan," in typical Disney style the video will be loaded with consumer offers and a multimillion-dollar marketing campaign. Energizer Batteries is the major tie-in partner, offering \$10 in savings with purchase of the title and any two battery packages.

In addition, an instant coupon worth \$2 off purchase of the title will be included on each cassette. And coupons for \$8 in discounts on Energizer batteries will be packed inside each "Mulan" video. The offer is being advertised in a free-standing insert hitting Sunday papers at street date.

Consumers who purchase the title can also mail in for a free hardcover "Mulan" book from Groslier Publishing. Meanwhile, a McDonald's promotion starting at street date will promote the title at participating locations.

"101 Dalmatians" will get the pampered pooch treatment. Alpo is offering a free dog bowl set with purchase of the video or when consumers collect 100 points worth of Alpo or Come 'N Get It proof-of-purchase labels.

Groslier will offer a free "101 Dalmatians" tree ornament, and a \$2 instant coupon will be on the pack-

aging for each cassette. The coupon is good toward the purchase of "101 Dalmatians" or eligible titles in the "Disney Masterpiece" collection.

"Sing A Song With Pooh Bear" includes promotions with McDonald's Grolier Parenting Newsletter and instant savings on Hershey's products. "It's a very solid first quarter compared with last year," says Koch, "and sales of 'Mulan' and '101' will be gigantic."

## SHELF TALK



by Eileen Fitzpatrick

**E-COMMERCE MOVES:** Unipix Entertainment has moved its Internet commerce operations from Seattle to Montclair, N.J., and will base its direct-response operations there as well.

The New York company distributes music and video products from Miramar and Simitar Entertainment, as well as its own brand. The divisions are expected to generate \$1.5 million in revenue this fourth quarter, a figure that Unipix expects to double annually over the new few years.

Unipix now operates five E-commerce sites, including the Jazz Store and Inner Dimension, which focuses on new age products. A brick-and-mortar Jazz Store will open in November in Montclair. Unipix also distributes three direct-mail catalogs specializing in DVD, jazz, and new age merchandise.

In other Internet news, E! Online has launched a shopping World Wide Web site called shop.eonline.com. The site will start up with 2,000-4,000 entertainment-related items available for sale. Reel.com, however, continues to serve as E! Online's exclusive video sales agent.

Shop.eonline.com will incorporate selling opportunities within its content and Webcast areas in a "subtle way," according to manager of electronic commerce **Pete Sheinbaum**. "We're a trusted site, and not a lot of people go online to find memorabilia," he says, "but we have a brand that people look for, and when they get to our site, they'll see all the products they want in one place."

The goal, Sheinbaum notes, is to become a "one-stop" shopping site for all entertainment items. Shop.eonline, for example, will carry music, books, posters, and other items for every aspect of the entertainment industry. It plans to conduct its own fulfillment and establish an "E!" brand on all merchandise, except video product.

Another entertainment-related site, emerchandise.com, has also just launched. It will offer collectibles, including movies, TV shows, and cartoons.

## Arhoolie Vid Combines Cajun Music With Pig Slaughter And Feast

BY JIM BESSMAN

NEW YORK—The disappearing art of the traditional Cajun *boucherie* has been preserved in "Everything But The Squeak!"

"Everything," which documents a pig feast held each November at the Eunice, La., farm of legendary Cajun musicians Marc and Ann Savoy, is the first release from the Arhoolie Foundation, established by El Cerrito, Calif.-based Arhoolie Records founder Chris Strachwitz. Its job is to educate the public about traditional, ethnic, and regional music.

The 30-minute music-filled tape, which Strachwitz directed, includes footage of the live Cajun music radio show emanating Saturday mornings from the landmark Fred's Lounge in nearby Namou, as well as the simultaneous Saturday morning jam session at the Savoy Music Center in Eunice, La., where Marc Savoy manufactures his prized Cajun accordions.

But the meat of the tape, so to speak, is the boucherie, which as presented in "Everything" is much more than a big pig-out.

"It's people working and having a party at the same time," says Marc Savoy, a master accordionist in his own right. He and his wife, Ann, on guitar, along with Cajun band Beusoleil's front man and fiddler, Michael Doucet, make up the Savoy-Doucet Cajun Band, which records for Arhoolie Records. "It's life well-balanced: the merger of the bad part—the work—and the fun part, the food."

Adding to the fun part, of course, is the joyous Cajun music, which is informally performed throughout the boucherie by whoever wants to play. "It's so earthy and so natural, and if you have to do work, why not add a little fun to it by playing a tune?" Savoy asks.

Now 58, Savoy is old enough to recall the days before refrigeration, when neighboring Cajun families would get together on weekends to slaughter and butcher livestock, cook it on the spot, and distribute the meat among the participants.

"My earliest memories are of people getting together at Grandpa's house and killing either a steer or a pig for meat," says Savoy. "People would do it one weekend at one guy's house and the next at another guy's. They'd wake up at the crack of dawn when it was real cold and make a fire to scald the pig [the dead animal is scalded in boiling water to facilitate shaving its hair], have a couple shots of whiskey, and then someone would bring out an accordion and play a tune and it was party time.

"Food, music, and community spirit—it was my first encounter with people working and taking advantage of it."

But by the time Savoy turned 20,  
(Continued on page 96)

# A Familiar Face In A Magical New Place!

A hit preschool series that whisks you away on an amazing journey through the fantastical land of Dr. Seuss, where imaginations run wild and absolutely anything can happen! The show features favorite Dr. Seuss friends as well as a new crew of wonderful characters.

### MASSIVE CONSUMER AWARENESS:

Airing on Nickelodeon since 1996! Reaching to over 71.5 million homes! Outperforms all kids programming on Fox Kids and Kids WB among kids 2-5.

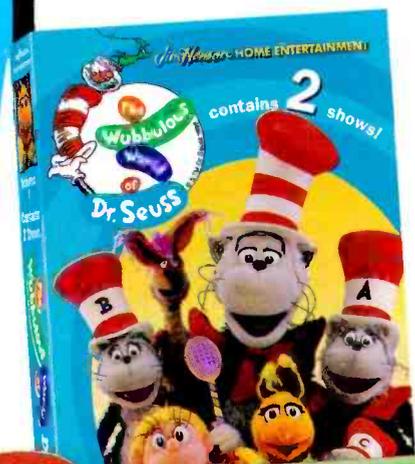
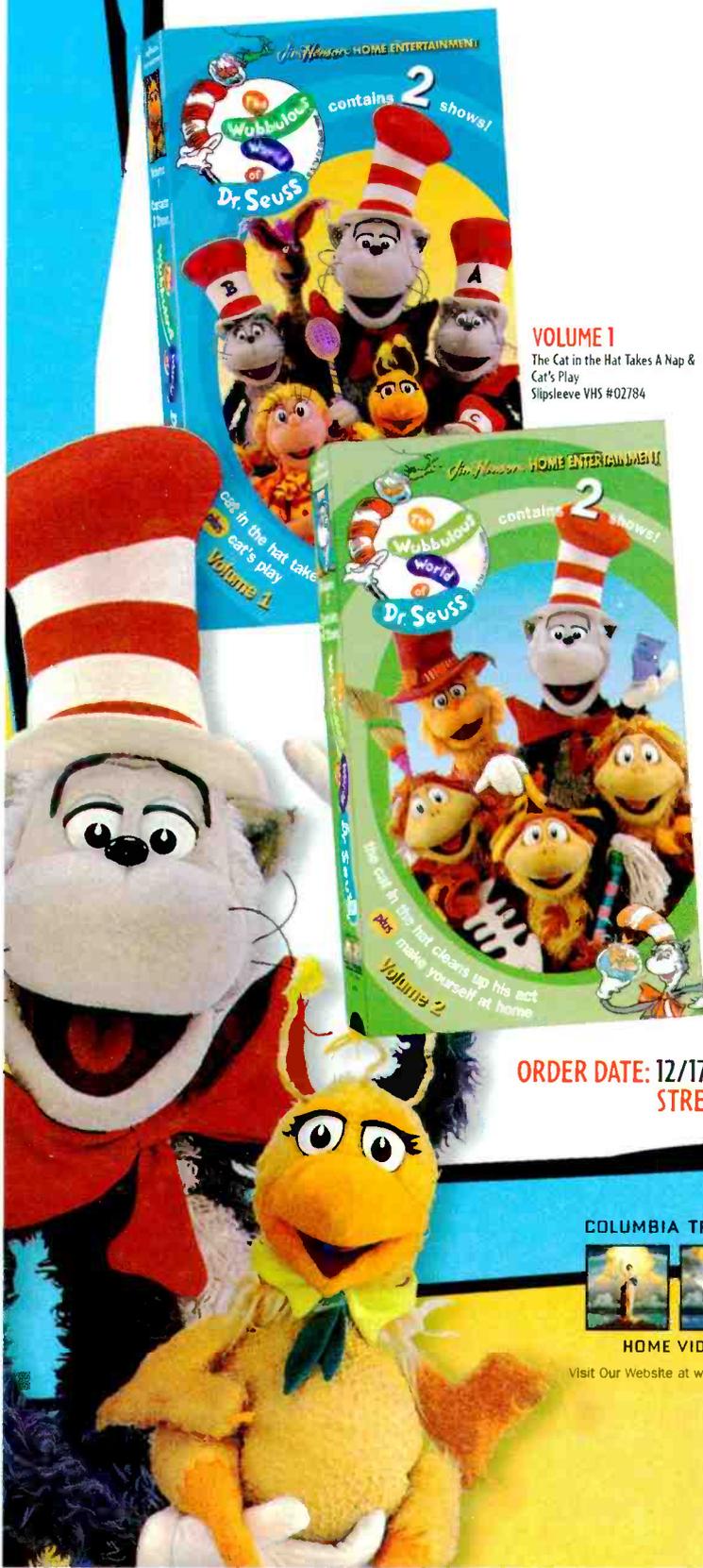
### MILLIONS OF IMPRESSIONS GENERATED BY MASSIVE TRAILERING

"Bear In The Big Blue House" • "Muppet Family Christmas" • "The Christmas Toy" • "Emmet Otter" Jug-Band Christmas" • "Buster & Chauncey's Silent Night"

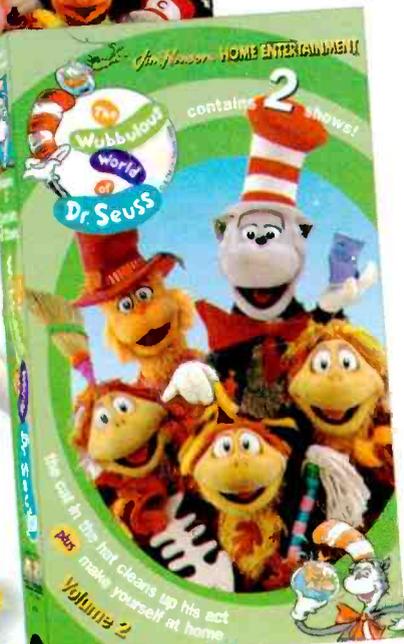
### AWARDS:

Nominated for the Primetime Emmy Award for Outstanding Children's Series in 1997 and 1998.

**PRICED TO SELL!**



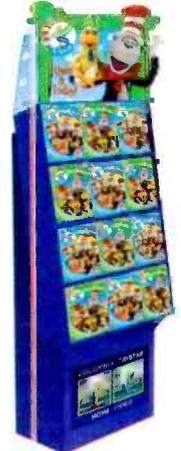
**VOLUME 1**  
The Cat in the Hat Takes A Nap & Cat's Play Slipsleeve VHS #02784



**VOLUME 2**  
The Cat in the Hat Cleans Up His Act & Make Yourself At Home Slipsleeve VHS #02786



**THEATRICAL-SIZED POSTER**  
Available upon request.



**FLOOR DISPLAY**



**COUNTER DISPLAY**

ORDER DATE: 12/17/98 DELIVERY DATE: 1/12/99  
STREET DATE: 1/19/99

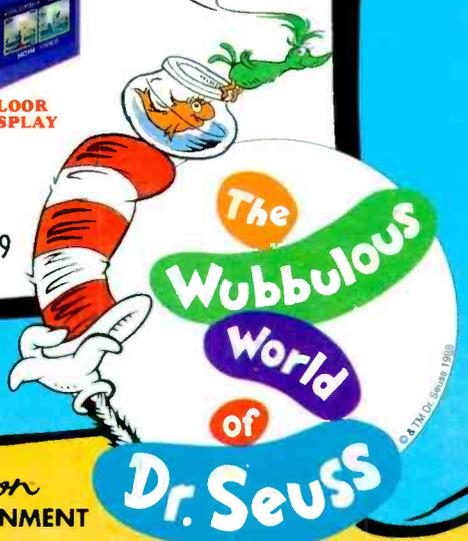
COLUMBIA TRISTAR



HOME VIDEO

Visit Our Website at [www.cthv.com](http://www.cthv.com)

Jim Henson HOME ENTERTAINMENT



© & TM DR. SEUSS ENTERPRISES L.P. 1998. © 1998 The Jim Henson Company. The JIM HENSON signature logo, MUPPET, certain character names and character likenesses are trademarks of The Jim Henson Company. All Rights Reserved. © 1998 Layout and Design Columbia TriStar Home Video. All Rights Reserved.

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	1	6	<b>CITY OF ANGELS (PG-13)</b>	Warner Home Video 16320	Nicolas Cage Meg Ryan
2	2	5	<b>MERCURY RISING (R)</b>	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin
3	3	6	<b>WILD THINGS (R)</b>	Columbia TriStar Home Video 02286	Matt Dillon Neve Campbell
4	5	3	<b>A PERFECT MURDER (R)</b>	Warner Home Video 16643	Michael Douglas Gwyneth Paltrow
5	6	3	<b>LOST IN SPACE (PG-13)</b>	New Line Home Video N4666	William Hurt Gary Oldman
6	4	6	<b>PRIMARY COLORS (R)</b>	Universal Studios Home Video 83373	John Travolta Emma Thompson
7	<b>NEW ▶</b>		<b>THE X-FILES (PG-13)</b>	FoxVideo 0448	David Duchovny Gillian Anderson
8	7	12	<b>THE WEDDING SINGER (PG-13)</b>	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore
9	8	3	<b>THE OBJECT OF MY AFFECTION (R)</b>	FoxVideo	Jennifer Aniston Paul Rudd
10	9	10	<b>THE BIG LEBOWSKI (R)</b>	PolyGram Video 4400565393	Jeff Bridges John Goodman
11	17	2	<b>THE SPANISH PRISONER (PG)</b>	Columbia TriStar Home Video 01996	Campbell Scott Steve Martin
12	16	12	<b>JACKIE BROWN (R)</b>	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson
13	12	10	<b>THE APOSTLE (PG-13)</b>	Universal Studios Home Video 83676	Robert Duvall Farrah Fawcett
14	14	15	<b>GOOD WILL HUNTING (R)</b>	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck
15	15	3	<b>TWILIGHT (R)</b>	Paramount Home Video	Paul Newman Susan Sarandon
16	10	17	<b>WAG THE DOG (R)</b>	New Line Home Video Warner Home Video N4642	Dustin Hoffman Robert De Niro
17	11	5	<b>HUSH (PG-13)</b>	Columbia TriStar Home Video 02352	Jessica Lange Gwyneth Paltrow
18	18	11	<b>THE MAN IN THE IRON MASK (PG-13)</b>	MGM/UA Home Video M907047	Leonardo DiCaprio Jeremy Irons
19	13	8	<b>TITANIC (PG-13)</b>	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet
20	<b>NEW ▶</b>		<b>SUICIDE KINGS (R)</b>	Artisan Entertainment 60423	Christopher Walken Denis Leary
21	20	13	<b>U.S. MARSHALS (R)</b>	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
22	<b>NEW ▶</b>		<b>THE LAST DAYS OF DISCO (R)</b>	PolyGram Video 4381509366	Kate Beckinsale Chloe Sevigny
23	24	3	<b>TWO GIRLS AND A GUY (R)</b>	FoxVideo	Robert Downey, Jr. Heather Graham
24	19	5	<b>HE GOT GAME (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 1356503	Denzel Washington Milla Jovovich
25	21	3	<b>PAULIE (PG)</b>	Universal Studios Home Video 83960	Cheech Marin Gena Rowlands
26	23	5	<b>DEEP RISING (R)</b>	Hollywood Pictures Home Video Buena Vista Home Entertainment 1355103	Treat Williams Famke Janssen
27	22	4	<b>THE PLAYER'S CLUB (R)</b>	New Line Home Video N4682	Ice Cube Jamie Foxx
28	26	27	<b>L.A. CONFIDENTIAL (R)</b>	Warner Home Video 14913	Kevin Spacey Russell Crowe
29	25	12	<b>GREAT EXPECTATIONS (R)</b>	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow
30	<b>NEW ▶</b>		<b>BLACK DOG (PG-13)</b>	Universal Studios Home Video 83662	Patrick Swayze Randy Travis
31	28	4	<b>DANGEROUS BEAUTY (R)</b>	Warner Home Video 14775	Catherine McCormack Rufus Sewell
32	35	14	<b>SPHERE (PG-13)</b>	Warner Home Video 15331	Dustin Hoffman Sharon Stone
33	32	21	<b>THE RAINMAKER (PG-13)</b>	Paramount Home Video 335033	Matt Damon Danny DeVito
34	<b>NEW ▶</b>		<b>I GOT THE HOOK UP (R)</b>	Dimension Home Video Buena Vista Home Entertainment 1552803	Master P A. J. Johnson
35	29	4	<b>MY GIANT (PG)</b>	Warner Home Video 2535	Billy Crystal Gheorghe Muresan
36	<b>NEW ▶</b>		<b>THE ODD COUPLE II (PG-13)</b>	Paramount Home Video 335783	Jack Lemmon Walter Matthau
37	34	23	<b>AS GOOD AS IT GETS (PG-13)</b>	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
38	31	10	<b>MR. NICE GUY (PG-13)</b>	New Line Home Video N4661	Jackie Chan
39	33	21	<b>MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)</b>	Warner Home Video 14776	Kevin Spacey John Cusack
40	40	2	<b>WIND DANCER (PG)</b>	Real Family Entertainment 4002	Brian Keith Matt McCoy

◆ 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.

(Continued from page 91)

demand. "That is where the consumer will want these things."

Koch did not rule out collectors' editions sprouting elsewhere in the Disney family. Add-ons for each title would be considered "on a case-by-case basis." For example, "Armageddon" will include an Aerosmith video—a new tack for Buena Vista.

"Hopefully we're going where the market is going," he says.

Suppliers say a number of factors influence which extras get added. These range from cost—the production tab can run between \$10,000 to \$75,000, depending on the level of sophistication—to talent availability, genre, and transfer quality.

"Everything you do obviously adds cost to the authoring process," says Jeff Fink, Artisan president of sales/marketing. "There are a lot of elements, a lot of variable costs. You have to consider the potential—how much more they add to the release."

Some movies make the choice self-evident. "Lost in Space" was a candidate by virtue of its science fiction pedigree. Sci-fi and action titles have proven the easiest to adapt to special features. Nor are all bonus materials created equal.

Fink notes that 5.1 surround sound and widescreen presentations have ranked highest on consumer-feedback cards. "We did find that adding things like director's commentary and additional footage were big selling points," he says. "We found bios and credits for cast and crew actually ranked toward the bottom."

As a result, Fink says, Artisan tries to include 5.1 sound and widescreen whenever possible. "Older films obviously weren't processed to the same standard. Even to get audio to 5.1 Dolby can be very expensive to do. There are a lot of considerations."

The extras can also renew interest in a catalog title. "You could make the argument the movie itself is what will sell it, but added value can breathe new life into a title," Fink suggests. Artisan, which has already sold more than 100,000 units of "Stargate" and "Terminator 2," plans to build more into the titles scheduled for release.

Olson-Graves says outtakes and deleted scenes, such as those seen on New Line's "Boogie Nights" disc, have proven especially popular with consumers, as have alternate endings.

"We are in the film business," she says. "Although this is a packaged good, there are so many aspects and elements of the film business that are interesting to consumers that we can draw upon. The film business is just a sexy business people want to learn more about, and the technology lends itself to it."

Throwing caution to the wind, a few suppliers have adopted the stance that more extras equal better sales. Lyrick Studios is so convinced of the role that extras play in DVD demand that it has delayed releasing the first "Barney" titles until it finds the most extra-prone titles.

"We're trying to think of what would be the most exciting and unique thing to bring out on DVD," says sales VP Debbie Ries. "I think this is going to be a format people are going to have extra expectations for and will be looking for. Otherwise we're still going to have VHS for some time."

# Top Music Videos

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Type Suggested List Price
<b>★ ★ NO. 1 ★ ★</b>					
1	1	21	<b>ALL ACCESS VIDEO ▲</b> Jive/Zomba Video 41589-3	Backstreet Boys	LF 19.98
2	36	8	<b>THE ROYAL ALBERT HALL CELEBRATION</b> PolyGram Video 44005739	Andrew Lloyd Webber	LF 19.95
3	3	8	<b>DA GAME OF LIFE</b> Priority Video 53425	Snoop Dogg	LF 19.98
4	<b>NEW ▶</b>		<b>ALL DAY SINGIN' AT THE DOME</b> Spring Hill Video Chordant Dist. Group 44360	Various Artists	LF 29.98
5	2	3	<b>VH1 DIVAS LIVE</b> Epic Music Video Sony Music Video 50175	Celine Dion, Gora Eshkan, Aretha Franklin, Shania Twain & Mariah Carey	LF 19.98
6	4	6	<b>LIVE IN CONCERT</b> Jive/Zomba Video 41624	Backstreet Boys	LF 19.95
7	<b>NEW ▶</b>		<b>ATLANTA HOMECOMING</b> Spring Hill Video Chordant Dist. Group 44359	Various Artists	LF 29.98
8	<b>NEW ▶</b>		<b>WOW-1999</b> Sparrow Video Chordant Dist. Group 43200	Various Artists	LF 12.98
9	<b>NEW ▶</b>		<b>MISSION 3:16-THE VIDEO</b> Sparrow Video Chordant Dist. Group 43202	Carman	LF 19.98
10	7	24	<b>STREETS IS WATCHING ▲</b> Def Jam Home Video PolyGram Video 56821	Jay-Z	LF 14.95
11	6	2	<b>CHRISTMAS LIVE (DVD)</b> American Gramophone Navarre AG 1997-5	Mannheim Steamroller	LF 16.98
12	21	9	<b>HAVING A GIRL'S NITE OUT</b> Myrrh Video 5351	Chonda Pierce	LF 16.98
13	13	61	<b>THE DANCE ▲</b> Warner Reprise Video 3-38486	Fleetwood Mac	LF 19.98
14	9	45	<b>A NIGHT IN TUSCANY ●</b> PolyGram Video 4400553973	Andrea Bocelli	LF 24.95
15	8	12	<b>SINGLE VIDEO THEORY</b> Epic Music Video Sony Music Video EV50161	Pearl Jam	LF 14.98
16	12	19	<b>MP DA LAST DON</b> No Limit Video Priority Video 53373	Master P	LF 19.98
17	14	3	<b>LIVE AT THE BEACON THEATRE</b> Columbia Music Video Sony Music Video 50171	James Taylor	LF 19.98
18	5	5	<b>MARCHING TO ZION</b> Spring Hill Video Chordant Dist. Group 44355	Various Artists	LF 29.98
19	17	81	<b>WHO THEN NOW?</b> Epic Music Video Sony Music Video 50153	Korn	LF 19.98
20	10	18	<b>SHOCKUMENTARY ●</b> PolyGram Video 57595	Insane Clown Posse	LF 19.98
21	15	10	<b>EXITOS EN VIDEO</b> Wea Latina Video 23978	Mana	LF 12.95
22	16	39	<b>GIRL POWER! LIVE IN ISTANBUL</b> Virgin Music Video 92111	Spice Girls	LF 19.98
23	11	5	<b>DC TALK VIDEO COLLECTION</b> Forefront Video Chordant Dist. Group 24509	dc Talk	LF 19.99
24	22	3	<b>THE VIDEO COLLECTION</b> Columbia Music Video Sony Music Video 50170	Savage Garden	SF 19.98
25	19	12	<b>BIG BALLERS: THE MOVIE</b> Simitar Ent. Inc. 49813	Various Artists	LF 19.99
26	24	11	<b>PREMONITION</b> Warner Reprise Video 3-38496	John Fogerty	LF 19.98
27	26	16	<b>BACKSTREET BOYS: THE VIDEO</b> MVD Video 3899	Backstreet Boys	LF 19.95
28	<b>NEW ▶</b>		<b>LIVE AT THE ISLE OF WIGHT-FESTIVAL 1970</b> Rhino Home Video 2369	The Who	LF 19.98
29	20	37	<b>DEAD TO THE WORLD</b> Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	LF 16.95
30	31	23	<b>RIVERS OF JOY</b> Spring Hill Video 44354	Gaither & Friends	LF 29.99
31	18	41	<b>GARTH LIVE FROM CENTRAL PARK</b> Orion Home Video 10119	Garth Brooks	LF 19.95
32	28	37	<b>DOWN BY THE TABERNACLE</b> Spring Hill Video 104	Bill & Gloria Gaither	LF 19.98
33	23	48	<b>RAGE AGAINST THE MACHINE</b> Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	LF 19.98
34	27	10	<b>THE 3 TENORS: PARIS 1998</b> Atlantic Records Inc. Atlantic Video 83133-3	Carreras-Domingo- Pavarotti	LF 29.98
35	<b>RE-ENTRY</b>		<b>HAWAIIAN HOMECOMING</b> Spring Hill Video 44355	Various Artists	LF 29.99
36	32	108	<b>LES MISERABLES: 10TH ANNIV. CONCERT</b> VCI Columbia TriStar Home Video 88703	Various Artists	LF 24.95
37	25	49	<b>ONE HOUR OF GIRL POWER</b> Warner Home Video 363553	Spice Girls	LF 14.95
38	30	155	<b>LIVE FROM AUSTIN, TEXAS ▲</b> Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF 19.98
39	<b>NEW ▶</b>		<b>RAMONES AROUND THE WORLD</b> Rhino Home Video 2546	The Ramones	LF 14.98
40	34	48	<b>CLOSURE</b> Interscope Video Trimark Home Video 6734	Nine Inch Nails	LF 24.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for video singles; ◆ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◊ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF Long-form. SF Short-form. VS Video single. ©1998, Billboard/BPI Communications.

# Say "I Do" to the most profitable wedding of the year!

## New to sell-thru at \$14.98!

## An \$80 Million Box Office Bash!



### Street Date: 12/01/98

color/Approx. 97 mins. VHS #N4702V ISBN# 0-7806-2447-5 DVD#N4660 ISBN# 0-7806-2258-8 SPANISH VHS #N4677V ISBN# 0-7806-2328-2

Also available on



18-piece display  
TRN N5937V  
ISBN #0-7806-2448-3  
L x D x H:  
17 3/4 x 15 x 52  
Ship Weight: 17 lbs.

24-piece display  
TRN N5938V  
ISBN #0-7806-2449-1  
L x D x H:  
17 3/4 x 15 x 52  
Ship Weight: 20 lbs.

48-piece display  
TRN N5939V  
ISBN #0-7806-2450-5  
L x D x H:  
17 3/4 x 15 x 68  
Ship Weight: 35 lbs.

### PLATINUM AND GOLD SOUNDTRACKS!

Featuring 80's hits from *CULTURE CLUB*, *DAVID BOWIE* and *THE POLICE*.



### CROSS PROMOTIONAL PARTNERS!

- \$5 rebate coupon and a free Bioré Pore Perfect® Strip inside every package! Plus announcements in national print ads, ActMedia Shelf Talkers.



- National "Honeymoon in Tahiti" consumer sweepstakes sponsored by *MODERN BRIDE* magazine with major market bridal expo events.



#### GRAND PRIZE

Win a honeymoon in Tahiti from Pleasant Holidays including round-trip airfare from Los Angeles!

#### 100 FIRST PRIZES

*THE WEDDING SINGER* video plus movie poster

#### 150 SECOND PRIZES

*THE WEDDING SINGER* video

### \$5 REBATE FROM MAVERICK RECORDS!

- When consumers purchase the video and 1 of the 2 soundtracks!

### KARAOKE SONGS!

- Each cassette contains 3 Karaoke songs including "Rappers Delight," "Do You Really Want To Hurt Me," and "White Wedding."

### ENGAGING NATIONAL ADVERTISING CAMPAIGN!

- The video release is supported by a wildly romantic 3-month national ad campaign! OVER 150 MILLION CONSUMER IMPRESSIONS!



NEW LINE CINEMA PRESENTS A ROBERT SIMONDS/BRAD GREY PRODUCTION ADAM SANDLER DREW BARRYMORE "THE WEDDING SINGER" CHRISTINE TAYLOR  
MUSIC SUPERVISOR MICHAEL DILBECK PRODUCTION DESIGNER PERRY BLAKE DIRECTOR OF PHOTOGRAPHY TIM SUHRSTEDT, A.S.C. CO-PRODUCER IRA SHUMAN CO-EXECUTIVE PRODUCERS BRIAN WITTEN RICHARD BRENER EXECUTIVE PRODUCERS BRAD GREY SANDY WERNICK  
PRODUCED BY ROBERT SIMONDS JACK GIARRAPUTO WRITTEN BY TIM HERLIHY DIRECTED BY FRANK CORACI  
NEW LINE HOME VIDEO

© 1998 NEW LINE PRODUCTIONS, INC. ALL RIGHTS RESERVED. © 1998 NEW LINE HOME VIDEO, INC. ALL RIGHTS RESERVED. SOLD EXCLUSIVELY THROUGH WARNER HOME VIDEO.

www.newline.com  
\*Promotional materials subject to change.

www.americanradiohistory.com

### ARHOOLIE VID COMBINES CAJUN MUSIC WITH PIG SLAUGHTER AND FEAST

(Continued from page 93)

the practice had largely tapered off. "Meat was too accessible in town, and my grandpa got old and quit raising pigs and steers," he says. "Then about 15 years ago we decided one day to get a pig and have an old-time boucherie, and we did it in the barn with maybe 10 people, and we had so much fun we did it as an annual event. Some people are squeamish about it, but there's something wrong when people can't relate to where their food comes from."

The video is indeed graphic in its documenting of the pig kill and butchering. "Some yuppie friends of mine say it's a little bloody and are turned off, but shit, this is where their food comes from," says Strachwitz. "People today don't have a clue where pork chops come from, and it's important to document an event that used to be very common in Louisiana and is so much more fun than buying meat at

the grocery."

Savoy's feast and the Arhoolie Foundation's tape also serve as a means of passing on the tradition to the next generation, notes Todd Ortego, owner of Eunice record store Music Machine and a younger boucherie participant.

"I go to learn from other people," says Ortego, who will pick up a musical rub-board and spoons, as well as a knife for cutting the "cracklin's," the tasty little bits of fried hog flesh.

"If you give me a pig and say go slaughter it, it ain't gonna come out real pretty," says Ortego. "But at Marc's they pass on the knowledge of how to do it from the old-timers who did it as kids as a general means of survival. Then there's the music and the cultural mix of natives and out-of-towners. But the important thing over everything is the good time."

The tape, subtitled "A Cajun

Boucherie And Other Louisiana Traditions," is priced at \$19.98. Arhoolie is following it with the like-priced 30-minute documentary "Robert 'Red' Alexander—Shipwright And Folk Artist," about an 80-year-old San Francisco Bay Area shipbuilder.

In the works is a third title, "Sacred Steel," documenting several of the African-American steel guitarists working in various churches in Florida and New York.

Foundation president Strachwitz says he's hoping to distribute cassettes to educational, cultural, and community organizations and is seeking help in selling them. "I'll distribute them any way I can," he adds.

Videos released through his separate Arhoolie Films—plus its distributed Brazos Films line of movies by documentary filmmaker Les Blank—are available through Koch International.

Billboard

NOVEMBER 7, 1998

## Top Special Interest Video Sales™

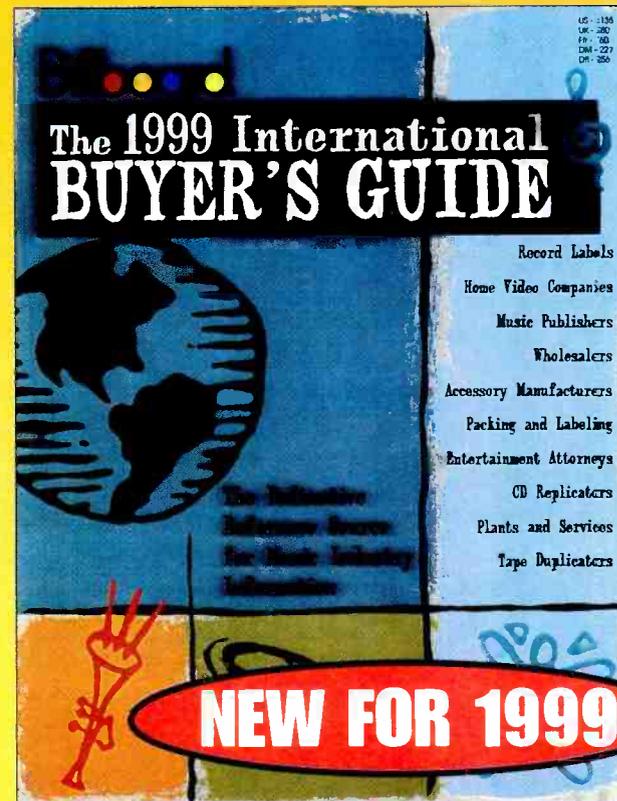
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>				
★★ NO. 1 ★★				
1	3	35	DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS◇ PolyGram Video 4400464433	19.95
2	1	129	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
3	2	35	GRETZKY: THE GREAT ONE AND THE NEXT ONES FoxVideo (CBS/Fox) 2758	14.98
4	5	101	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS PolyGram Video 9600C2	14.98
5	4	49	THE OFFICIAL 1997 WORLD SERIES VIDEO PolyGram Video 91097	19.98
6	10	29	LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO Winstar Home Entertainment 71027	19.98
7	9	347	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
8	8	53	PURE PAYTON PolyGram Video 4400464413	19.95
9	7	23	CHICAGO BULLS: GIVE ME FIVE! FoxVideo (CBS/Fox) 2768	19.98
10	11	7	1998 OLYMPIC WINTER GAMES FIGURE SKATING COMPETITION FoxVideo (CBS Video) 0414	19.98
11	13	55	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	29.98
12	6	7	ELWAY: CHAMPION FOREVER PolyGram Video 4400577353	19.95
13	17	15	THE OFFICIAL 1998 NBA FINALS VIDEO FoxVideo (CBS/Fox) 0475	19.98
14	15	71	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98
15	12	33	NBA 2000 FoxVideo (CBS/Fox) 2759	14.98
16	19	65	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98
17	14	173	LESLIE NIELSEN'S BAD GOLF MADE EASIER ABC Video 45003	19.98
18	RE-ENTRY		NFL'S GREATEST STARS PolyGram Video 8006319093	19.95
19	16	81	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99
20	RE-ENTRY		MUHAMMAD ALI: SKILL, BRAINS, & GUTS MPI Home Video MP7116	19.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>				
★★ NO. 1 ★★				
1	2	51	THE GRIND WORKOUT: FAT BURNING GROOVES◆ Sony Music Video	12.98
2	3	7	YOGA ZONE: INTRODUCTION TO YOGA BMG Video 80300-3	14.98
3	1	191	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT◇ GoodTimes Home Video 7032	19.99
4	5	165	THE GRIND WORKOUT HIP HOP AEROBICS◆ Sony Music Video 49659	12.98
5	4	27	MTV ADVANCED WORKOUT: TOTAL BODY TRAINING Sony Music Video 49331	14.98
6	6	147	THE GRIND WORKOUT: FITNESS WITH FLAVA◇ Sony Music Video 49796	12.98
7	9	7	FIRM PARTS: TOUGH TAPE BMG Video 80136-3	14.98
8	10	35	CRUNCH: BEST ABS AND ARMS Anchor Bay Entertainment SV10093	9.98
9	8	7	REEBOK: LONG & LEAN BMG Video 80361-3	19.98
10	12	55	OPRAH: MAKE THE CONNECTION Buena Vista Home Entertainment 60428	22.99
11	7	31	CRUNCH: THE JOY OF YOGA Anchor Bay Entertainment SV10285	9.99
12	15	45	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3	19.98
13	RE-ENTRY		DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908	12.98
14	14	45	ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3	29.95
15	16	211	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
16	20	3	YOGA ZONE: CONDITIONING AND STRESS RELEASE BMG Video 90377-3	14.98
17	13	3	THE FIRM: FAT BLASTER-TOTAL BODY WORKOUT BMG Video 80417-3	19.98
18	RE-ENTRY		ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
19	18	65	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.98
20	19	97	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98

◆ IFA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IFA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1998, Billboard/BPI Communications.

# Billboard's 1999 International Buyer's Guide

If you want to reach the world of music and video, you need the International Buyers Guide.



Over 16,000 current and updated listings worldwide - complete with key contacts, phone & fax numbers, addresses, e-mail addresses and web site listings.

- Record labels • Music distribution companies
- Wholesalers & Distributors • Video companies
- Music publishers • CD, CD-ROM & Video disc manufacturers • Equipment manufacturers
- Accessory companies • PR companies
- International listings • Associations and professional organizations • Performing and mechanical rights organizations
- Music libraries • Entertainment attorneys
- Importers/Exporters • Replicators • Duplicators
- And much more!

To order send payment for \$139 plus \$6 S&H (\$14 for international orders) with this ad to: **Billboard Directories**, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

**FOR FASTEST SERVICE CALL (800) 344-7119.**  
Outside the U.S. (732)363-4156.  
Or fax your order to (732) 363-0338.

Now available on diskette and mailing labels.  
For rates call Mike Sisto at (212) 536-5017.  
To advertise call Jill Carrigan at (213) 525-2302

www.billboard.com

BDG3169

**Get more reach. More impact.  
More results.**

Now, you can reach 200,000 key music business decision makers across the country and around the world by telling them about your product and service in the industry's leading news magazine.

**All Major Credit Cards Accepted**

# Billboard Classified

## RATES & INFORMATION

- SERVICE & RESOURCES: \$150 per inch/per week, 4 weeks minimum
- MUSIC INDUSTRY HELP WANTED: \$150 per inch/per week
- RADIO HELP WANTED: \$95 per inch/per week
- BOX REPLY SERVICE: \$30

Classified ads are commissionable when an agency represents an outside client.

**Call Billboard Classified Today!**

**Tracy Walker 1-800-390-1489**

**twalker@billboard.com**

**FAX ALL ADS TO: 212-536-8864**

**DEADLINE: FRIDAY AT 3:30PM EASTERN**

### DUPLICATION/REPLICATION

PHONE: (615)327-9114  
1-800-211-4689

**MEDIAWORKS<sup>®</sup>**  
INTERNATIONAL, INC.  
1719 West End Avenue Suite 100  
Nashville, TN 37203  
FAX: (615)327-3438  
www.mediaworksint.qpg.com

Compact Discs • CD ROM  
CD + /CD Enhanced  
Digital Bin Cassette  
Duplication  
Video & Vinyl  
Graphic Design  
Printing  
Packaging  
Shrink Wrap

**1,000 CDs  
\$1,825.00**  
(Complete Package)  
Full Color

### DUPLICATION/REPLICATION

## CD Replication

- Retail-Ready Packages with Graphics
- Bulk Replication (only 100 Min. Order!)

**Vinyl Records  
Cassette Duplication  
CD Glass Mastering**

Why deal with brokers when you can work directly with our factory?  
Best Service... Best Price... Period.

**EUROPADISK, LTD.**

Free Catalog or quote:

**(800) 455-8555**

<http://www.europadisk.com>

Major credit cards accepted.

### DUPLICATION/REPLICATION

**WE INTERRUPT  
THESE ADS TO  
BRING YOU  
THE REAL CD PROS**

Better prices.  
Better delivery.  
Better call us.

**CD LABS**

**(800) 423-5227  
(818) 505-9581**

## DIGITAL FORCE<sup>®</sup>



TOTAL CD,  
CD-ROM, E-CD,  
& CASSETTE PRODUCTION

**212-252-9300**  
[www.digitalforce.com](http://www.digitalforce.com)

Feel the "Power of Excellence"  
call for **POWER PLAY** the  
**DIGITAL FORCE** Sampler &  
Studio Reference Disc

149 MADISON AVENUE NY, NY 10016

**1000 Bulk CD's \$690.00  
500 Bulk CD's \$425.00**

**3 Color Disc**  
From your Master & Films  
**CD SONIC**  
1-888-CD SONIC (237-6642)  
email: cdsonicrom@aol.com

### CALOPTIC CD DUPLICATION We Love Small Jobs!

1-5+	10.00 ea	40+	4.00 ea
10+	9.00 ea	50+	3.50 ea
15+	7.00 ea	60+	3.33 ea
20+	6.00 ea	100+	2.50 ea
30+	5.00 ea	200+	1.70 ea

[www.Caloptic.com](http://www.Caloptic.com) 714-838-2051



## TAPE & DISC

MANUFACTURING • GRAPHIC DESIGN • PRINTING

HIGHEST QUALITY

COMPLETE DESIGNED PACKAGES

LOWEST PRICES

CD BOOKLET & J-CARD PRINTING

Call for a custom quote.

**1-800-989-4487**

[WWW.MIDWESTDISC.COM](http://www.MIDWESTDISC.COM)



**ESP**

We Anticipate Your Every Need

## CD REPLICATION

Cassette Duplication  
Graphic Design & Printing  
Digital Editing & Mastering

**1-800-527-9225**

(716) 691-7631 • Fax (716) 691-7732

**CASSETTES  
• DIGITAL BIN •**

**1000 FOR .64 EACH**

CHROME TAPE. UP TO C-45. CLEAR SHELL.  
ASSEMBLED IN NORELCO BOX. SHRINKWRAP.  
YOU SUPPLY. PRINT. LABEL FILM. MASTER.

**ALSHIRE**

CUSTOM SERVICE

1015 W. Isabel Street  
Burbank, CA 91506

**(800) 423-2936**

FAX (818) 569-3718

## COMPACT DISCS • 75¢ EACH

**IT'S A BETTER DEAL!  
"ADD IT UP"**

1,000 CDs	750.00
1,000 Jewel/Wrap	300.00
1,000 2-Pg Book/Tray	240.00
	\$ 1,290.00

From your CD-Ready Master &  
Print-Ready Film

**Complete CD & Cassette Packages!**

CALL FOR QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

**NATIONAL TAPE & DISC**

**1-800-874-4174**

1110-48th Avenue North • Nashville, TN 37209

### CUSTOM COMPACT DISCS

Affordable single copy CDs, starting at \$15.  
\$5.00 OFF WITH THIS AD

**46 PRODUCTIONS**

42W557 Hawk Circle, St. Charles, Ill. 60175  
Tel (800) 850-5423 Fax (800) 203-1725

Contact Us On The Internet at [info@46p.com](mailto:info@46p.com)  
Visit our Web Page at <http://www.46p.com>

### cd duplication

**500 cd's**

cd's only/ 2 color = \$549  
w/ jewels & wrap = \$679

**626.794.4322**

REACH YOUR AD COMMUNITY BILLBOARD MAGAZINE

Premium CDs: As low as \$.54 ea.  
Warner Media - Digital Cassettes  
Creative Sound



(800) 323-PAACK  
<http://csoundco.com>

replication by  
**disc rsb**

RSB

- CD duplication
- mastering
- cassettes on digital bin
- printing

**1 800 361-8151**  
[www.rsbdisc.com](http://www.rsbdisc.com)

### TALENT

## AUDITIONS

Veteran music industry top executive needs #1 songs/talent all categories for publishing/major label possibility. No Fee. Please SEND all responses to: Suite H, Dept BB, 3532 Overland Ave, Los Angeles, CA 90034.

### FOR SALE

## ADD ON SALES

Buffy the Vampire Slayer, Hammer Horror  
Films, T-Shirts, cosmetics, jewelry,  
incense, stickers, lighters, & giftware  
**Big Bucks for X-MAS**  
1-800-368-1235 for catalog  
Please have your state resale number available

REACH OVER 200,000  
RESPONSIVE READERS  
EVERY WEEK CALL  
BILLBOARD CLASSIFIED  
TODAY

**1-800-390-1489**  
OR  
**212-536-5058**

### VINYL PRESSING

## D.J. VINYL PROMO

**100 12" VINYL \$749.00**

(in WHITE JACKET w/ HOLE) 1.20 each for additional LP's

**1000 7" VINYL 45's (WITH WHITE SLEEVE) \$719.00** REORDER - \$379.00

**500 7" VINYL 45's (WITH WHITE SLEEVE) \$599.00** REORDER - \$269.00

**1000 12" VINYL (in WHITE JACKET w/ HOLE) \$1,699.00** REORDER - \$1149.00

**500 12" VINYL (in WHITE JACKET w/ HOLE) \$1,199.00** REORDER \$649.00

ALL PACKAGES INCLUDE: MASTERING / FULL PROCESSING / TESTS /  
2-COLOR LABELS / SHRINKWRAP (12" only) / QUICK TURN AROUND

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING — ASK FOR OUR FREE BROCHURE!



**Rainbow Records and Cassettes**

1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765 • [www.rainbowrec.com](http://www.rainbowrec.com)



**DISPLAY UNITS**

**400 CD BOOKLETS in 2 SQ. FT.!**  
actual CD's kept in jewel boxes behind the counter.



Full line of counter, wall and floor displays

**Browser**<sup>®</sup>  
DISPLAY SYSTEMS  
CHICAGO ONE STOP, INC.  
401 West Superior • Chicago, IL 60610  
Phone: 312-822/0822 • Tollfree: 800-822/4410

Write or call for FREE sample!

Patents 4819534 & 4899879

**PUBLICATIONS**

**In the Studio?**

FREE Guide to Master Tape Preparation Saves You Time and Money!  
**1-800-468-9353**  
www.discmakers.com

**DISC MAKERS**

**COMPUTER/ SOFTWARE**

**YOUNG SYSTEMS LIMITED**

COMPUTER SYSTEMS FOR THE MUSIC & VIDEO INDUSTRY

770-449-0338

MORE THAN 30 YEARS OF EXPERIENCE

770-840-9723 FAX

**RecordTrak**

Inventory Management For Record Stores

800-942-3008

Fax 203-269-3930  
Voice 203-265-3440

**RECOUP!**  
**RECOUP!**  
**RECOUP!**

Entertainment Licensing and Royalty Accounting Software System  
www.rightrack.net

Right Track Solutions, Inc. 818 715 1500  
Fax: 818 715 1501

**Musicware**

Complete POS/ Inventory Control for ALL your record and multimedia store needs! Available in Spanish too!

1 888-222-4POS (toll free)  
Fax 919 677-9194  
e-mail-sales@idcsoft.com  
www.idcsoft.com

**CONFUSED ABOUT WHICH POS SYSTEM TO BUY?**  
**CALL ME, I'LL TELL YOU WHICH ONE NOT TO BUY**

(718) 624-6400, Ask for Joe  
Owner of 12,000 sq. ft. Record Store  
**BEAT STREET RECORDS**  
Don't make the same mistake I made

**POSITION WANTED**

**ARTIST LIASON/ EXECUTIVE ASSISTANT**

Music industry pro, extensive knowledge of label operations, touring & production seeks exclusive assignment with A-list artist or manager. Logistics & administrative whiz, great P.R. skills & a "no problems - only solutions" approach. Occasional mind reader (no extra charge). Great Refs.

CALL: 310-203-1393

**STORE SUPPLIES**

**PLASTIC DIVIDER CARDS**

BLANK OR PRINTED

800-883-9104

ALL MAJOR CREDIT CARDS ACCEPTED

**MUSIC MERCHANDISE**

**\*\*\*ATTENTION\*\*\* USED CD BUYERS**

Large selection of TOP 100 CD's at LOW prices!

WRITE: J.S.J. Dist. Inc.  
6620 W. Belmont Ave  
Chicago, IL 60634 or  
CALL: 773-286-4444 FAX: 773-286-0639

**ZMACHARS, INC.**

MUSIC MERCHANDISE One stop distributor for posters, t-shirts, stickers, hats, keyrings, buttons, incense, lights, jewelry, sunglasses, tapestries, and much more... We are a service based company with all of the latest merchandise available. Get it all with just one call... NO MINIMUM/SAME DAY SHIPPING, dealers only call for info: 1-800-248-2238 fax: 305-888-1924  
www.zmachars@aol.com

**BUY DIRECT AND SAVE!**

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890-6000.

Fax (609) 890-0247 or write  
**Scorpio Music, Inc.**  
P.O.Box A Trenton, N.J. 08691-0020

**DON'T BUY CUTOUTS!**

Until You See Our Catalog Of Great Cassettes & CD's  
**TARGET MUSIC DISTRIBUTORS**  
7925 NW 66th St. - Dept. J  
Miami, Florida 33166  
PH: 305-591-2188 \* Fax: 305-591-7210  
**DEALERS ONLY**

**BUSINESS OPPORTUNITIES**

**PUBLIC COMPANY**

We are establishing a diversified Entertainment Company and are interested in those company's that have foresight to become part of us.

Contact Mr B - Blue Sky Entertainment 516-366-5333

**BUSINESS OPPORTUNITIES**

**YOUR BUSINESS OPPORTUNITY**

A Japanese Company is looking for local partners in information network of entertainment field. Interested parties, preferably Japanese speaking but not compulsory, Please send inquiries to:

Cosmic Blue Corporation  
1-29-19 Higashi-Azabu  
Minato-Ku, Tokyo 106-0044, Japan  
Tel: (81)3-3584-2293  
FAX: (81)3-3584-4409  
Email: csmb1@mth.biglobe.ne.jp  
Attn: Hiroshi Yabe

**ATTN DISTRIBUTORS:**

Indie record label seeks regional/national distribution.  
CALL Sherman @: 202-416-1775.  
www.mulletrecords.com

**WANTED TO BUY**

**TOP \$ PAID**

For: Cd's, Lp's, Cassettes, Video, DVD.  
Call (201) 567-4614  
Fax 201-567-4288  
Nights 973-942-5216

**LISTENING STATIONS**



World's First Digital/Analog CD Listening Station

No more repairs or warranty problems!

Electronic chips produce the music so there are no moving parts. Lifetime Guaranty!

Call (408) 436-8088 for information

- Single or multiple play
- Button or barcode activation
- Volume control
- Plays all tracks
- Small size, hangs on the wall

- Easy updates by store personnel
- Speaker or headphones
- Low cost!
- Instant play
- Worry free!



Vostech Corp. San Jose, CA FAX (408) 436-8087

**PROFESSIONAL SERVICES**

**CRIMINAL JUSTICE ASSOCIATES**

Activities, Assets, Backgrounds & Records

- All Criminal/Civil Matters (Pre/Post Trial)
- Business Intelligence (Vendors & Competition)
- Copyright & Trademark Violations - Investigations
- Comprehensive Criminal Background Information
- Contract and Royalty Disputes
- Electronic Counter Measures - Wiretaps/Bug Sweeps
- Executive Protection, Stalking Problems & Security Planning
- Extensive Background/Financial Investigations
- Hidden Asset Discovery (Corps, Individuals)
- Offshore Inquiries (Banks, Corps, Individuals)
- Specialized Fact Finding & Due Diligence

**Specialists in Difficult & Unusual Investigations**

**Central Assignments & Administration**  
Network of Former State & Federal Agents

U.S. OPERATIONS: (888)844-4887  
U.S. OPERATIONS FAX: (888)667-4799  
E-mail: cja@cjaexpert.com

INTERNATIONAL INQUIRIES: (305) 441-9411  
INTERNATIONAL FAX: (305)476-9556  
Website: www.cjaexpert.com

**PROFESSIONAL SERVICES**

**PROFESSIONAL BODYGUARDS**  
**Majesty Enterprises**

We are the leaders in the bodyguard industry w/ personnel strategically located in every major metropolitan city in the USA, Canada, Italy and Japan. We provide the power of selection to our clientele through our Internet Website which includes photos and profiles of all our personnel. Our services guarantee to insure quality Bodyguards that will meet or exceed your expectations. For more info:

CONTACT: (323)-933-2681  
www.majestyent.com

**ENTERTAINMENT ATTORNEY**

Prof & member of NARAS - available for consultation on recording contracts & any related music industry matter.

CALL: 516-424-6702 or  
EMAIL: JGIOR20444@aol.com

**LEVINE MANAGEMENT MUSIC SERVICES**

Personalized Service, Music Publishing Admin., Sample Clearance & Synchron. Licensing...and More  
Phone/Fax @: 212-262-9781  
email: shlevine@mindspring.com

**NOTICES/ ANNOUNCEMENTS**

**REGISTER NOW!!!**

THE PHILADELPHIA CONFERENCE  
December 2-5, 1998  
For more information CALL: 215-587-9550  
Three days and nights of Panels, Networking, & Music.  
Step up to the mic, and Make music your business.  
www.gompmc.com

**VOLUNTEERS WANTED**

If you're going to be in Los Angeles from November 3-6 & would like to volunteer to help w/ the Billboard Music Video Conference & Awards,  
CALL Phyllis @: 212-536-5299.

**REAL ESTATE TO THE STARS**

Rates \$80 per column inch  
Tracy Walker  
1-800-390-1489  
212-536-5058

**SPECTACULAR OFFICE SUBLET AVAILABLE**

Established independent label has two extra offices with large windows facing 21st Street between 5th and 6th Ave. Perfect for small label, promoter, agent, etc. Call:  
(212) 352-1500

**PRODUCTION OFFICE SPACE FOR LEASE**

Production office space available on West 58th Street, Manhattan, New York City. Short terms, one week up to four months. Spaces range from sq ft to 20,000 sq ft. High ceiling indoor parking garage on premises. Please call: 212-575-5335.

CALL BILLBOARD AT 212-536-5058

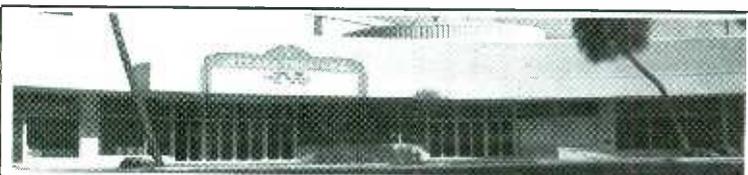
Classified Advertising Call Tracy Walker at 1-800-390-1489

## REAL ESTATE TO THE STARS

Rates \$80 per column inch

Tracy Walker

1-800-390-1489 212-536-5058



### THE PLAZA THEATER

**\*\*COMPLETE RESTORATION-IMMACULATE!! Own A Piece of Historical Orlando\*\***

Downtown Orlando Area • (+-)26,510 Sq Ft Building • (+-)2.095 Acre Parcel Land  
 • (+-)900 Person Capacity & (+-)375 Person Capacity Live Stage Theaters  
 • (+-)1800 & (+-)1000 Sq Ft Retail Units • Rotunda Lobby w/ Modern Concession Area  
 • ZONED AC-3 • HIGH TRAFFIC - HIGH VISIBILITY LOCATION  
 MARK L. ALLEN • Broker - Associate • COMMERCIAL SPECIALIST  
 CALL: 1-800-324-9707

Real Estate Professionals of Florida (407)380-2800

## HELP WANTED

### WESTERN ADVERTISING MANAGER MUSICIAN MAGAZINE

Territory management for western territory. Print advertising sales experience in the following industries: Musical instruments/pro audio and/or record industry preferred. Travel required, knowledge of ACT, MS Word, Excel helpful. Please send resume and cover letter to:

Musician Magazine, 5055 Wilshire Blvd., Los Angeles, CA 90036, attn: WSM, or FAX 323-525-2395. NO PHONE CALLS.

### ACCOUNT MANAGER

Billboard Magazine is looking for an experienced account manager for the Los Angeles office. Print Advertising sales experience required, knowledge/experience in one or more of the following industries: Video, New Media, Pro Audio or Record preferred. Travel required. ACT, MS Word, Excel very helpful. Looking for a real go-getter who can get the job done.

Please send resume & cover letter to:

Billboard Magazine  
 5055 Wilshire Blvd  
 Los Angeles, CA 90036  
 Attn: AM or FAX to: 323-525-2395  
 NO PHONE CALLS.

### RECORD LABEL

In Studio City seeks a Director of Production/Office Manager to coordinate all aspects of CD & graphics production & to run daily operations. Must be a High-Energy Team Player and fully Apple Macintosh proficient.

FAX resume and salary requirements to: 323-650-4058.

### ROYALTIES POSITION

Major Midtown Record Company has opening in its Artist Royalties Area. Seeks self starter with a minimum of 2-3 years Royalties experience. Candidate should possess strong interpersonal skills. Knowledge of contracts a plus. Salary commensurate with experience.

Please SEND resume to: Box 9000, Billboard Classified, 1515 Broadway, NYC, NY 10036.

## MUSICIAN

1515 BROADWAY, NEW YORK, NY 10036

Musician Magazine, the monthly magazine about the art, business and technology of making music, seeks an advertising space salesperson in its New York office. Print sales experience with a knowledge of musical instrument and equipment advertising categories required. Salary plus commission and a musical working environment.

Please FAX resume to: Jason Rashford @: 212-536-5055.

### MASTERING ENGINEER

Los Angeles

Private well known high end facility looking for established engineer. Very generous package for the right person.

Please fax resume to:  
 818-475-1514

Confidentiality assured

### ADMIN MANAGER & ADMIN ASSISTANT

MUSIC PUBLISHING company based in NJ has two openings in its admin dept. Major growth opportunity. Strong Excel & Word required. Some travel required for admin manager position.

FAX resume & cvr to: 201-785-0672.

### INTERNS WANTED BILLBOARD MAGAZINE (nyc area only)

Looking for energetic, quick-learners to assist the special events department on many types of projects. For college credit only. Flexible hours. No pay. CALL Phyllis @: 212-536-5299.

### RETURNS MANAGER

Expanding upbeat company in Southern California has a great opportunity for person w/ customer service bkgnd & music knowledge. Experience w/ returns required. Please SEND cover letter and resume to:

Box 8466, Billboard Classified  
 1515 Broadway, NYC, NY 10036.

REACH FOR THE STARS!  
 MOVING? RELOCATING?  
 BE SURE TO READ  
 THE ADS IN  
 THE REAL ESTATE  
 TO THE STARS  
 CLASSIFIED SECTION  
 EVERY WEEK IN  
 BILLBOARD MAGAZINE.

# Yankovic Remembered As King Of Polka

BY JIM BESSMAN

NEW YORK—With the passing of polka legend Frank Yankovic, the King is gone—and irreplaceable.

"He was the greatest, the most famous, and the most-beloved polka star," says Carl Rohwetter, publisher of The Polka News, a twice-monthly newspaper that covers the many ethnic polka styles. "There are a lot of others in the polka field, but they don't come even close. He was so concerned about the people—and he transcended all genres."

Indeed, the tributes pouring into The Polka News following Yankovic's death at 83 on Oct. 14 came from all segments of the polka world. Among the 60 that the magazine published in its Oct. 28 issue, headlined "America's Polka King," was one from Eddie Blazonczyk, the star of the Chicago Polish "push" polka, who wrote, "He was the heart of polka... an ordinary man who with his love and commitment to polka music had the greatest impact on the entire music field."

He'd be the first to say he wasn't the greatest musician in the field, but still, Yankovic's impact was incalculable. "Polka was everywhere before he came along," notes polka luminary Joey Miskulin. "But Frank took it out of the little lodge dances and beer joints and brought it to New York City and Hollywood and Las Vegas. And he was a tremendous stylist: He made kids want to play like he did—and that's the lega-

cy he leaves behind."

Now a Nashville-based producer and session player who also plays accordion as Joey The Cowpolka King in Riders In The Sky, the Chicago-born Miskulin first met Yankovic 36 years ago at the Caroused Ballroom, the dance hall operated by Chicago Polish polka king Little Wally. "Frank was as big as Elvis Presley in our house," says Miskulin. "I was only 13, but when he saw how much I loved to play, he asked me to travel with the band and sit and learn the music with him."



YANKOVIC

Miskulin eventually produced Yankovic's landmark 1986 album "70 Years Of Hits," which won the first Grammy Award in the polka category. But it was just one of many career highlights for Yankovic, the son of Slovenian immigrants, who was born in 1915 in a West Virginia lumber camp, then moved soon after with his family to Cleveland's working-class neighborhood Collinwood, also known as "Polkatown."

Eschewing polka's traditional button-box accordion, he mastered the modern piano accordion and plied it in evolving the Cleveland/Slovenian polka style—a lively, small-group format also emphasizing banjo, piano, bass fiddle, brass, and, of

course, Yankovic's avuncular vocals.

Signed to Columbia in 1946, Yankovic brought polka to the mainstream with the million-selling hits "Just Because" and "The Blue Skirt Waltz." He was declared "the polka king" upon winning a battle of the bands in 1948 in Milwaukee, and the title endured throughout his career.

"Frank Yankovic will be always be America's polka king," says Steve Popovich, president of Cleveland International Records, which released "70 Years Of Hits" and most recently two "Songs Of The Polka King" volumes featuring Yankovic's collaborations with the likes of Chet Atkins, Don Everly, Drew Carey, "Weird Al" Yankovic (no relation), and Kinky Friedman. "No one will ever top his enthusiasm, sincere love of his fans, and ability to relate to people from all walks of life."

At Yankovic's heavily attended Oct. 19 funeral in Collinwood, the polka pioneer was lauded for never abandoning his "Polkatown" roots and, as Blazonczyk told Miskulin at the cemetery, for showing all polka people that the music could be more than a mere sideline. "He called it happy music, the happiest music this side of heaven," says Miskulin, "but the heart and soul he put into it is impossible to describe."

In a prepared statement, his wife, Ida Yankovic, said, "I know he is in heaven with all his other musician friends."

## POLKA IS FOCUS OF HERITAGE

(Continued from page 13)

for many of the artists, as well as for polka organizations, publications, and festivals. "It covers Czech [polka] to Croatian to Polish to Slovenian to Tex-Mex and has some of [polka's] biggest names and best-known songs."

Indeed, "Polka Heroes" features the likes of the late Cleveland Slovenian polka-style king Frank Yankovic (see story, this page); Chicago Polish "push" polka stars Eddie Blazonczyk and Lenny Gomulka; Tex-Mex-flavored progressive polka band Brave Combo; and a host of other great names in the field.

"We're keeping alive the music of millions of ethnic Europeans who were born and raised here, whose parents and grandparents came from there," continues music industry veteran Popovich, who has released polka recordings by Yankovic and Blazonczyk on Cleveland International (he also brought Yankovic to PolyGram Nashville, which he headed in the '80s) and is himself of Slovenian/Croatian/Serbian descent.

"In the '40s and '50s, major labels all had top Cleveland polka bands and other nationalities' music, but [during] the last couple decades it hasn't been big enough for them to market, and that's one of the reasons why we started this label," says Popovich. "But the whole thing is, how many people in pop music have one, two, three albums and a dead career? Here's a guy [Yankovic] who did 100, 150 albums easy and stayed with the people for 60, 70 years. He even had his funeral [on Oct. 19] at the same funeral home as his parents and grandparents. So there's a loyalty in this thing that you don't find in any

other kind of music that's corrupted by airplay."

Popovich says that the compilation was originally titled "Throw Out The Prozac—Here Come The Polka Heroes," but that it was changed due to obvious legal concerns. But, he says, "before there was Prozac, there was polka. Whether our people had factory jobs or worked in the coal mines, whatever their existence was, their Prozac was their music. So if they were down and depressed, polkas put smiles on their faces. It told the story of their lives with working-class and family values—but for some reason it was never marketed and promoted, though in the end that's very cool, since it's such a legitimate slice of Americana today."

Furthering his long time efforts to market polka to the mainstream, Popovich is sending out bumper stickers declaring "Power of polka—no sad faces" and "Polka—it's the law." "We're acting like a grass-roots punk label in attitude," says Popovich who calls polka "the real alternative music."

He says that Our Heritage has sent copies of "Polka Heroes" to periodicals like Polka News and Texas Polka News and to 500 polka radio programmers, many of whom send thank you letters. Italian-American Scotti's album, meanwhile, has gone to Italian-American radio and press.

Our Heritage is also marketing to rack accounts in the key polka markets of Chicago and Cleveland. "[Rack-jobber] Handleman is headquartered in Detroit," Popovich says, "but two key branches for polka sales are in Chicago, which covers Minnesota, Illinois, and Wisconsin, and Youngstown

[Ohio], which covers Pittsburgh and Cleveland. But we need to also get into Buffalo [N.Y.], Connecticut, Massachusetts, and New Jersey."

Best Buy district media manager Mike Salik, who covers 10 stores in the Cleveland/Pittsburgh region, salutes Popovich's "passionate" efforts on behalf of polka. "Polka Heroes" will be great for us," he says, adding that his company and Our Heritage are working together in regional endcapping and positioning programs supporting the title.

"It's coming out at the best possible time," Salik adds, noting the fourth-quarter release. "Yankovic's unfortunate passing will also bring out people who love this music in honor of him, but they'll be looking at the other things, too."

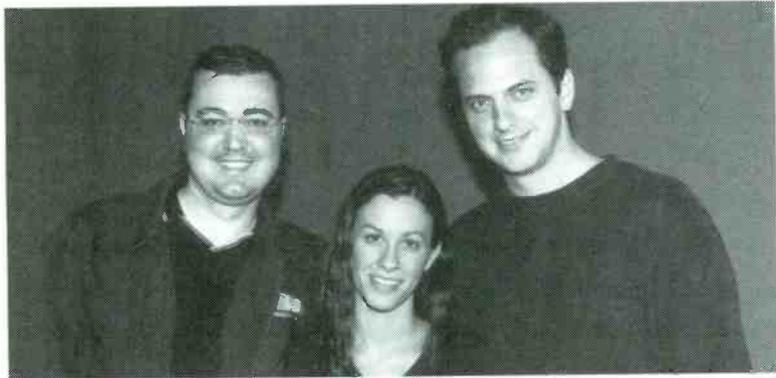
Brave Combo's Carl Finch, who credits his love of polka with the founding of his band, says that Popovich's latest undertaking marks "the developmental stages of something really big."

"He's the only guy trying to do a polka/pop crossover thing to reach the non-polka audience," says Finch, who has helped publicize "Polka Heroes" in recent interviews he has done with The Dallas Observer and TV's "Dallas Morning News." "The polka world needs someone with his expertise and enthusiasm, because it's music that's alive and really speaks to people and not tradition for tradition's sake. We're very happy and proud to be on the record and looking forward to seeing how the label develops."

Popovich expects to release further titles on Our Heritage... Pass It On in the first quarter of next year.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



**Thank U.** Alanis Morissette rocked the town Oct. 26 with an exclusive concert at New York's Roseland for listeners of top 40 WHTZ (Z100) New York. The gig was part of a 12-city mini-tour to preview Morissette's highly anticipated new album, "Supposed Former Infatuation Junkie." Before the concert, which is also set to air on MTV, Morissette gathered with Z100 jock Billy Hammond, left, and Z100 PD Tom Poleman, right.

## Are Women Ignoring 'Help Wanted's'?

*This story was prepared by Dana Hall, managing editor of R&B Airplay Monitor; and Phyllis Stark, managing director of Country Airplay Monitor.*

Programmers in all formats who have open air shifts that they are hoping to fill with a female jock are reporting an alarming shortage of female applicants. Although men in radio have always considerably outnumbered women, some PDs see that gap widening even further:

Country KJJY Des Moines, Iowa, PD Beverlee Brannigan says she gets 20 tapes from men for every one she gets from a woman and is among those who believe the problem is escalating. "There have never been as many female applicants as males, but it does seem worse to me in the last 18 months to two years," she says.

Mark Erierson, PD of country

WOKQ Dover, N.H., says the ratio of male to female tapes he gets for job openings is closer to 10-to-1, but, he says, "that's still way out of whack."

"When I first came to Fort Myers [Fla.], I really wanted a good female to do nights," says Chris O'Kelley, PD of country WWGR. "I ran many ads. Not one tape came in from a female. Then I ran the same ad for a female to do afternoons, and, again, not one tape from a female came in."

"I currently have a position open for evenings and about two months ago [had] an opening for afternoons," echoes Kerry Wolfe, operations manager of country WMIL Milwaukee. "Of all the tapes I received, zero were from women. I certainly wish there were more. Pickings are slim."

"Most of the tapes and résumés I have received in the past six months have overwhelmingly been from men," adds country WGRX Baltimore PD

Jim West. "I would certainly welcome more female air-talent applicants."

In fact, of all the programmers contacted for this story, only one, John Q. Morris, of country WGRL Indianapolis, says he gets enough female applicants. "During my most recent search this summer, I received enough tapes from talented females to field an entirely female lineup," he says.

### NOT CRAZY ENOUGH?

For nearly everyone else, a shortage exists. And while no one is exactly sure why there are few female applicants, programmers offer numerous theories, ranging from women being more attracted to TV to women being less likely to switch markets.

Harvey Kojan, PD of album rock WNOR Norfolk, Va., who just filled an open shift with a female jock, says

*(Continued on next page)*

## newsline...

**PROFFITT NAMED CITADEL PRESIDENT/COO.** Citadel Broadcasting Central region president Robert Proffitt takes the newly created position of president/COO for the entire group. Citadel Salt Lake City station group VP/GM Pete Benedetti replaces Proffitt as Central region president, overseeing 37 stations in Reno, Nev.; Salt Lake City; Colorado Springs, Colo.; Albuquerque, N.M.; and Little Rock, Ark.

**GENDER STATISTICS.** The M Street Journal reports that the Federal Communications Commission (FCC) is planning to collect racial/ethnicity and gender statistics on broadcast ownership. The information will be used in determining "the current state of minority and female ownership," as well as assessing what needs to be done to "fulfill the statutory mandate to promote opportunities" for those groups.

**RADIO ONE BUYS WWBR.** Radio One, owner of R&B WDTJ Detroit, has announced the \$27 million purchase of classic rock rival WWBR. Radio One is the company that flipped modern WPHI Philadelphia to R&B several years ago; expect some form of R&B here also. Ironically, WWBR was, many incarnations ago, Inner City's R&B/disco outlet WLBS. Meanwhile, country KWCY (Wild Country) Phoenix has been sold from Owens-MAC Radio to Z-Spanish Radio Network, the leading national Spanish-language radio network, for \$22 million.

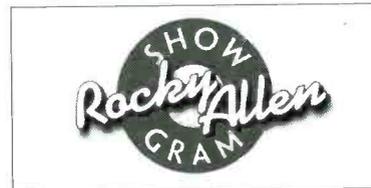
**UP THE LADDER.** KGGI Riverside, Calif., PD Diana Laird has taken the PD post at KHTS San Diego. She succeeds Todd Shannon, who segued to Jacor sister WNCI Columbus, Ohio. Capstar names Phil Catlett, GM of WLHT/WTRV/WNWZ Grand Rapids, Mich., as regional manager for its Grand Rapids; Battle Creek, Mich.; and Springfield, Ill., properties.

## Promotion For WPLJ's 'Showgram' Is An Eyeful

BY DYLAN SIEGLER

NEW YORK—Advertising is everywhere in this city, from billboards to the sides of buses to bathroom stalls.

Hot AC WPLJ New York, always on the lookout for new promotional venues for its afternoon drive "Rocky



Allen Showgram," has devised a strikingly subtle space in which to emblazon its "Showgram" logo: on a faux human eyeball.

After making a random call to Neuman's Optical in Brooklyn for the show's routine "celebrity customer" gag, Allen and his crew at the "Show-

gram" thought up the promotion, in which a listener already missing an eye would receive a custom-fitted glass eye hand-painted with the "Rocky Allen Showgram" logo in place of the iris and pupil.

Allen requested that any listener missing an eye send a picture of himself or herself to the station, in order for the show's staff to judge whose face would look best with the "Showgram" logo prominently displayed thereon. Lucky winner Kevin Going of Long Island, who runs a sign-making business, was chosen from more than a dozen entries.

"At first, we didn't think we'd get more than one or two," says Allen. "We had some entries with a picture of the person holding their eye, some with their eye in their mouth—one guy was balancing his eye on his nose. Kevin has done some goofy things at restaurants," says Allen, including



This photo won Kevin Going a shot with Rocky Allen.

topping his steak with his glass eye and telling the waiter he ordered prime rib, not rib eye.

Going was recently fitted for his new eye, and "Showgram" broadcast live from Neuman's for the occasion. "He's going to go around to appearances with us," says Allen. "It'll be like his party eye, for weekends."

The power of information... right at your fingertips!



The 1999 Radio Power Book contains all the information to make your job easier.

**Locate Thousands of Listings in a Snap!**

Comprehensive listings of radio stations in all 15 formats covered by Airplay Monitor Consultants: ♦ Complete Label Promotion Directory ♦ Arbitron Ratings and History for Top 100 Markets ♦ BDS and How It Works

Order your copy now for \$95 (plus \$6 shipping and handling) by calling 1-800-344-7119.

Fax your order to (732) 363-0338 or mail this ad with check or money order to:

Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC.

Orders payable in U.S. funds only. All sales are final.

To advertise call Alyse Zigman (323) 525-2308

**ORDER NOW!**

BDBP3168

# Adult Contemporary

T. WK	L. WK	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	14	***No. 1*** <b>I'LL NEVER BREAK YOUR HEART</b> MERCURY ALBUM CUT	◆ BACKSTREET BOYS 4 weeks at No. 1
2	4	5	9	<b>FROM THIS MOMENT ON</b> MERCURY ALBUM CUT	◆ SHANIA TWAIN
3	2	2	25	<b>TO LOVE YOU MORE</b> 550 MUSIC ALBUM CUT	◆ CELINE DION
4	3	3	14	<b>THIS KISS</b> WARNER BROS. 17247	◆ FAITH HILL
5	7	12	5	<b>TRUE COLORS</b> FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
6	5	4	39	<b>YOU'RE STILL THE ONE</b> MERCURY 568452	◆ SHANIA TWAIN
7	6	6	43	<b>TRULY MADLY DEEPLY</b> COLUMBIA 78723	◆ SAVAGE GARDEN
8	14	26	3	<b>I'M YOUR ANGEL</b> JIVE 42560*	R. KELLY & CELINE DION
9	8	11	17	<b>AFTER ALL THESE YEARS</b> RENEGADE ALBUM CUT/WINDHAM HILL	ANNE COCHRAN & JIM BRICKMAN
10	9	8	31	<b>TORN</b> RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
11	10	7	23	<b>OOH LA LA</b> WARNER BROS. 17195	◆ ROD STEWART
12	12	10	37	<b>MY FATHER'S EYES</b> DUCK ALBUM CUT/REPRISE	◆ ERIC CLAPTON
13	13	13	9	<b>MOTHER I MISS YOU</b> GTSP ALBUM CUT/MERCURY	JOHN TESH WITH DALIA
14	11	9	18	<b>TO MAKE YOU FEEL MY LOVE</b> CAPITOL ALBUM CUT	◆ GARTH BROOKS
15	18	21	7	<b>I'LL BE</b> ATLANTIC 84191	◆ EDWIN MCCAIN
16	15	14	12	<b>I DON'T WANT TO MISS A THING</b> COLUMBIA 78952	◆ AEROSMITH
17	16	15	42	<b>AS LONG AS YOU LOVE ME</b> JIVE ALBUM CUT	◆ BACKSTREET BOYS
18	19	16	62	<b>SOMETHING ABOUT THE WAY YOU LOOK TONIGHT</b> ROCKET 568108/A&M	◆ ELTON JOHN
19	20	20	10	<b>ANOTHER DAY GOES BY</b> ELEKTRA ALBUM CUT/EEG	DAKOTA MOON
20	17	17	29	<b>ADIA</b> ARISTA 13497	◆ SARAH MCLACHLAN
21	21	18	11	<b>STANDING TOGETHER</b> GRP 3109*	GEORGE BENSON
22	23	23	5	<b>MY ONE TRUE FRIEND</b> WARNER BROS. ALBUM CUT	◆ BETTE MIDLER
23	22	22	6	<b>YOUR LIFE IS NOW</b> COLUMBIA ALBUM CUT	◆ JOHN MELLENCAMP
24	24	24	5	<b>FEELS LIKE HOME</b> CURB ALBUM CUT	LEANN RIMES
25	25	29	3	<b>I HEAR YOUR VOICE</b> MERCURY ALBUM CUT	LIONEL RICHIE

# Adult Top 40

T. WK	L. WK	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	28	***No. 1*** <b>IRIS</b> WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS 15 weeks at No. 1
2	2	2	20	<b>ONE WEEK</b> REPRISE 17174	◆ BARENAKED LADIES
3	4	8	5	<b>THANK U</b> MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
4	6	6	10	<b>MY FAVORITE MISTAKE</b> A&M ALBUM CUT	◆ SHERYL CROW
5	3	4	31	<b>REAL WORLD</b> LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
6	5	3	11	<b>I WILL WAIT</b> ATLANTIC ALBUM CUT	◆ HOOTIE & THE BLOWFISH
7	7	5	22	<b>I DON'T WANT TO MISS A THING</b> COLUMBIA 78952	◆ AEROSMITH
8	8	7	26	<b>CLOSING TIME</b> MCA ALBUM CUT	◆ SEMISONIC
9	15	22	3	<b>HANDS</b> ATLANTIC ALBUM CUT	JEWEL
10	9	9	41	<b>I'LL BE</b> LAVA 84191/ATLANTIC	◆ EDWIN MCCAIN
11	11	13	15	<b>SAVE TONIGHT</b> WORK ALBUM CUT	◆ EAGLE-EYE CHERRY
12	14	17	8	<b>LULLABY</b> SMG ALBUM CUT/COLUMBIA	◆ SHAWN MULLINS
13	10	10	35	<b>THE WAY</b> HOLLYWOOD ALBUM CUT	◆ FASTBALL
14	13	12	45	<b>TIME OF YOUR LIFE (GOOD RIDDANCE)</b> REPRISE ALBUM CUT	◆ GREEN DAY
15	12	11	39	<b>TORN</b> RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
16	16	14	16	<b>HOOCH</b> BLACKBIRD ALBUM CUT/SIRE	◆ EVERYTHING
17	18	19	10	<b>JUMPER</b> ELEKTRA ALBUM CUT/EEG	◆ THIRD EYE BLIND
18	19	18	12	<b>THIS KISS</b> WARNER BROS. 17247	◆ FAITH HILL
19	17	16	16	<b>JUMP JIVE AN' WAIL</b> INTERSCOPE ALBUM CUT	◆ THE BRIAN SETZER ORCHESTRA
20	21	21	14	<b>CRUSH</b> EDEL AMERICA 164024/HOLLYWOOD	◆ JENNIFER PAIGE
21	20	15	26	<b>KIND &amp; GENEROUS</b> ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
				***AIRPOWER***	
22	23	24	6	<b>SLIDE</b> WARNER BROS. ALBUM CUT	◆ GOO GOO DOLLS
23	27	28	6	<b>FROM THIS MOMENT ON</b> MERCURY ALBUM CUT	◆ SHANIA TWAIN
24	22	20	18	<b>WISHING I WAS THERE</b> RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
25	26	31	5	<b>FIRE ESCAPE</b> HOLLYWOOD ALBUM CUT	◆ FASTBALL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 64 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.

## ARE WOMEN IGNORING 'HELP WANTEDS'?

(Continued from preceding page)

that "only a tiny handful" of the tapes he received were from women. But, he contends, "it's always been that way because women aren't crazy enough to get into this business. Often, being a personality is a job where you have to work strange hours. Obviously, it's a business with minimal security. It's a tough business. You end up working six days a week and making personal appearances." That makes being a DJ a tough career choice for women, he says, because "in most instances, women are still the primary caregiver for children."

"We're still a very male-dominated industry," says "Hurricane" Dave Smith, PD of R&B WHBX Tallahassee, Fla. "Women have less of a networking pool to work with, and networking is crucial in finding out about jobs, as well as letting people know about your specific talents."

"I have always maintained that female jocks simply have never had enough role models," says WOQK's Ericson. "Every male jock can point to a couple of idols from their youth, and these are almost always male jocks. Based on the number of female personalities—or lack thereof—women have always had less of a standard to judge themselves by."

Country WCTQ Sarasota, Fla., PD Rob Carpenter says, "The talent is there, but many of the women in the business seem to be much more reluctant to relocate for a job. I also think that cable TV has opened up so many more TV opportunities that a lot of women see better career advancement and a better salary in [TV]."

Doug Montgomery, operations manager of country WBCT/WCUZ Grand Rapids, Mich., says, "My theory is that many of the outstanding women have been pigeonholed into being news or sidekick types only and have been discouraged and left for TV."

### STAYING PUT

Others say that since talented, experienced female jocks are so hard to come by, those stations fortunate enough to have them on staff are making sure they stay put.

"Where have all the good female talents gone? I don't think they went anywhere," says WWGR's O'Kelley. "If you are lucky enough to find a good female, you hang onto her. I don't think there is a shortage of females. I think that the good females who have jobs are being well taken care of because they are hard to find."

KJJY's Brannigan agrees: "Perhaps the women that are working in broadcasting and are good at it have employers who recognize what they have and reward them, so they're not moving around as much."

"I find that most of the real good female talent whom you hear about from other programmers or who have made a name for themselves are already working, and it's hard to steal them away from their station," says Smith at WHBX.

Top 40 KLUC Las Vegas PD Cat Thomas says he doesn't have as much trouble finding female talent because

he actively recruits people who are already employed rather than waiting for T&Rs, but he concurs that there are "very few female jocks." He recently promoted a talent he "hand-raised," Jenna Wilde from part time to overnights and says developing his own female air personalities is one way to solve the shortage problem. Thomas adds that he told Wilde if she is successful, she "may have an easier time getting into the big time than someone like me because there are not as many [female jocks] to choose from."

### ARE THEY DISCOURAGED?

Although she has always felt supported by employers, Brannigan says, "at seminars and conferences I do occasionally hear from women who say they feel discouraged and don't feel they can advance. It makes me look at myself and say, 'Am I doing enough to encourage and help other women?'"

Ron Brooks, operations manager of country/sports WESC-AM-FM Greenville, S.C., says, "Has the industry discouraged women in any way? Only if you consider being limited to morning-show 'giggle girl' roles and non-drive air shifts and

*'Female jocks simply have never had enough models. Every male jock can point to a couple of idols from their youth'*

making two-thirds [or less] the salary of many males in comparable shifts as discouraging. I know we would all like to think that the business is more enlightened than this, but on the whole it isn't. This has been going on for years. It shouldn't be surprising that the number of women staying in the business is decreasing."

Barbara Marshall, VP/GM of adult R&B WFLM West Palm Beach, Fla., notes that "there are just not as many women in the business as there are men. But also, men are promoted more frequently than women. A solution might be to have more women mentor young women in the business. That's the only way we're going to see nurturing and women exploring other opportunities at companies. If we're consistently seeing women not moving up, then why should we want to stay in this career?"

"The other problem is consolidation at radio," continues Marshall. "There are just [fewer] jobs, so with more men competing than women, the odds are that more men will get those positions. Many women probably think, 'Why bother to apply?' The industry overall is harder on women, and I think that discourages women to a degree."

"I have an on-air staff of all men, all very experienced in radio," adds Marshall. "I'm looking for a female air talent and possibly one who has the potential to program. But she has to be able to lead this group of men, and I just can't seem to find anyone who has the experience to do so. I've tried to find [female candidates] through word-of-mouth, advertising, and a number of different ways, but they're not responding. I've also found some women who feel safe where they [are] and won't try to move up to program or even move into more prominent air shifts."

### THE OTHER SIDE

On the flip side, one female air talent who has worked in New York for the past 10 years and is now looking for a new opportunity says female jocks are the ones not getting the response from programmers, not the other way around. The jock, who asked not to be identified, says, "I get virtually no response from programmers" when she sends them T&Rs. "Only one returned my call and actually gave me some feedback and advice, although he had recently filled the position that I was applying for. Another programmer sent me a form letter acknowledging receipt of my package. One other passed my tape on to another PD, but that's it for all the 30 or more tapes I've sent out over the past two months."

"I really believe that programmers just want to hire their own people—either air talent they have worked with before and know or someone who has been brought to them by a colleague," says this DJ. "When you see postings for jobs on the Internet or in trades, those programmers probably already have someone in mind, but they have to post it as a courtesy."

### SEEING IMPROVEMENT

A few programmers say the talent pool of female jocks is actually getting better, not worse.

"Yes, it's more difficult to find women broadcasters than men, but frankly, I feel the situation is improving each year," says Larry Daniels, VP/general program manager of country KNIX Phoenix. "For many years, women have been put in less-than-creative on-air roles that have held them back. That is changing, I believe. I'm beginning to hear very talented women who are becoming outstanding personalities, whether they lead in a two-person team or solo. I honestly believe that in the next few years, several women will become big radio stars, and that alone will influence others to want to follow. In the past, women have had few female radio personalities to learn from and be inspired by."

"I have a daughter, Kris Dossey, who is on the air in Savannah, Ga., honing her skills," Daniels continues. "I regularly talk with many other female personalities who are starting to make names for themselves, especially in country. There are some really good personalities out there. You just have to look harder to find them."

SUMMER '98 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1998, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like KHKS, KKDA-FM, KVIL, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like WNIC, WJLB, WJMC, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like WPGC-FM, WHUR, WKYS, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like KBXX, KODA, KRBE, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like KQKQ, KBME, KHYS/KJJO, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like WBZ, WJMN, WJMX, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like WEDR, WAMR-FM, WJOL, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like WSB-AM, WVEE, WSTR, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like KIRO-AM, KUBE, KMPS-AM-FM, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like KCMS, KNWX, KQRS-FM, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like WCCO, KDWB, KEFY, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like KXYX, KFMB-AM, KSON-AM-FM, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like KFI, KEBN, KFSD, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like WALK-FM, WBLI, WBHT, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like WBYX, WBYZ, WQCD, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like KNIX, KZZP, KSTAR, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like WIL, KMJM, KYKY, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like KSHI, KLOU, KSLZ, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like WERQ, WBAL, WPOC, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like KDKA, WBYE, WDSY-AM-FM, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like WYQX-FM, WDUV, WDFL, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like WYUW, WYUU-FM, WHPT, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like KYGO-FM, KOA, KQKS, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like KMXA, KVOD, KQV, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like WMJI, WTAM, WZAK, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like KKRZ, KKCW, KKSX-FM, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like WLW, WUBE-FM, WEBN, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like KPRS, KMXV, WDAF, etc.

Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like KFBK, KZZO, KSFM, etc.

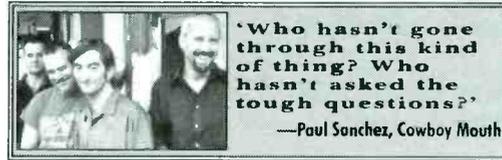
Table with columns: Call, Format, Su '97, Fa '97, W '98, Sp '98, Su '98. Includes stations like KXGO-FM, KOA, KQKS, etc.

The road isn't kind to relationships. It is a statement often muttered by bands and one that the members of Cowboy Mouth take to task in "Whatcha Gonna Do?"

"We were touring for our first MCA release, doing two shows a day, getting our first taste of radio, and never being quite sure of where we were," says rhythm guitarist/vocalist Paul Sanchez. "During this same time, Fred [LeBlanc, drummer/vocalist] had a relationship with a girl back in New Orleans that started to fall apart. The crappy thing is that he couldn't even head home to tend to his emotions. I think this song is his best at bat."

Sanchez thinks the appeal of "Whatcha," this issue's No. 39 on Modern Rock Tracks, is the uni-

versal understanding of love that goes sour. "Who hasn't gone through this kind of thing? Who hasn't asked the tough questions? How do you make love work? How do you know if it's love? What do you do



when it's over?"

"Whatcha" isn't the first time the group has tackled the tough subject of love. "We aren't just about relationship songs, but all of our stuff comes

from inside. We are personal writers who write what we know, which often is love and breakups."

That isn't to say that Cowboy Mouth is repetitive or gloomy. In fact, the quartet's strongest element is the musical gumbo it creates. "It's rock-'n-roll. But that label means everything from James Brown to Chuck Berry to Grandmaster Flash to the Beatles. We just want to celebrate life and share music with our fans."

And court success? "We have many friends who went on to have platinum success after sharing the trenches with us—matchbox 20, Sister Hazel, Barenaked Ladies, Hootie. It'd be nice to join them, but it can't be the reason we get onstage. It has to be for the redemption and release."

Billboard®

NOVEMBER 7, 1998

# Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	3	3	17	<b>FLY AWAY</b> 5	◆ LENNY KRAVITZ VIRGIN
★★★ No. 1 ★★★ 1 week at No. 1					
2	1	2	10	<b>PSYCHO CIRCUS</b> PSYCHO CIRCUS	◆ KISS MERCURY
3	2	1	21	<b>WHAT'S THIS LIFE FOR</b> MY OWN PRISON	◆ CREED WIND-UP
4	5	12	4	<b>PSYCHO MAN</b> REUNION	BLACK SABBATH EPIC
5	4	4	9	<b>CELEBRITY SKIN</b> CELEBRITY SKIN	◆ HOLE DGC/GEFFEN
6	7	8	7	<b>SLIDE</b> DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
7	8	7	12	<b>DRAGULA</b> HELLBILLY DELUXE	◆ ROB ZOMBIE GEFFEN
8	6	5	15	<b>INSIDE OUT</b> EVE 6	◆ EVE 6 RCA
9	11	16	4	<b>PRETTY FLY (FOR A WHITE GUY)</b> AMERICANA	◆ THE OFFSPRING COLUMBIA
10	13	17	6	<b>STILL RAININ'</b> WANDER THIS WORLD	◆ JONNY LANG A&M
11	10	9	24	<b>SPACE LORD</b> POWERTRIP	◆ MONSTER MAGNET A&M
12	12	13	11	<b>THE DOPE SHOW</b> MECHANICAL ANIMALS	◆ MARILYN MANSON NOTHING/INTERSCOPE
13	9	6	23	<b>THE DOWN TOWN</b> DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
14	17	18	9	<b>GOT YOU (WHERE I WANT YOU)</b> HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
15	14	10	17	<b>SOMEHOW, SOMEWHERE, SOMEWAY</b> TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
16	18	15	8	<b>YOUR LIFE IS NOW</b> JOHN MELLENCAMP	◆ JOHN MELLENCAMP COLUMBIA
17	15	14	15	<b>BETTER THAN YOU</b> RELOAD	METALLICA ELEKTRA/EEG
18	19	19	42	<b>BLUE ON BLACK</b> TROUBLE IS...	◆ KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
19	21	21	12	<b>GOT THE LIFE</b> FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
20	24	24	8	<b>SOFT</b> SECOND COMING	SECOND COMING CAPITOL
21	25	26	4	<b>10,000 HORSES</b> HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
22	20	22	10	<b>BOOGIE KING</b> BIG WHEEL	THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY
23	22	23	9	<b>SOMETIMES IT HURTS</b> DARKEST DAYS	STABBING WESTWARD COLUMBIA
24	16	11	16	<b>WHAT KIND OF LOVE ARE YOU ON</b> ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
25	23	20	11	<b>ALL THE KIDS ARE RIGHT</b> PACK UP THE CATS	◆ LOCAL H ISLAND
26	27	29	4	<b>BITTER PILL</b> MOTLEY CRUE'S GREATEST HITS	MOTLEY CRUE MOTLEY/BEYOND MUSIC
27	26	28	5	<b>BITTERSWEET</b> SUNBURN	◆ FUEL 550 MUSIC
28	32	33	6	<b>SUREFIRE (NEVER ENOUGH)</b> THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS
29	36	36	3	<b>WHATEVER</b> GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
30	28	27	10	<b>FIRE ESCAPE</b> ALL THE PAIN MONEY CAN BUY	◆ FASTBALL HOLLYWOOD
31	30	30	7	<b>QUICKSAND</b> TIP	FINGER ELEVEN WIND-UP
32	31	32	3	<b>SWEETEST THING</b> THE BEST OF 1980-1990	◆ U2 ISLAND
33	35	40	3	<b>DAYSLEEPER</b> UP	◆ R.E.M. WARNER BROS.
34	34	31	7	<b>SINGING IN MY SLEEP</b> FEELING STRANGELY FINE	◆ SEMISONIC MCA
35	33	34	5	<b>WE'RE AN AMERICAN BAND</b> CHOICE CUTS	◆ JACKLYN GEFFEN
36	<b>NEW ▶</b>	1		<b>THE SPIRIT OF RADIO</b> DIFFERENT STAGES/LIVE	RUSH ANTHEM/ATLANTIC
37	38	—	2	<b>POWERTRIP</b> POWERTRIP	◆ MONSTER MAGNET A&M
38	40	—	2	<b>TOUCHED</b> VISUAL AUDIO SENSORY THEATER	VAST ELEKTRA/EEG
39	<b>NEW ▶</b>	1		<b>HANDSLIDE</b> PUSHMONKEY	PUSHMONKEY ARISTA
40	29	25	14	<b>MACHETE</b> WISHPOOL	BROTHER CANE VIRGIN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 Mainstream rock stations and 77 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard®

NOVEMBER 7, 1998

# Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	2	1	10	<b>CELEBRITY SKIN</b> CELEBRITY SKIN	◆ HOLE DGC/GEFFEN
★★★ No. 1 ★★★ 4 weeks at No. 1					
2	1	2	8	<b>SLIDE</b> DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
3	3	4	10	<b>FLY AWAY</b> 5	◆ LENNY KRAVITZ VIRGIN
4	5	5	7	<b>NEVER THERE</b> PROLONGING THE MAGIC	◆ CAKE CAPRICORN/MERCURY
5	7	14	4	<b>PRETTY FLY (FOR A WHITE GUY)</b> AMERICANA	◆ THE OFFSPRING COLUMBIA
6	4	3	28	<b>INSIDE OUT</b> EVE 6	◆ EVE 6 RCA
7	6	6	16	<b>FATHER OF MINE</b> SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
8	8	9	12	<b>GOT YOU (WHERE I WANT YOU)</b> HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
9	13	16	10	<b>LULLABY</b> SOULS CORE	◆ SHAWN MULLINS SMG/COLUMBIA
10	9	8	16	<b>SAVE TONIGHT</b> DESIRELESS	◆ EAGLE-EYE CHERRY WORK
11	11	15	16	<b>JUMPER</b> THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
12	15	20	8	<b>CIRCLES</b> EL OSO	SOUL COUGHING S.A.S.H./WARNER BROS.
13	12	13	5	<b>THANK U</b> SUPPOSED FORMER INFATUATION JUNKIE	◆ ALANIS MORISSETTE MAVERICK/REPRISE
14	10	7	22	<b>INTERGALACTIC</b> HELLO NASTY	◆ BEASTIE BOYS G.I.A.N.D./ROYAL/CAPITOL
15	14	12	10	<b>SINGING IN MY SLEEP</b> FEELING STRANGELY FINE	◆ SEMISONIC MCA
16	16	19	11	<b>THE DOPE SHOW</b> MECHANICAL ANIMALS	◆ MARILYN MANSON NOTHING/INTERSCOPE
17	18	23	4	<b>SWEETEST THING</b> THE BEST OF 1980-1990	◆ U2 ISLAND
★★★ Airpower ★★★					
18	27	30	5	<b>WHAT IT'S LIKE</b> WHITEY FORD SINGS THE BLUES	◆ EVERLAST TOMMY BOY
19	22	26	4	<b>DAYSLEEPER</b> UP	◆ R.E.M. WARNER BROS.
20	17	17	13	<b>FIRE ESCAPE</b> ALL THE PAIN MONEY CAN BUY	◆ FASTBALL HOLLYWOOD
21	23	21	20	<b>WHAT'S THIS LIFE FOR</b> MY OWN PRISON	◆ CREED WIND-UP
22	24	24	12	<b>GOT THE LIFE</b> FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
23	20	11	21	<b>ONE WEEK</b> STUNT	◆ BARENAKED LADIES REPRISE
24	19	10	17	<b>I THINK I'M PARANOID</b> VERSION 2.0	◆ GARBAGE ALMO SOUNDS/INTERSCOPE
25	21	18	20	<b>PERFECT</b> ADORE	◆ THE SMASHING PUMPKINS VIRGIN
26	26	27	6	<b>BITTERSWEET</b> SUNBURN	◆ FUEL 550 MUSIC
27	28	29	3	<b>TROPICALIA</b> MUTATIONS	BECK DGC/GEFFEN
28	25	22	11	<b>ALL THE KIDS ARE RIGHT</b> PACK UP THE CATS	◆ LOCAL H ISLAND
29	33	—	2	<b>ACQUIESCE</b> THE MASTERPLAN	◆ OASIS EPIC
30	34	—	2	<b>YOU GET WHAT YOU GIVE</b> MAYBE YOU'VE BEEN BRAINWASHED TOO	◆ NEW RADICALS MCA
31	40	—	2	<b>SPECIAL</b> VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
32	30	28	9	<b>MY FAVORITE MISTAKE</b> THE GLOBE SESSIONS	◆ SHERYL CROW A&M
33	31	31	4	<b>NICE GUYS FINISH LAST</b> NIMROD.	GREEN DAY REPRISE
34	35	—	2	<b>CRUSH</b> BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
35	<b>NEW ▶</b>	1		<b>IT'S ALL BEEN DONE</b> STUNT	BARENAKED LADIES REPRISE
36	32	32	5	<b>DRAGULA</b> HELLBILLY DELUXE	◆ ROB ZOMBIE GEFFEN
37	37	—	2	<b>PURE MORNING</b> WITHOUT YOU I'M NOTHING	◆ PLACEBO HUT/VIRGIN
38	29	25	16	<b>JUMP JIVE AN' WAIL</b> THE DIRTY BOOGIE	◆ THE BRIAN SETZER ORCHESTRA INTERSCOPE
39	36	35	3	<b>WHATCHA GONNA DO?</b> MERCYLAND	CO/BOY MOUTH MCA
40	<b>RE-ENTRY</b>	24		<b>AVA ADORE</b> ADORE	◆ THE SMASHING PUMPKINS VIRGIN



# HITS! IN TOKIO

Week of October 11, 1998

- ① My Favorite Mistake / Sheryl Crow
- ② Doo Wop / Lauryn Hill
- ③ The Way / Fastball
- ④ Tsumetai Hana / The Brilliant Green
- ⑤ Boogie Mi Vista / Matt Bianco
- ⑥ Celebrity Skin / Hole
- ⑦ Day After Day / Julian Lennon
- ⑧ True Colors / Phil Collins
- ⑨ I Will Wait / Hootie And The Blowfish
- ⑩ I Love You / Debelah Morgan
- ⑪ My Favourite Game / The Cardigans
- ⑫ Kind And Generous / Natalie Merchant
- ⑬ Circle / Swan Dive
- ⑭ Save Tonight / Eagle-Eye Cherry
- ⑮ Iris / Goo Goo Dolls
- ⑯ Life Is A Flower / Ace Of Base
- ⑰ Party Going On / MC Lyte Featuring Maya Day
- ⑱ Pienso En Ti (I Think Of You) / Maw Featuring Louis Salinas
- ⑲ Looking For Love / Karen Ramirez
- ⑳ If You Tolerate This Your Children Will Be Next / Manic Street Preachers
- ㉑ True To Your Heart / '98' And Stevie Wonder
- ㉒ Touch Me / Solo
- ㉓ I Wanna Hold You Tonight / Ralph MacDonald
- ㉔ Soul Glow / Great 3
- ㉕ Yawarakaihada / Aco
- ㉖ Ever Gonna Make It / Sarah Jane Morris
- ㉗ Can't Take My Eyes Off Of You / Lauryn Hill
- ㉘ It's Your Life / Lenny Kravitz
- ㉙ Gangster Trippin' / Fatboy Slim
- ㉚ You / Janet
- ㉛ Find A Way / A Tribe Called Quest
- ㉜ Hey Now Now / Swirl 360
- ㉝ Ogiyodora / Lee-Tzsche
- ㉞ Time After Time / Inoj
- ㉟ Made It Back / Beverley Knight Featuring Redman
- ㊱ History Repeating / Propellerheads Featuring Miss Shirley Bassey
- ㊲ The Dope Show / Marilyn Manson
- ㊳ Strawberry / Nicole Renee
- ㊴ The Boy Is Mine / Brandy & Monica
- ㊵ Boy You Knock Me Out / Tatyana Ali
- ㊶ Millennium / Robbie Williams
- ㊷ Kumojinohate / Cocco
- ㊸ Reason For Living / Roddy Frame
- ㊹ I Want You Back / Cleopatra
- ㊺ Too Much, Too Little, Too Late / Siiver Sun
- ㊻ No Fool No More / En Vogue
- ㊼ Radio Radio / Meja
- ㊽ When I Love You / Morley
- ㊾ Ahhhhh! / Toshinobu Kubota
- ㊿ Thank U / Alanis Morissette

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

Station information available at: <http://www.j-wave.co.jp>

# 'N Sync Spends Its 'Time' Evolving Into More Than Just A Teen Pop Sensation

**O**N THE WAY UP: Let's get one thing out of the way. Justin's favorite color is baby blue; J.C.'s swings between blue and black.

This information has become essential for fans of 'N Sync, the latest teen idol poster boys to tear up the airwaves and the pop charts. But over the past several months, a number of factors have elevated the five lads of 'N Sync from the covers of Tiger Beat and 16 magazines to the halls of legitimate acceptance.

These days, not only are 9-year-old girls singing along with the glued-in-your-head tunes on the group's self-titled platinum debut album, but so are their big sisters—and their mothers.

"These guys started young, with 13-, 14-, 15-year-olds. But now there are 35- and 36-year-olds responding to 'N Sync," says Keith Curry, music director of top 40 WSNX Grand Rapids, Mich. "In order for them to really make it—to really expand—they have to get the college-aged female and work their way up to the moms. Obviously, the music has been there, and they've been able to overcome the image problem that Hanson never did—they got stuck with the 12- to 14-year-olds. Like the Backstreet Boys, 'N Sync has been able to make their presence known on the upper end. They're on a roll right now."

You better believe it. Since the release of debut single "I Want You Back," which peaked on the Hot 100 at No. 13 in May, the RCA act has lighted fire after fire. After the airing of a savvily targeted Disney Channel concert special in July, second single "Tearin' Up My Heart" hit the top 15 of Hot 100 Airplay as the group launched a sold-out headlining club tour in the U.S. Meanwhile, "N Sync" soared into the top 10 of The Billboard 200, peaking at No. 2 in the Oct. 10 issue, just behind hip-hop ingénue Lauryn Hill. According to SoundScan, it has sold 1.8 million copies.

"That was a little overwhelming. When I found out the album had gone to No. 2, I was jumping up and down. I didn't know what to say," says co-lead vocalist Justin Timberlake.

"My name was right next to the people I listen to all the time," adds co-lead J.C. Chazez. "I have the Lauryn Hill CD, and that album was right there next to ours. It makes you wonder who on the charts might be listening to us."

Still, the guys say that their mounting fame translates to few changes in an average week, at least for the time being. "It's business as usual," Chazez says. "The success is wonderful, but we keep doing the same thing every day." Two differences are evident, however: bigger venues and a larger scale of creativity for shows. "The more success, the bigger the toys are to play with, so now it's getting really fun," says Timberlake. "Now we can use props and think more creatively. Our boundaries are becoming

bigger and bigger, and we can fantasize and come up with things on a bigger scale."

Now, on the eve of their third single release, the ballad "(God Must Have Spent) A Little More Time With You," Timberlake and Chazez—with fellow



by Chuck Taylor

members Chris Kirkpatrick, Joey Fatone, and Lance Bass—have furthered their reach as the warm-up for Janet Jackson the last two weeks of October, posted appearances on ABC's female-driven "The View" and MTV's highly regarded "Fanatic," and are about to release a Christmas album, "Home For Christmas," due Nov. 10—with the simultaneous release of a group biography by Bantam Doubleday and a home video. Following is a second Disney special, "Holiday In Concert," Dec. 5, and ABC's "Walt Disney World Very Merry Christmas Parade" on Christmas Day.

"With all of these things, everything has just taken off for these guys," says Ron Geslin, senior VP of promotion at RCA. "There's a certain level of music production, a real mentality on their part, that I think is a



'N SYNC

cut above what some of the similar groups offer. The songs are good, the vocals are fantastic, and the production is first-class pop music."

The new single, a harmony-drenched song that couldn't be a more obvious hit, hangs sweet sentiments across that delectable and overtly adoring title, "(God Must Have Spent) A Little More Time On You." Written and produced by Carl Sturgen and Evan Rogers (Britney Spears, Boyzone, Dave Koz), it follows two dance-tempo tracks that allowed the group to show its moves; this time around, it's all about the tender side of 'N Sync.

"I think this song is brilliant," says Chazez. "A lot of songs on the radio aren't really conversational. This is down-to-earth, and it's poetic. The melody is so nice, there are so many nice things said; really, the idea of the song alone is beautiful."

"I'm a very spiritual person," Timberlake adds. "When I was listening

to the demo, I knew it would be a great song to put on the album. It's the perfect thing to say to someone you love, a very catchy line."

Even before the song's official release date, a number of stations have leapt on the bandwagon, including top 40 WSNX, KHKS Dallas, and KMXV Kansas City, Mo., and rhythmic top 40 WBBM (B96) Chicago.

"From the first time I heard this song to the 1,000th time, I've loved it and have known it would be a hit. This is a career record for this group," says B96 music director Erik Bradley. In four weeks on the air, "A Little More Time On You" is already in power rotation on the station, this week garnering a staggering 80 spins. "It's totally warranted by the reaction we've gotten from the single. This is a legit deal. It's 'N Sync's time."

But based on the ensemble's label as a boy band or teen idol group, does it mean that such time in the spotlight is limited, as has so often been the case for youth-leaning acts on pop radio? "I think the days of the teen idol bands like New Kids On The Block—where you're here today, gone tomorrow—are done," offers WSNX's Curry. "There's not going to be 80 bands like this; there will be one or two, but I think as long as the music is good and they work with good producers, as long as the group members are able to stay mentally in the game and stay straight, they'll be fine."

"Top 40 can't just dispose of everything. We have to grab onto some artists that come along and support them," he adds. "That's how we're going to find longevity for this format. As long as there is a WSNX, there will be a place for 'N Sync. They're our artist here."

Bradley adds, "Pop radio absolutely needs to have a group or two like this on the radio. They create excitement and keep it fun and youthful. 'N Sync is also mature enough to create adult hits. And they're great guys, nothing but pros. I can't see them being negatively affected by their success at all."

RCA's Geslin says, "Radio is all about hit songs. It can get pretty cold on an act if they can't maintain that. The pop junkyard is littered with one-hit wonders. But this album has a lot of songs to choose from. I think we're looking at a long-term act here. They have a depth and a quality that I recognized when I first saw them."

For their part, Timberlake and Chazez shrug off any tags stuck to the outfit. "As far as image, we're just five guys doing the music that we like to do," Timberlake says. "We don't pay too much attention to this boy band phenomenon. We just enjoy what we do and being on top and having fun. We consider ourselves a vocal group, because that's what we started off to do. We just want to entertain."

E-mail Chuck Taylor at ctaylor@billboard.com.

## From Boston To Minneapolis, Mix's Strassell Advances Modern Adult

**Y**OU CAN EXCUSE WBMX (Mix 98.5) Boston PD Greg Strassell for pausing to catch his breath right about now. After spending an intense three months researching—and then flipping—formats for KMJZ Minneapolis from jazz to modern adult WXPT (the Point), he came home to Mix 98.5 to oversee its huge two-day free concert. After 40,000 people braved the rain

for the Saturday show, more than 100,000 enjoyed Hootie & the Blowfish and Barenaked Ladies under more comfortable conditions on Sunday.

Since CBS acquired WBMX, Strassell has seen his duties grow. "My day-to-day job is programming the Mix," he says.

"About three times a month, they tap me on the shoulder to work on other projects. I just finished with the Point; now I'll help them find [a PD] replacement at KAMX Austin, Texas. Plus, I'll still help [new Point PD] Dusty Hayes with anything he needs. I look forward to networking a lot of information and promotional ideas with him."

Strassell has a special interest in Minneapolis, having programmed top 40 WLOL there until it was sold to Minnesota Public Broadcasting. "It's a great community that's still under-radioed," he says. "It's very Caucasian and, much like Boston, led us to feel that some sort of rock AC would work here. After three months of research, I found that no one was doing modern AC. Pieces of it were on [top 40] KDWB, [adult top 40 KSTP-FM] KS95, and modern KZNT/KZMZ [the Zone]. Plus, only three stations were serving women—KSTP, KDWB, and our sister, soft AC WLTE.

"We wanted to build an AC wall to super-serve females, as KS95 and KDWB are very broad. Lite has been doing phenomenally well; the Point would bring younger women into the mix. I spent a month planning it, and once CBS COO John Gehron and [WLTE and the Point] GM Rolf Pepple gave me the green light, it took me two days to get it on the air. Dusty came up to oversee the sign-on, and it turned out that he was the perfect PD for the station."

Strassell engineered a format flip from hot AC to modern adult for WBMX in January '97, although he notes significant differences between the Boston and Minneapolis stations. "The Mix has the heritage of being an AC in Boston for about 20 years," he says. "The

Point was designed and built from scratch. It had no images from the past, which will help it get out of the box quicker. It has taken two years for the Mix to shed its AC baggage.

"We've always been going up against [top 40 WXKS-FM] Kiss 108; we just had to find a unique way to do it so their heritage would be more of a hindrance [than] an asset. So we came on with a fresh-

er presentation and promos. We didn't make WBMX younger but more contemporary. We jettisoned everything about the old Mix. It has been an interesting 18 months, waiting for the payoff. We left traditional AC, gambling on research that indicated the music would dry up. Over the short term, it wasn't easy to wait for it to happen, but it did."

Here's a recent hour on WBMX: Barenaked Ladies,

"One Week"; 10,000 Maniacs, "What's The Matter Here?"; the Brian Setzer Orchestra, "Jump Jive An' Wail"; Jewel, "Who Will Save Your Soul"; the Verve Pipe, "The Freshmen"; Third Eye Blind, "How's It Going To Be"; Dave Matthews Band, "Ants Marching"; Stevie Nicks, "If You Ever Did Believe"; Fastball, "The Way"; Sugar Ray, "Fly"; and Alanis Morissette, "Thank U."

Finding the right music mix was a matter of proper testing. "We adjusted the screens and based them on music tastes, not station preferences," he says. "We screened out AC fans and tested only those into modern adult music. It hurt our PIs in the short term but attracted the right kind of new listeners who happened to be the PIs of other stations. Now they're ours."

What makes a modern adult music mix? "It's all in how you rotate the records," he explains. "We expose our songs and set them up carefully. When you compare our logs with other stations, you'd think that, overall, we're pretty conservative. Yet we do take chances on records we believe in. The Indigo Girls' 'Get Out The Map' is almost a power, and it's still an album cut. We happened to need a female acoustic sound, and nothing was available from the labels. Dusty tipped me off on that song."

Don't expect Strassell to rest on his laurels now that the Mix is a major player. "As long as I've been a PD," he says, "I've always wanted more, to find new ways to embrace ourselves with our audience."

JEFF SILBERMAN



THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

## Billboard Music Vid Conference Sets Array Of Special Events

**B**ILLBOARD MUSIC VIDEO CONFERENCE: The 1998 Billboard Music Video Conference will take place Wednesday-Friday (4-6) at the Sheraton Universal in Universal City, Calif. This year's conference is packed with special events, as well as panel discussions with several leaders in the music video industry. Following is a list of some of the conference highlights:

Wednesday (4): The opening-night party, sponsored by Motown Records and featuring a performance by **Brian McKnight**.

Thursday (5): Key-note speech by Warner Bros. Records Inc. president **Phil Quartararo**. . . A party at the Conga Room—sponsored by the Box, Columbia Records, and Interscope Records—featuring performances by **Cypress Hill** and **Unwritten Law**, with **Kid Capri** serving as the party DJ.

Friday (6): The breakfast roundtable discussion featuring topics focusing on post-production, R&B/hip-hop, niche/specialty music issues, and censorship. . . The artist panel featuring **Montell Jordan**, **Jon B.**, country artist **Heather Myles**, **Michael Bivins** (New Edition, Bell Biv DeVoe), and contemporary Christian artist **Jennifer Knapp**.

H.O.L.A. recording act **Voices Of Theory** will be doing interviews and show IDs beginning at 1 p.m. Friday at the Sheraton Universal. Call **Richie Rich** at H.O.L.A. for more information.

The grand finale of the conference will be the 1998 Billboard Music Video Awards. Artists scheduled to appear as presenters include **Dwight Yoakam**, **Dru**

**Hill**, **Kenny Lattimore**, and **Wild Orchid**, along with panelists **Jordan**, and **Jon B.** (**Jerry Cantrell** of **Alice In Chains** will not be a presenter as previously announced.)

Conference registration is \$499. By the time you read this, registration will be accepted only at the conference itself. A limited number of awards-show tickets are available for \$80 each to those not registered for the conference. For more information, visit **Billboard**

Online ([www.billboard.com](http://www.billboard.com)) or call 212-536-5002.

**T**HIS & THAT: **Kurt Steffak** has exited his post as VP of music at MTV. He is set to join **Time Bomb Recordings** on Nov. 9 as head of its New York office. . . **Big Dog Films** has moved. The new address is 180 Varick St., Second Floor, New York, N.Y. 10014.

To no one's surprise, **Madonna** walked away as the big music artist winner at the 1998 VH1 Fashion Awards show, held Oct. 23 at the Theater at Madison Square Garden in New York. She won the Versace Award (for the person who best personifies the spirit of the late designer **Gianni Versace**) and the award for most fashionable artist. **Janet Jackson** won the award for most stylish music video for her clip "Got 'Til It's Gone."

We spotted VH1 Fashion Awards attendees **Madonna**, **Lenny Kravitz**, and **Maxwell** a couple of nights later at New York's Roseland Ballroom for **Alanis Morissette's** outstanding surprise concert, which was taped for MTV and premieres Monday (2) on the network.

## THE EYE



by Carla Hay

## PRODUCTION NOTES

### LOS ANGELES

**Metallica's** "Turn The Page" was directed by **Jonas Akerlund**.

**R. Kelly** filmed "If I Could Turn Back The Hands Of Time" with director **F. Gary Gray**.

**Marcos Siega** directed **Goldfinger's** "More Today Than Yesterday."

### NEW YORK

**Darren Grant** directed **Big Pun's** "You Came Up."

**Harvey Danger's** "Private Helicopter" clip was directed by **John Flansburgh** of **They Might Be Giants**.

**Kurupt** filmed "Give Me What You Got" with director **Brian Beletic**.

**Mark Kohr** lensed the **Dreams Come True** clip "Song Of Joy."

**Tatyana Ali's** "Boy, You Knock Me Out" clip was directed by **Tamra Davis** and features **Will Smith**.

### OTHER CITIES

**Martin Kahan** and **Pete Greene** directed **Confederate Railroad's** "Keep On Rockin'" clip in **Albuquerque, N.M.**

**Deborah Cox** filmed "Nobody's Supposed To Be Here" in **New Orleans** with director **Darren Grant**.

**Dave Meyers** directed **Shae Jones' "Talk Show Shhh!"** in **Chicago**. The clip features **Montell Jordan** and **Jerry Springer**.

**Jon Small** directed the **Trisha Yearwood & Garth Brooks** video "Where Your Road Leads" in **Buffalo, N.Y.**



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- Jay-Z Feat. Amil & Ja, Can I Get A...
- Kelly Price, Friend Of Mine
- Monica, The First Night
- Divine, Lately
- Dru Hill Feat. Redman, How Deep Is Your
- Monifah, Touch It
- Ghetto Mafia, In Decatur
- Faith Evans, Love Like This
- Deborah Cox, Nobody's Supposed To Be Here
- Lauryn Hill, Doo Wop (That Thing)
- Bizzy Bone, Thugs Cry
- Tyrese, Sweet Lady
- Next, I Still Love You
- Will Smith, Miami
- Melanie B Feat. Missy Elliott, I Want You Back
- Outkast, Rosa Parks
- Blackstreet, Take Me There
- Gerald Levert, Taking Everything
- Noreaga, Superthug
- Cam'ron, Horse & Carriage
- Xscape, My Little Secret
- Brandy, Have You Ever?
- Aaron Hall, All The Places
- Keith Sweat Feat. Snoop Dogg, Come And Get With Me
- R. Kelly, Half On A Baby
- A Tribe Called Quest, Find A Way
- 28 Temptations, Stay
- Maxwell, Matrimony: Maybe You
- Luther Vandross, I Know
- Kirk Franklin, Lean On Me

### NEW ONS

- 112 Feat. Mase, Love Me
- New Power Generation, Come On
- Goodie Mob & Esthero, The World I Know
- Jesse Powell, You
- Kenny Lattimore & Heather Headley, Love Will Find A Way
- Gold, Free Your Mind



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- Alan Jackson, I'll Go On Loving You
- Lee Ann Womack, A Little Past Little Rock
- Wynonna, Woman To Woman \*
- Lonestar, Everything's Changed
- Shania Twain, Honey, I'm Home
- Dixie Chicks, Wide Open Spaces
- Mark Wills, Don't Laugh At Me

- Jo Dee Messina, Stand Beside Me
- Terril Clark, You're Easy On The Eyes
- Alabama, How Do You Fall In Love
- Tracy Byrd, I Wanna Feel That Way Again
- Trisha Yearwood & Garth Brooks, Where Your Road Leads
- Joe Diffie, Poor Me
- Linda Davis, I'm Yours
- Aaron Tippin, For You I Will
- Deana Carter, Absence Of The Heart \*
- Diamond Rio, Unbelievable \*
- Clint Daniels, When I Grow Up \*
- Sammy Kershaw, One Day Left To Live \*
- Randy Travis, Spirit Of A Boy, Wisdom Of A Man \*
- Diamond Rio, You're Gone
- Allison Moorer, Alabama Song \*
- Lari White, Take Me \*
- Shannon Brown, I Won't Lie \*
- Chris Knight, It Ain't Easy Being Me \*
- The Wilkinsons, 26 Cents
- Dwight Yoakam, These Arms \*
- Toby Keith, Getcha Some
- Tracy Lawrence, While You Sleep
- Patty Loveless, Like Water Into Wine
- John Michael Montgomery, Hold On To Me
- Mark Nesler, Slow Down \*
- Shania Twain, From This Moment On
- Derailers, California Angel
- Faith Hill W/Tim McGraw, Just To Hear You...
- Trini Triggs, Straight Tequila
- Blackhawk, There You Have It
- Bryan White, Tree Of Hearts
- Suzi Bogguss, Nobody Love, Nobody Gets Hurt
- Brooks & Dunn, How Long Gone
- Billy Dean, Real Man
- Warren Brothers, Guilty
- Travis Tritt, If I Lost You
- T. Graham Brown, Wine Into Water
- Jenny Simpson, Ticket Out Of Kansas
- Bill Engvall, I'm A Cowboy
- Mark Chesnut, Wherever You Are
- Cleodus T. Judd, First Redneck On The Internet
- Lila McCann, To Get Me To You

### NEW ONS

- Billy Ray Cyrus, Time For Letting Go
- Billy Ray Cyrus, Under The Hood
- Deryl Dodd, A Bitter End
- Gary Allan, I'll Take Today
- South Side Five, A Random Act Of Senseless Kindness
- The Wilkinsons, Fly (The Angel Song)

\* Indicates Hot Shots

### NEW ONS

- Method Man, Judgement Day
- Dave Matthews Band, Crush
- Shania Twain, From This Moment On
- D'vine, Lately
- Jay-Z, Hard Knock Life
- George Michael, Outside
- Oasis, Acquiesce
- Timbaland F/Missy Elliott & Magoo, Here We Come



Continuous programming  
515 Broadway, NY, NY 10036

- Aaliyah, Are You That Somebody?
- Alanis Morissette, Thank U
- Lauryn Hill, Doo Wop (That Thing)
- Jay-Z Feat. Amil & Ja, Can I Get A...
- DMX, How's It Goin' Down
- Barenaked Ladies, One Week
- Korn, Got The Life
- Hole, Celebrity Skin
- Beastie Boys, Intergalactic
- Brandy, Have You Ever?
- Everclear, Father Of Mine
- Mya, Movin' On
- Monica, The First Night
- Dru Hill Feat. Redman, How Deep Is Your Love
- Marilyn Manson, The Dope Show
- Eagle Eye Cherry, Save Tonight
- Will Smith, Miami
- All Saints, Never Ever
- Everlast, What It's Like
- Blackstreet, Take Me There
- JD & Mariah Carey, Sweetheart
- Shawn Mullins, Lullaby
- Madonna, The Power Of Good-Bye
- Sheryl Crow, My Favorite Mistake
- Goo Goo Dolls, Slide
- Third Eye Blind, Jumper
- 'N Sync, Tearin' Up My Heart
- Lenny Kravitz, Fly Away
- New Radicals, You Get What You Give
- Janet, Every Time
- Rob Zombie, Dragula
- Black Eyed Peas, Joints & Jams
- Next, I Still Love You
- Goo Goo Dolls, Iris
- Monifah, Touch It
- Big Punisher, You Came Up
- Xscape, My Little Secret
- R.E.M., Daysleeper
- Backstreet Boys, I'll Never Break Your Heart
- Will Smith, Gettin' Jiggy Wit It
- Fastball, Fire Escape
- Harvey Danger, Flippole Sitta
- Outkast, Rosa Parks
- U2, Sweetest Thing
- K-Ci & JoJo, All My Life
- Green Day, Time Of Your Life
- Semisonic, Singing In My Sleep
- Brandy & Monica, The Boy Is Mine
- Aerosmith, I Don't Want To Miss A Thing
- Master P, Thug Girl

\*\* Indicates MTV Exclusive

### NEW ONS

- Method Man, Judgement Day
- Dave Matthews Band, Crush
- Shania Twain, From This Moment On
- D'vine, Lately
- Jay-Z, Hard Knock Life
- George Michael, Outside
- Oasis, Acquiesce
- Timbaland F/Missy Elliott & Magoo, Here We Come



Continuous programming  
1515 Broadway, NY, NY 10036

- Aerosmith, I Don't Want To Miss A Thing
- Goo Goo Dolls, Iris
- Barenaked Ladies, One Week
- Matchbox 20, Real World
- John Mellencamp, Your Life Is Now
- Madonna, The Power Of Good-Bye
- Alanis Morissette, Thank U
- Sheryl Crow, My Favorite Mistake
- Natalie Imbruglia, Torn
- Shawn Mullins, Lullaby
- Brian Setzer Orchestra, Jump Jive An' Walk
- Eagle Eye Cherry, Save Tonight
- U2, Sweetest Thing
- Janet, Go Deep
- The Smashing Pumpkins, Perfect
- Hootie & The Blowfish, I Will Wait
- R.E.M., Daysleeper
- Lenny Kravitz, Fly Away
- Goo Goo Dolls, Slide
- Shania Twain, You're Still The One
- Smash Mouth, Walkin' On The Sun
- Green Day, Time Of Your Life
- Semisonic, Closing Time
- Divas, A Natural Woman
- Madonna, Ray Of Light
- The Smashing Pumpkins, Ava Adore
- Paula Cole, I Don't Want To Wait
- Mariah Carey, Whenever You Call
- Shania Twain, From This Moment On
- Third Eye Blind, Jumper
- Sugar Ray, Fly
- Stevie Nicks, If You Ever Did Believe
- Madonna, Take A Bow
- Fiona Apple, Criminal
- Natalie Merchant, Break Your Heart
- Bryan Adams, On A Day Like Today
- The Wallflowers, One Headlight
- Jennifer Paige, Crush
- Chris Isaak, Please
- Marilyn Manson, The Dope Show
- Janet, You Were There
- Stevie Nicks, Stand Back
- Chris Isaak, Wicked Game
- Sheryl Crow, All I Wanna Do
- Blues Traveler, Run Around
- Jewel, You Were Meant For Me
- Sheryl Crow, If It Makes You Happy
- Matchbox 20, 3 AM
- Third Eye Blind, Semi-Charmed Life
- Janet, Got 'Til It's Gone

### NEW ONS

- R. Kelly & Celine Dion, I'm Your Angel
- Lauryn Hill, Doo Wop (That Thing)
- Janet, Every Time
- Dave Matthews Band, Crush
- George Michael, Outside
- Everclear, Father Of Mine

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 7, 1998.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

### AMERICA'S NO. 1 VIDEO

- 98 Degrees, Because Of You

### BOX TOPS

- Deborah Cox, Nobody's Supposed To Be Here
- Blackstreet, Take Me There
- Kirk Franklin, Lean On Me
- Destiny's Child, Get On The Bus
- Aaron Hall, All The Places
- Shaggy Feat. Janet, Luv Me, Luv Me
- Faith Evans, Love Like This
- Tatyana Ali, Boy You Knock Me Out
- Big Punisher, You Came Up
- Xscape, My Little Secret
- Brittany Spears, Baby One More Time
- Cam'ron, Horse & Carriage (Remix)
- Fat Joe, John Blaze
- Crucial Conflict, Scummy
- Brandy, Have You Ever?
- JD & Mariah Carey, Sweetheart
- Outkast, Rosa Parks
- Ice Cube, Pushin' Weight
- Black Eyed Peas, Joints & Jams
- Aaliyah, Are You That Somebody?
- Jay-Z, Hard Knock Life
- Divine, Lately
- Mack 10, Money's Just A Touch Away



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- George Michael, Outside (new)
- Faith Evans, Love Like This (new)
- Ice Cube, Pushin' Weight (new)
- The Offspring, Pretty Fly (For A White Guy) (new)
- Jewel, Hands (new)
- In Essence, Turn Around (new)
- Alanis Morissette, Thank U
- Matthew Good Band, Apparitions
- Monica, The First Night
- Marilyn Manson, The Dope Show
- Big Sugar, The Scene
- Lauryn Hill, Doo Wop (That Thing)
- Fastball, Fire Escape
- Rob Zombie, Dragula
- Stars On 54, If You Could Read My Mind
- Jennifer Paige, Crush
- Sheryl Crow, My Favorite Mistake
- Goo Goo Dolls, Slide
- The Philosopher Kings, You Don't Love Me
- The Smashing Pumpkins, Perfect

- 112 Feat. Mase, Love Me
- Andrea Martin, Let Me Return The Favor
- Backstreet Boys, All I Have To Give
- The Cardigans, My Favorite Game
- Grant Lee Buffalo, Testimony
- Jesse Powell, You
- Kenny Lattimore & Heather Headley, Love Will Find A Way
- Limp Bizkit, Love Me
- Love & Rockets, Holy Fool
- Method Man, Judgement Day
- Oasis, Acquiesce
- Placebo, Pure Morning
- R. Kelly & Celine Dion, I'm Your Angel
- Swell, Make Up Your Mind



Continuous programming  
1515 Broadway  
New York, NY 10036

### NEW

- The Afghan Whigs, Somethin' Hot
- Athenaeum, Flat Tire
- Bernard Butler, Not Alone
- The Cardigans, My Favorite Game
- Cold, Give
- Zack De La Rocha, C.I.A.
- Eve 6, Leech
- Kid Rock, I Am The Bullgod
- Natalie Merchant, Break Your Heart
- The Offspring, Pretty Fly (For A White Guy)
- Stardust, The Music Sounds Better With You
- Timbaland F/Missy Elliott & Magoo, Here We Come



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- George Michael, Outside (new)
- Faith Evans, Love Like This (new)
- Ice Cube, Pushin' Weight (new)
- The Offspring, Pretty Fly (For A White Guy) (new)
- Jewel, Hands (new)
- In Essence, Turn Around (new)
- Alanis Morissette, Thank U
- Matthew Good Band, Apparitions
- Monica, The First Night
- Marilyn Manson, The Dope Show
- Big Sugar, The Scene
- Lauryn Hill, Doo Wop (That Thing)
- Fastball, Fire Escape
- Rob Zombie, Dragula
- Stars On 54, If You Could Read My Mind
- Jennifer Paige, Crush
- Sheryl Crow, My Favorite Mistake
- Goo Goo Dolls, Slide
- The Philosopher Kings, You Don't Love Me
- The Smashing Pumpkins, Perfect



Continuous programming  
111 Lincoln Rd  
Miami Beach, FL 33139

### NEW

- Dave Matthews Band, Stay (Heavy)
- Jennifer Paige, Crush (Heavy)
- Karen Ramirez, Looking For Love (Heavy)
- Lenny Kravitz, I Belong To You (Heavy)
- Oasis, Acquiesce (Heavy)
- Plastilina Mosh, Monster Truck (Heavy)
- Svirl 360, Hey Now Now (Heavy)
- The Cardigans, My Favorite Game (Heavy)
- Ti'o De Gracia, El Juego Verdadero (Heavy)
- Barenaked Ladies, One Week (Medium)
- Br'an Adams, On A Day Like Today (Medium)
- Cake, Never There (Medium)
- D'ndy Warhols, Everyday (Medium)
- Do nna Lewis, If I Could Be The One (Medium)
- Fu'l Lovin' Criminals, Love Unlimited (Medium)
- Kc'rn, I Got A Life (Medium)
- Pe'rote Asesino, Mal De La Cabeza (Medium)
- Pr'a Michel F'OI' Dirty Bastard & Mya, Ghetto Supastar (Medium)
- R. E.M., Daysleeper (Medium)
- Rob Zombie, Dragula (Medium)



2 hours weekly  
3900 Main St  
Philadelphia, PA 19127

- Big Punisher, You Came Up
- Br'nd Nubian, Don't Let It Go To Your Head
- Dru Hill, How Deep Is Your Love
- Sil'k The Shocker, It Ain't My Fault
- Jay-Z, Hard Knock Life
- De'brah Cox, Nobody's Supposed To Be Here
- Fil'mode Squad, Line Outside
- Mc'st Def & Quall, Definition
- Lauryn Hill, Doo Wop (That Thing)
- Ou'kast, Rosa Parks
- De'tiny's Child, Get On The Bus
- Fat Joe, John Blaze
- D'N X, Rough Ryders' Anthem
- Gh'etto Twinz, No Pain No Gain



Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

- Madonna, The Power Of Goodbye
- Chris Isaak, Please
- Kottonmouth, Dog's Life
- Matchbox 20, Back 2 Good
- Sheryl Crow, My Favorite Mistake
- John Mellencamp, Your Life Is Now
- Lenny Kravitz, Fly Away
- Kiss, Psycho Circus
- Eels, Last Stop, This Town
- Mark Mangold, 42nd Street
- Natalie Imbruglia, Wishing I Was There
- R. Kelly, Half On A Baby
- Marilyn Manson, The Dope Show
- Des'ree, Life
- Ace Of Base, Cruel Summer
- Plastilina Mosh, Monster Truck
- Gerald Levert, Taking Everything
- They Might Be Giants, Doctor Worm
- Reel Big Fish, Take On Me
- Local H, All The Kids Are Right



15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

- Dru Hill, How Deep Is Your Love
- Lauryn Hill, Doo Wop (That Thing)
- Jay-Z Feat. Amil & Ja, Can I Get A...
- JD & Mariah Carey, Sweetheart
- Shaggy Feat. Janet, Luv Me, Luv Me
- 'N Sync, Tearin' Up My Heart
- Brandy, Have You Ever?
- All Saints, Never Ever
- 98 Degrees, Because Of You
- E-40, From The Ground Up

NOW IN IT'S 20TH YEAR !

Billboard

NOV. 4-6, 1998  
SHERATON UNIVERSAL, CA

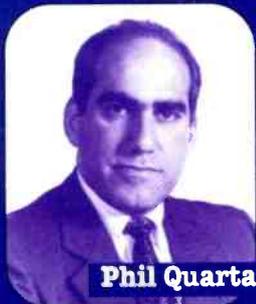
# MUSIC 20th anniversary VIDEO

CONFERENCE + awards

## LAST CHANCE

to register! CALL NOW !!!

This year's highlights include:



Phil Quartararo

- Opening Night Party sponsored by Motown, performance by Brian McKnight
- Keynote Address: Phil Quartararo - President, Warner Bros. Records, Inc.
- The Box Annual Thursday Night Bash - at Conga Room with live performances by: Cypress Hill & Unwritten Law
- 20th Annual Billboard Music Video Awards hosted by Eddie Griffin, star of UPN's hit series "Malcolm & Eddie"



Eddie Griffin

Artists scheduled to appear:



Jon B.



Michael Bivins  
Bell Biv DeVoe



Kid Capri



Cypress Hill



Dru Hill



Montell Jordan



Jennifer Knapp



Kenny Lattimore



Brian McKnight



Unwritten Law



Wild Orchid



Dwight Yoakam

GREAT SPONSORSHIP OPPORTUNITIES!  
CONTACT PHYLLIS DEMO  
212-536-5299

FOR MORE INFORMATION  
MICHELE QUIGLEY: 212-536-5002  
CARLA HAY: 212-536-5019  
www.billboard.com

DISCOUNT AIRLINE INFORMATION  
1-800-877-9770  
SHERATON UNIVERSAL  
333 Universal Terrace Pkwy, Universal City, CA 91608  
RESERVATIONS 1-800-325-3535



music network

COLUMBIA



## MEGA-MERGERS CHANGE SHAPE OF U.S. MUSIC RETAIL

(Continued from page 1)

utives have mixed reactions about this consolidation. On the one hand, they recognize that both transactions will result in strong accounts. Trans World and Camelot already are two of the healthiest retail chains, and the combined entity will have even greater financial might. In the Wherehouse/Blockbuster Music deal, the latter chain has been adrift for almost two years; it now will be in the hands of a management team that will have a firm hand in steering its course.

On the other hand, labels and distributors fear that the larger consolidated companies will use their newfound buying clout to extract greater portions of cooperative advertising funds and increase the cost of doing business.

They are also concerned that these mergers make it more difficult to break developing artists, a process that generally happens on a market-by-market basis and requires retailers to respond on a local basis. The labels question whether the larger entities will be able to react effectively to such opportunities.

And finally—although no one will speak on the record on this point—many label executives say they are upset by the disappearance of Camelot, which many regard as the most cooperative music specialty chain, into Trans World, which many deem the most demanding account.

### NEW-ACT CONCERNS

WEA chairman Dave Mount says, "On the big records, [consolidation] won't change business much. But when you talk about developing artists, it is difficult for the bigger chains to react locally."

Jim Caparro, president/CEO of PolyGram Group Distribution, has similar concerns. "As they get bigger, these aircraft carriers are going to become more difficult to maneuver," he says. "The consolidation of larger accounts offers an opportunity to the small regional retailers and the good independents to become even quicker PT boats, reacting to the market immediately."

Terry Woodward, owner of Owensboro, Ky.-based WaxWorks, agrees. "It is more favorable for me because there are now less players for the labels and shopping center developers to go to."

In addition to concerns about developing artists, one major distribution executive worries that the larger chains will be more conservative in managing inventory, which means that the price of staging catalog promotions will go up.

At the independent level, Koch International president Michael Koch says that the consolidation into large chains "eventually will mean that the industry will have to release less product, because the eye of the needle you have to go through is getting smaller."

Despite their concerns, most label and distribution executives remain hopeful about the new, stronger entities being formed from the mergers. Richard Cottrell, president of EMI Music Distribution, acknowledges consolidation will have an impact. But he adds, "We support the new organizations and look forward to working with them in building an

even stronger business."

Similarly, in viewing the closing of Wherehouse's \$115 million acquisition of Blockbuster Music, a senior distribution executive says, "It's a great thing: A chain dying of neglect is now in the hands of somebody who wants to love the music business."

Wherehouse president Tony Alvarez says that his primary focus with the closure of his purchase will be in digesting the acquisition so that the Blockbuster stores will turn in a superior performance.

"We think we have a good bunch of people who are running the business who can be empowered with the acquisition," says Alvarez. He adds that he expects to implement the "activities that have worked with us at Wherehouse" at the Blockbuster stores.

Meanwhile, as recently as August, Camelot—which is 70%-owned by institutional investors who converted the company's debt into equity when the North Canton, Ohio-based chain emerged from Chapter 11 on Jan. 27—was vying to do an initial public offering (IPO) and acting like it would be a predator. Earlier in the year, it had acquired the 150-unit the Wall and the 35-unit Spec's Music.

But when the IPO was delayed and Wall Street's bull market turned into a bear market, the possibility of doing a stock offering in the near term became remote, and Camelot investors wanted a way to cash in their chips.

Sources say they approached Trans World chairman/CEO Bob Higgins, who has long desired Camelot, about the possibility of doing the deal.

In buying the Camelot chain, Higgins will give its shareholders—who own 10.53 million shares—1.9 shares of Trans World stock for each share

of Camelot. Based on the \$20.625 share price that Trans World closed at on Oct. 23, that means Camelot was valued at about \$427 million.

As a result of the deal, Trans World will now have about 55 million shares. Before, with 34.7 million shares outstanding, Higgins owned 35.5% of Trans World. After the merger is completed in January, he will own about 22.5% of the company.

According to Wall Street sources, the agreement includes a provision that the Camelot investors cannot sell their Trans World stock until about April 15, 1999.

Trans World's stock price has dropped 25 cents since the acquisition was announced. On Oct. 28, the stock closed at 20.375. One competing retailer observes that, if you assume that Wall Street accepts the transaction and the Trans World stock holds its value, "Higgins literally bought a \$427 million company for nothing."

Well, not quite. Camelot carries about \$25 million in long-term debt and some short-term debt.

However, Higgins says, Trans World forecasts show that sometime between the end of the company's first and second quarters next year, the company will have paid off all Camelot debt and returned to the debt-free state that Trans World now enjoys.

Moreover, he says, the acquisition will realize \$10 million in cost savings from synergies.

When Trans World takes control of Camelot, it will keep the company's North Canton distribution facility open, says Higgins. Higgins notes that decisions about personnel haven't been made yet but that he realizes "we are buying a strong company with good people."

He says he has not yet had any discussions with Camelot's senior management about whether they would want to join Trans World, but he does say that Camelot's store personnel and field staff will remain intact. Camelot management, including chairman/CEO Jim Bonk, decline to comment.

When the transaction is completed, there will only be about 50 mall locations in which both chains have stores. "It doesn't mean we won't put in one bigger store in malls, but there are not going to be any closings because of the mergers," he says. As for the fate of the Camelot, Spec's, and the Wall logos, Higgins says that is the "hardest decision. We think that the Camelot and Spec's brand is strong, and we have to get more familiar with the Wall brand to see how strong it is."

While Higgins and Trans World get ready to reap the rewards of acquiring Camelot, label sales and distribution executives lament Trans World's "adversarial confrontational" approach.

In fact, when the industry had to choose last fall between the Camelot stand-alone business plan and letting Trans World buy the Ohio chain, the industry backed the stand-alone plan, in part because of the dynamics involved in dealing with Trans World.

Higgins is well aware of that, and he made it a point at Trans World's label dinner in March at the Rainbow Room in New York to tell label sales and distribution executives that, as the industry consolidates, Trans World would be the consolidator.

Consequently, that's why the pending acquisition of Camelot represents an even greater triumph for Trans World, industry observers say.

Similarly, it's no secret that the rivalry between Trans World and

Musicland is second to none in the industry. Some observers suggest that Higgins will relish the day that his chain is larger than Musicland after 30 years of being second fiddle.

"Higgins has been a trailblazer on a lot of things," says one senior executive at a competing chain. "You have to respect that he doesn't tell people what they want to hear; he tells them what is going to happen. And then he delivers on what he says he is going to do."

## N2K/CDNOW SUIT

(Continued from page 8)

The suit claims that the merger price disregards N2K's long-term prospects for growth as outlined in its IPO prospectus, which foresaw a growing user base, increased revenue, and strategic alliances meant to increase brand awareness. In short, the suit contends that the merger, if consummated, "will deny [shareholders] their right to share proportionately in the true value of N2K's valuable assets, profitable businesses, and future growth."

The suit seeks unspecified compensatory damages. It also seeks to enjoin the merger as it stands and to order the defendants to "cooperate fully" in any transaction that would "maximize shareholder value."

Rubin's attorney, Joseph Rosenthal of Rosenthal, Monhait, Gross & Goddess in Wilmington, Del., could not be reached for comment by press time. CDnow would not comment.

An N2K spokesman says the company has not yet been served with the suit but adds, "We believe the complaint is a typical strike suit which is completely without merit, and we intend to defend the claims vigorously."

## U.S. ARTISTS RECEIVE FIRST JAPANESE RENTAL ROYALTIES

(Continued from page 8)

careers date back to the '30s and '40s, such as Gene Autry, Bing Crosby, Ethel Merman, and Frank Sinatra. Also included were '50s rock'n'roll icons such as Chuck Berry, the Coasters, the Flamingos, and Buddy Holly.

Because Japanese audiences revere American jazz, dozens of performers, such as Louis Armstrong, Kenny Burrell, John Coltrane, Duke Ellington, Jim Hall, Herbie Hancock, and Tal Farlow, are also on the rental list. The same is true for bluesmen: Charles Brown, Roosevelt Sykes, Professor Longhair, Tampa Red, and Buddy Guy were among those listed.

Under the arrangement with Geidankyo, the featured artists' payments represent 65.34% of the total collected royalties. AARC also mailed lump-sum payments totaling 34.66% to AFTRA and the AFM for royalties due non-featured performers, such as musical accompanists and background singers.

The AARC was founded by the RIAA to collect and distribute home-taping royalties established under the provisions of the Audio Home Recording Act of 1992 (DART), which calls for payments to labels, artists, songwriters, and music publishers from manufacturers of digital recording equipment and media that

permit copying of sound recordings.

The industry and members of Congress feared that the then new digital recorders might spawn a wave of massive multi-copy home taping, but such a trend never emerged. Philips' Digital Compact Cassette and Sony's still-surviving MiniDisc platform failed to catch on with the public.

DART home-taping royalty payments, according to Bocchi, are still

less than \$1 million but increased between 1996 and 1997. "The pot doubled," she says, "probably due to Sony's push for their MiniDisc."

The revenue "flattened out," she adds, between '97 and '98.

According to Bocchi, there has been no need for litigation since the collection and distribution procedures began.

In 1991, the RIAA, fearing a

rental shop outbreak in the U.S. just as CDs were becoming popular, convinced Congress to pass a law that would require businesses to get authorization for the practice from U.S. record companies and pay fees. The outbreak never occurred.

Assistance in preparing this story was provided by Steve McClure in Tokyo.

## MIXED MESSAGES IN JAPAN

(Continued from page 8)

industry is now relatively stable," SMEJ said in its half-yearly earnings report. "Nevertheless, consumers are becoming more and more selective in their music purchases, primarily focusing on popular artists. This trend has resulted in increased risks for record companies, with profits depending on their ability to deliver hit recordings."

Meanwhile, as industry executives privately express concern about a growing stockpile of returns, the RIAJ reports that production of pre-recorded audio software by its 28 member companies in the first three quarters of calendar 1998 rose 2% to

351.2 million units. That represented a wholesale value of 428.6 billion yen (\$3.16 billion), up 3%, the body said Oct. 23.

Local repertoire showed the greatest growth, with shipments of albums by domestic artists rising 10% in volume terms to 146.9 million units for a value of 245.9 billion yen (\$1.8 billion), also up 10%. According to the RIAJ, the increase was largely due to huge shipments of greatest-hits albums by leading acts B'z and Glay. In contrast, shipments of albums by foreign acts fell 8% in both volume and value terms to 63.4 million units and 92.2 billion yen (\$679.6

million), more accurately reflecting the market's general malaise.

SMEJ, for its part, is hoping for strong second-half sales of albums by domestic acts such as Chara, the Brilliant Green, Makoto Kawamura, Ami Suzuki, and Noriyuki Makiyama, as well as foreign artists like Mariah Carey, Celine Dion, and Jamiroquai.

For the full year to March 31, 1999, the company projects sales to fall 6.1% from the previous year to 107.9 billion yen (\$906.7 million), operating income to drop 66.7% to 5 billion yen (\$42 million), and after-tax profit to fall 53.1% to 3.7 billion yen (\$31.1 million).

(Continued from page 1)

slightly different way. You get these all new and different songs that take you on a similar journey."

The primarily chronological project opens in 1972 with Springsteen's audition tapes for Columbia Records and covers songs recorded during sessions for the albums "Greetings From Asbury Park, N.J." (1973), "The Wild, The Innocent & The E Street Shuffle" (1973), "Born To Run" (1975), and "Darkness On The Edge Of Town" (1978).

Disc two highlights sessions for "The River" (1980), "Nebraska" (1982), and "Born In The U.S.A." (1984). The next disc highlights additional music also recorded for "Born In The U.S.A.," as well as songs from the sessions for "Tunnel Of Love" (1987). The final CD covers the '90s, including tracks recorded for "Human Touch" and "Lucky Town" (both 1992), as well as "The Ghost Of Tom Joad" (1995).

Speaking from his New Jersey home base and perhaps giving a tip of his hand to what's next for him musically, the voluble Springsteen says the upbeat nature of many of the tracks "made me think it's fun to make some noise again."

**How did this boxed set come about?**

A few years earlier I'd asked my engineer, Toby Scott, to collect everything from the vault. For a week or so, I just listened to everything that I'd done that we hadn't put out. I made some very brief notes in a notebook, and then I just put it away. It was something that I could do at some point when I get to that place in a new project where I'm not sure how long it's going to take and it would be nice to sort of fill the gap so the fans wouldn't be so long without hearing any music from me.

**Did you have any guidelines for what went on the set?**

The thing I stuck to on this particular boxed set was that everything I put on it relates back to a specific record. So if you liked "The Wild, The Innocent & The E Street Shuffle," you could put on the first CD and there's four or five things that we cut at that time for that record and it sort of just punches out the edges of that record for you... We made three or four albums when we cut "The River." The second CD is almost the completely other album from "The River." If you liked songs that were written about relationships or men and women, go to the fourth CD and it's a deeper investigation, another angle, on those ideas.

**It's important that people know these aren't songs that you felt were inferior. They just weren't in line with the statement you were trying to make at that time.**

What happens is I was forging my identity. That was really paramount in many of the decisions that I made, because, first of all, you're trying to let people know who you are, what you're about, and you're trying to work your way into their lives and start a relationship basically, which is based on knowing one another. So at that time many of the choices I made for my records were both musical and then also, what was I trying to say and how did I want to say it.

**Can you give me an example?**

## Retail Anticipation High For Springsteen Box

BY EILEEN FITZPATRICK

LOS ANGELES—The Springsteen Holy Grail. That's how retailers are describing "Bruce Springsteen: Tracks," a four-CD Columbia Records boxed set featuring 56 unreleased and 10 previously released B-sides spanning the artist's 25-year career (see story, page 1).

Retailers say the Boss' massive and devoted fan base, plus the three-year absence of a new Springsteen album, will drive sales of the set, which is due in stores Nov. 10. The suggested list price is \$69.98, but many dealers say they will price it at around \$50, pennies above the minimum advertised price for the title.

"This is the Holy Grail of boxed sets," says Compact Disc World buyer Eric Keil. "This is what people have been screaming for for years, and it will be the centerpiece for our fourth quarter."

The 10-store chain, based in South Plainfield, N.J., will hold midnight sales and give away copies of "Bruce Springsteen: Songs," a book of his lyrics coming from Avon, with every purchase of the boxed set.

"Every fan is on pins and needles waiting for this to arrive," says West Sacramento-based Tower Records

senior VP of sales Stan Goman. "It's not going to be as big as 1986 [when Springsteen released a live five-record set], but it's still going to be big." That title debuted at No. 1 on The Billboard 200.

The 160-store chain will be holding midnight sales throughout most of November to highlight all the new fourth-quarter titles hitting the market.

The last new Springsteen album to hit stores was the folksy "The Ghost Of Tom Joad" in 1995, which sold 585,000 units, according to SoundScan. That same year, his greatest-hits album sold 2.2 million units, according to SoundScan.

Most dealers say they have put in a "heavy" buy for the Springsteen set.

The Springsteen set will be sharing retail space with "The John Lennon Anthology," the other high-profile boxed set hitting the market for this gift-giving season. The four-CD Lennon set arrives in stores Tuesday (3) (Billboard, Oct. 24).

"There are a lot of big releases coming out, but Lennon and Springsteen are not directly competing with each other," says Borders Books & Music buyer Josh Pollock. "They have a different market."

In addition, many dealers say the new collection is likely to bring back fans who are hungry for the classic Springsteen sound that this set offers.

"True fans are extremely excited about this release," says Warehouse Entertainment rock buyer Bob Bell, "and for those who may have lost interest, this will bring them back in the fold."

Tower's Goman agrees that Springsteen is the type of artist who has the ability to reignite his fan base.

"There's a pent-up demand for anything new and fresh from Springsteen," says Goman. "The casual fan will be interested because there's stuff they haven't heard before, and true fans will just want to have this."

Although many tracks on the Springsteen set have been available for years as bootlegs, dealers say that won't hinder sales either.

"Many fans probably have it in inferior forms," says Bell, "but they absolutely want to have the authorized version. Many fans probably have this track or that track, but they're going to want it all together."

Take after "Born To Run." At that time, I said, "Well, this is a moment when people often go wrong or get lost after the first shot of some success." So [with] "Darkness On The Edge Of Town," I wanted to make a record that specifically sent a message to my audience that I wasn't going to be blocked in by the success I'd had in terms of what kind of music I created. So the editing on "Darkness" was based around creating a record that had a seriousness of tone. Meanwhile, there were all these bar band records that we had cut [like] "Give The Girl A Kiss" and "So Young And In Love." So I had all this music that I couldn't use at that time that just got put to the side.

**Tell me about the cover photo.**

This was in the Main Point [nightclub] in Philadelphia in '74. I really remember this couch; it was in the back of the basement. The thing I remember the most is this was the room where I first saw my first actual record. Somebody brought down a copy of "Greetings From Asbury Park, N.J." and pulled it out of the sleeve. It was on that red Columbia label, and to me, it was like an impossibility, because I pulled "Highway 61 [Revisited]" out of that sleeve with the red label on it. Seeing my name on that red label was quite miraculous.

**The set opens with you auditioning for legendary Columbia talent scout John Hammond. What do you remember about that day?**

Big day, very big day. I think I remember just about everything. I was probably 22 years old. I'd played in John's office earlier in the week, and he [said], "You need to play for [then Columbia president] Clive Davis, and I want you to do a record-

ed audition." It would have been an unusual recording session by today's standards. The engineer had a shirt and a tie on; everybody was dressed in jackets and shirts. The first thing you hear on the CD is John's voice where he reads off the session number. And I just stood up and sang the best songs I had. I was incredibly excited. I felt very confident about what I was doing and being there, and nervous at the same time.

**How do those songs hold up to you today?**

I went through a period quite a while back where I felt like there were too many words in them and I'd written too much, but now I really like them because they were very free and very spontaneous. They were sort of written when no one was listening. And that has an effect on how you write and what you write. That's why I've ended up recording at home, because nobody is listening at home, really.

I think what I like about the songs now is they're actually quite original. At the time, they were sort of put under the "new Dylan" category, but if you listen to them now, you realize they really weren't that at all. They were just something of their own. They came up out of my own experience and the place and the people that I grew up around. I took those things and I made my own folk music out of it.

**"Seaside Bar Song" on disc one is the first song on the set to feature saxophonist Clarence Clemmons. You instantly hear how much he brought to the band.**

Initially, Clarence was hard to find; that's why he's only on a couple of things on the first record. The way that he ended up on the record at all is I handed it in to Columbia

and Clive Davis sent it back and said, "There are no singles on this record. I want you to write two more songs." And I said, "Well, OK," and I went home and wrote "Blinded By The Light" and "Spirit In The Night," and we took two not very good songs off. I was able to find Clarence at that time, and so he ended up coming in and playing on those two [added] cuts.

**"Thundercrack" is eight minutes of the band bursting wide open that allows the listener to really hear the band stretch out for the first time.**

I used that song as a show-ender at that time. It was the precursor to "Rosalita." At the end of the night, I needed something that would just knock people out, that's gonna go on and on and they're not going to know when it's going to stop. And so it was nice to get it on here, because an early, early fan would remember that this song was a big part of the early shows.

**Just as "Seaside Bar Song" features lyrics that found their way into "Born To Run," "Iceman" is the first to contain words from "Badlands"—"I wanna go out tonight/I wanna find out what I got." The ability to see what you nicked from your earlier material for future songs is part of what makes the set so compelling.**

That line is what I was thinking about at that time. I hadn't recorded in a couple of years. I was stuck in that big lawsuit [with former manager Mike Appel] in the early part of my career, and there was a tremendous amount of "whatever happened to" articles at that time. That whole record was a record where I felt like I was going to have to test myself and that was what I

wanted to know, so that line ended up in a few different songs.

**"Where The Bands Are" is a frothy tune. That's hardly something you're known for.**

That's probably why it got left off the record at the time... It was a very pop song. I always loved those three-minute pop songs. They tended to be the ones that fell away from my own records because of something I was trying to do at that particular moment, but I made a lot of that kind of music, and I think when you go to that second CD, that's what you hear.

**However, not all the material on the second disc is lighthearted, especially "Wages Of Sin," a heart-stopping tale of the hopeless dynamics in a relationship.**

That was a real find. I forgot I wrote it. It may have been one of those songs that cut too close to the bone at the time, so I put it to the side. [Laughs] It was actually cut for "Born In The U.S.A." What happens is very often you have your own personal sensitivities about a particular piece of music or you may be uncomfortable with the way you've sung or what the song is about and you steer away from that a little bit, and I think that's what happened on that one.

**This brings us to the version of "Born In The U.S.A." on here that's much slower, less anthemic than the hit version. It seems much truer to the spirit of the lyrics.**

At the time that I cut it, I wasn't sure that it was finished, but I had that same feeling about a lot of songs on "Nebraska," which [was] demos I made in my bedroom. My memory of it, after not having heard it for 15 years, was that it was incomplete in some fashion. And when I listened to it again, I realized it was fine.

**But how did it go from what's here on the boxed set to what we heard on the "Born In The U.S.A." album?**

Part of what happened is I had this song and then at the same time, because I was cutting both the "Nebraska" and "Born In The U.S.A." albums simultaneously, I went in and I cut the one with the band, and that came out so good, I forgot about this one.

At that time, there was a lot of discussion about what to do with the two records I was making. They were so different that it was very confusing. There was a moment when we talked about releasing them as a double album; one would have been the acoustic record and one would have been the electric record. I tried to cut the "Nebraska" material with the band. I could tell that it wasn't working, so there was a lot of different things that could have happened at that particular moment. [Ultimately,] "Nebraska" came out in '82 and "Born In The U.S.A." in 1984.

**"Johnny Bye Bye" clocks in at one minute, 49 seconds. Is that the shortest song you've ever recorded?**

I like that sort of succinctness. I cut that for a record after "Nebraska." I enjoyed making "Nebraska" so much, I pursued it before I went back to making ["Born In The U.S.A."], and I did a series of songs with a small, little rhythm section,

(Continued on next page)

## SPRINGSTEEN BACKTRACKS ON COLUMBIA BOX

(Continued from preceding page)

but they were still basically acoustic. "Johnny Bye Bye" and "Shut Out The Lights" both came from sessions that I did in my garage in California. There was almost a whole record that I ended up not putting out, and these are the best things from that.

**Let's talk about the hilarious "TV Movie," which reminds me of Buck Owens' "Act Naturally." It shows your sense of humor, which you don't let come across in your music very often.**

I always envied writers who were able to incorporate that in their music. A lot of my favorite rock performers were clowns. When you see Little Richard or the Coasters or Jerry Lee [Lewis], there was some element of that in all of them. I loved the desire to make your audience laugh on some level. Onstage I had the physical ability to incorporate that in what I did, but I found it a lot more difficult to write into my music. If I did come up with it, very often when I was making the final cut, that's what I'd leave off.

**One of the most affecting songs on this disc is "The Wish," a clearly autobiographical song about a son whose mother buys him a guitar at a great sacrifice.**

Oh yeah, that was my mother, that was my mother completely. That's probably why I didn't use it on the

record; it's one of the most autobiographical things I ever really wrote. I wrote it for "Tunnel Of Love" and she just might have been more of a presence in my life at that particular time. I got married, and I was reconnecting with my family in a way I hadn't for quite a while.

Standing outside that music store, the guitar was \$60. That was an enormous, enormous amount of money at that time. It was simply money that we just really didn't have. My folks were always in debt to the finance company. It was right around the corner from our house, and all I remember is my mother going back and forth. They'd borrow for this and pay it off just in time for Easter and pay it off in time for the next thing.

So [buying the guitar] was a great, a very meaningful gesture of faith at that time from her. I told her I needed an electric guitar so I could play in a band so I might have a chance to make some money. And we stood outside of the music store in Freehold, N.J., and that's where the song opens up.

**It segues into some beautifully descriptive memories of your mother getting ready for work and your childhood.**

I remember very particularly the sounds that came from the bathroom while she got ready for work, the

sounds of the sink and the water running. The makeup case hitting the surface of the sink. And the place where she worked was filled with women, secretaries. When I came in, I was a little boy, probably 8 years old, 9, 10, and they all'd gather around you and make a big fuss over you. My mother's desk was all the way in the back, so I had to walk past all their desks, and everybody would come up and give you a pat on the head.

**Do you think you have a keener sense of observation than most people?**

I don't know. I don't know if writers have a keener sense of observation or if you simply develop a language with which you can express what you see. I think a lot of writers and artists are people who, very naturally, their first response was to watch and see what was happening and then join in or not.

**That leads right into "Lucky Man." There's a romanticism about being a loner in a lot of your songs. What's your fascination with that?**

The loner is an archetype and just a deep part of the American character. Who were all those people who took off out West? Who were all those guys who took off on their own? It's that sort of a character type that's at the core of a lot of my characters who struggle. It manifests itself in some fashion on almost every record I make.

**Disc four is just you, keyboardist Roy Bittan, and studio musicians. You can almost feel the freedom to experiment that you were afforded by that.**

We recorded a lot of music for the "Human Touch" record, and it was just in search of what was I trying to say. I knew I wanted to develop the ideas I'd written about on "Tunnel Of Love." I felt that was where I had something of value to communicate.

Initially during that record, I thought about putting out a record that was basically a bass, a synthesizer, and rhythm, and it created a very austere context for [the] songs to come forth in. I think that happens on "Over The Rise," "When The Lights Go Out," "Loose Change," "Goin' Cali" . . . They were experimental pieces, and they were away from the rock music I was making at the time. Even though it's electric music, it has more to do with "Nebraska."

**The most recent recording on here is "Gave It A Name," a tale of**

**a wife beater that you recorded this August.**

What happened is I cut the original at the time I cut these other songs, but we couldn't find the master tape of it, and I really liked the song. So Roy came out, and we recut it in August.

**Like so many of your songs, it has Biblical references. Have you ever formally studied the Bible?**

No, I haven't really. I mean, I read through it from time to time, but those particular references are just a part of everyone's internal landscape at this point. Everyone knows those stories and understands what you're talking about when you use those references . . . I guess [the song] was sort of a study of what people do with the parts of themselves they don't like very much.

**What kind of stuff are you working on now?**

I had some acoustic things and I had some electric things, and basically, at some point, I'll return to those things. But I don't have a set project at the moment that I'm committed to. I'm writing and seeing what comes out.

**Are you going to tour behind this boxed set?**

It's sort of something that I'm thinking about, but I don't have any committed plans as of yet.

**Are you and the E Street Band getting back together?**

Well, I don't know. It's been 10 years, and everybody's living in different places and doing different things. But I love all the guys, and we made music together that was very, very special. It was just a great, great, great time in my life playing with those guys. I know we have young fans who have never seen us, so it's always a subtext of our conversations and it's always there in the air somewhere, but at the moment we don't have any particular plans.

**In an interview several years ago, you were asked if, by moving to L.A. and buying a big house, you had let your fans down. You said, "No, I've kept my promise." Do you still feel like you have a promise to keep to your fans?**

Oh, basically you just try to keep them to yourself, and then you hope it works out for everybody else. You think who you want to be, and there's days when you're that person and there's days when you're not. Everybody struggles with that part of themselves, and my work maps out that struggle.

I've got my own life to live and I sort those issues out for myself, and in turn, hopefully when I go into my work, there are things that help my fans sort through their own struggles and their own issues. You know, that's just what I've always tried to do, and that's what I still try to do.

## RULING FAVORS DIGITAL PLAYER RIO

(Continued from page 8)

launch an industrywide campaign that would seek to bring new media and record companies together to solve problems associated with copyright issues on the Internet.

"We think that denying the preliminary injunction means that artists and consumers looking forward to online commerce might not be able to realize [those hopes], because this could undermine the creation of a legitimate market," said Sherman.

Meanwhile, the decision could speed the introduction of other portable MP3 units on U.S. shores.

Samsung Electronics America senior manager of product planning Zach Dimenstein says the company is keeping a close eye on the RIAA vs. Diamond case.

Samsung will go ahead with plans to launch its portable MP3 player, the Yepp, in Korea, but it hasn't decided what other territories it will approach. According to Dimenstein, the Korean launch of the Yepp will correspond with a massive digital distribution initiative by that country's major record labels.

Samsung, which owns the largest major record label in Korea, has also developed a proprietary "secure" digital-download system similar to a2b and Liquid Audio; it is called Secumax. The company says it has convinced nearly every major label in Korea to employ the format and make the majority of their catalogs available at [www.m4you.com](http://www.m4you.com) in December.

Dimenstein says the Yepp plays both Secumax and unencrypted MP3 files.

In Europe, the response from rights owners to the idea of portable MP3 players was negative.

At the Amsterdam Dance Event

(see story, page 49), the Internet was the most-discussed topic, says Henri Lessing, managing director of Alabianca & Media Records Benelux. "What struck me is that nobody seemed to care about its downside," he says. "Downloading music might be a wonderful thing to do for the punters, but one way or another we have to discuss new rules about copyright income."

The U.K.'s Music Publishers Assn. (MPA) supports the RIAA action to delay the introduction of portable MP3 players, says chief executive Sarah Faulder.

"Whatever Diamond's claims, this device clearly enables Net surfers to copy and pass on copyright material without reference or payment to the authors or copyright holders," Faulder says.

*Assistance in preparing this story was provided by Robert Tilli in Amsterdam and Kwaku in London.*

## JAPAN WOES DRAG DOWN SONY PROFITS

(Continued from page 8)

a Japanese publicly traded company responsible for Sony's music operations in Japan (see story, this page).

According to Kevin Kelleher, senior VP/CFO of Sony Music Entertainment in New York, the downward figures do not point toward any sort of cyclical decrease in profitability. "Sony Music continues to perform well, achieving record-high revenues for the six months," he says. "Additionally, we have gained market share in almost every territory around the world and are extremely well-positioned for the holiday season." Sony has been particularly strong in

Europe recently, where it dominates the Music & Media European charts (*Billboard Bulletin*, Oct. 20).

Among the top-selling titles for Sony Music in its second quarter are the soundtracks "Back To Titanic" and "Armageddon" and titles from Lauryn Hill, Celine Dion, Korn, Dixie Chicks, Will Smith, Savage Garden, and Des'ree.

Overall Sony Corp. earnings were down 5.4% during the half, with the electronics division also slumping. The company has made a substantial downward revision in its profit forecast for the full fiscal year.

## SITE SET FOR 'HOW-TO' VIDEOS

(Continued from page 3)

LearnAnything's biggest competitor but not the only one. The growing swarm of online retailers selling theatrical and nontheatrical titles makes it more difficult than ever to get the attention of customers, says James Spencer, president of Video Learning Library in Scottsdale, Ariz.

Spencer, who operates a modestly financed special-interest Web site with Korean consumer electronics manufacturer Samsung, estimates that his year-old Videomarketplace.com competes against 2,000 other sites.

"No matter how much money you have, it doesn't guarantee you'll be able to establish a brand" like Amazon.com, he adds. "And once the money is gone, [the public] will forget you."

With a \$100,000 bankroll, Videomarketplace doesn't stand out.

"Sales have been disappointing for the effort we've put in," Spencer notes. "We're not getting the exposure that we were anticipating."

Even exposure may not help sales. Consultant Jim Lyle of Video Publishing Resources in New York says consumers could use sites like LearnAnything to search for titles before going to Amazon to make a sharply discounted purchase.

Nevertheless, Lyle acknowledges that he was among the crowd that dismissed the instructional video store Meyersdorf and another partner, Jonathan Palgon, opened in Manhattan in November 1991. The tiny How To Video Source outlet generated sales of \$1 million in its first year.

Meyersdorf and Palgon, who have since split up, ultimately were victims of their success; underfinanced,

they opened two other locations and considered franchising. How To Video folded a few years later, although Meyersdorf continues publishing a catalog under that name and has modified the logo to identify LearnAnything.

If Meyersdorf and Berkowitz get fully financed, the site could take hold, according to consultant Leslie McClure, who advises special-interest producers. "Maybe the answer is money," McClure says. "I'd like to see it happen."

Meyersdorf hopes to have it all as of May 1, 1999, when LearnAnything becomes fully operational with perhaps 100,000 video and computer titles from as many as 10,000 vendors.

## EMI

(Continued from page 8)

step back" from EMI but "doesn't want to leave the company," according to the spokesman.

The statement comes in the wake of recent speculation that Southgate was being pressured by the board to step down—speculation that Southgate has denied. The chairman, 60, "has always planned to depart sometime between [the ages of] 60 and 62," a spokesman told *Billboard* (*Billboard*, Oct. 3).

"The Royal Opera House is so high-profile that every time something appears about it, people assume that Sir Colin is responsible," adds the spokesman. "He's still very involved at EMI, and [EMI Recorded Music president] Ken [Berry] and [EMI Music Publishing Worldwide president] Marty [Bandier] are doing their bit."

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 364 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	37	26	<b>THE BOY IS MINE</b>	BRANDY & MONICA (ATLANTIC)
1	1	30	<b>IRIS</b>	GOO GOO DOLLS (WARNER SUNSET/REPRISE) <small>14 wks at No. 1</small>	39	42	22	<b>CAN'T TAKE MY EYES OFF OF YOU</b>	LAURYN HILL (RUFFHOUSE/COLUMBIA)
2	2	21	<b>ONE WEEK</b>	BARENAKED LADIES (REPRISE)	40	36	20	<b>GO DEEP</b>	JANET (VIRGIN)
3	5	6	<b>THANK U</b>	ALANIS MORISSETTE (MAVERICK/REPRISE)	41	46	15	<b>MAKE IT HOT</b>	NICOLE (THE GOLD MIND/EASTWEST/EEG)
4	3	23	<b>I DON'T WANT TO MISS A THING</b>	AEROSMITH (COLUMBIA)	42	34	23	<b>JUST THE TWO OF US</b>	WILL SMITH (COLUMBIA)
5	6	18	<b>CRUSH</b>	JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)	43	51	2	<b>HAVE YOU EVER?</b>	BRANDY (ATLANTIC)
6	8	37	<b>I'LL BE</b>	EDWIN MCCAIN (LAVA/ATLANTIC)	44	44	12	<b>MOVIN' ON</b>	MIA FEAT. SILK THE SHOCKER (UNIVERSITY/INTERSCOPE)
7	7	17	<b>I'LL NEVER BREAK YOUR HEART</b>	BACKSTREET BOYS (JIVE)	45	48	5	<b>LATELY</b>	DIVINE (PENDULUM/RED ANT)
8	4	19	<b>ARE YOU THAT SOMEBODY?</b>	AALIYAH (BLACKGROUND/ATLANTIC)	46	45	40	<b>ANYTIME</b>	BRIAN MCKNIGHT (MOTOWN)
9	12	12	<b>JUMPER</b>	THIRD EYE BLIND (ELEKTRA/EEG)	47	39	47	<b>ALL MY LIFE</b>	K-CI & JUJU (MCA)
10	9	31	<b>REAL WORLD</b>	MATCHBOX 20 (LAVA/ATLANTIC)	48	43	54	<b>AS LONG AS YOU LOVE ME</b>	BACKSTREET BOYS (JIVE)
11	13	10	<b>MY FAVORITE MISTAKE</b>	SHYRILL CROW (A&M)	49	52	4	<b>BECAUSE OF YOU</b>	98 DEGREES (MOTOWN)
12	14	14	<b>THIS KISS</b>	FAITH HILL (WARNER BROS.)	50	68	3	<b>CAN I GET A...</b>	JAY-Z FEAT. AMIL (OF MAJOR GUNS) AND JA (DEF JAM/MERCURY)
13	17	8	<b>LULLABY</b>	SHAWN MULLINS (SMG/COLUMBIA)	51	47	24	<b>TO LOVE YOU MORE</b>	CELINE DION (550 MUSIC)
14	11	39	<b>TORN</b>	NATALIE IMBRUGLIA (RCA)	52	50	28	<b>STILL NOT A PLAYER</b>	BIG PUNISHER FEAT. JOE (LOUD/RCA)
15	16	15	<b>SAVE TONIGHT</b>	EAGLE-EYE CHERRY (WORK)	53	49	67	<b>I DON'T WANT TO WAIT</b>	PAULA COLE (IMAGO/WARNER BROS.)
16	10	38	<b>TOO CLOSE</b>	NEXT (ARISTA)	54	59	10	<b>FATHER OF MINE</b>	EVERCLEAR (CAPITOL)
17	20	4	<b>HANDS</b>	JEWEL (ATLANTIC)	55	64	2	<b>HARD KNOCK LIFE (GHETTO ANTHEM)</b>	JAY-Z (ROC-A-FELLA/DEF JAM/MERCURY)
18	21	10	<b>DOO WOP (THAT THING)</b>	LAURYN HILL (RUFFHOUSE/COLUMBIA)	56	60	9	<b>CELEBRITY SKIN</b>	HOLE (DGG/GEFFEN)
19	15	34	<b>CLOSING TIME</b>	SEMICONIC (MCA)	57	67	6	<b>FLY AWAY</b>	LENNY KRAVITZ (VIRGIN)
20	26	9	<b>FROM THIS MOMENT ON</b>	SHANIA TWAIN (MERCURY)	58	54	52	<b>HOW'S IT GOING TO BE</b>	THIRD EYE BLIND (ELEKTRA/EEG)
21	23	16	<b>THE FIRST NIGHT</b>	MONICA (ARISTA)	59	—	1	<b>...BABY ONE MORE TIME</b>	BRITNEY SPEARS (JIVE)
22	19	23	<b>NEVER EVER</b>	ALL SAINTS (LONDON/ISLAND)	60	72	3	<b>NEVER THERE</b>	CAKE (CAPRICORN/MERCURY)
23	18	18	<b>TEARIN' UP MY HEART</b>	'N SYNC (RCA)	61	53	26	<b>GHETTO SUPASTAR (THAT IS WHAT YOU ARE)</b>	PRAS MICHEL FEAT. OL' DIRTY BASTARD & MYA (INTERSCOPE)
24	24	40	<b>TIME OF YOUR LIFE (GOOD RIDDANCE)</b>	GREEN DAY (REPRISE)	62	57	30	<b>ADIA</b>	SARAH MCLACHLAN (ARISTA)
25	22	35	<b>YOU'RE STILL THE ONE</b>	SHANIA TWAIN (MERCURY)	63	74	3	<b>PRETTY FLY (FOR A WHITE GUY)</b>	THE OFFSPRING (COLUMBIA)
26	25	36	<b>THE WAY</b>	FASTBALL (HOLLYWOOD)	64	66	2	<b>SWEETEST THING</b>	UZ (ISLAND)
27	29	7	<b>SLIDE</b>	GOO GOO DOLLS (WARNER BROS.)	65	69	5	<b>FIRE ESCAPE</b>	FASTBALL (HOLLYWOOD)
28	28	15	<b>JUMP JIVE AN' WAIL</b>	THE BRIAN SETZER ORCHESTRA (INTERSCOPE)	66	55	26	<b>MY WAY</b>	USHER (LAFACE/ARISTA)
29	27	52	<b>TRULY MADLY DEEPLY</b>	SAVAGE GARDEN (COLUMBIA)	67	58	15	<b>TIME AFTER TIME</b>	INOJI (SO SO DEF/COLUMBIA)
30	33	22	<b>INSIDE OUT</b>	EVE 6 (RCA)	68	63	16	<b>DAYDREAMIN'</b>	TATYANA ALI (MJJ/WORK)
31	31	10	<b>TOUCH IT</b>	MONIFAH (UPTOWN/UNIVERSAL)	69	70	5	<b>I STILL LOVE YOU</b>	NEXT (ARISTA)
32	38	3	<b>I'M YOUR ANGEL</b>	R. KELLY & CELINE DION (JIVE)	70	62	6	<b>MY LITTLE SECRET</b>	XSCAPE (SO SO DEF/COLUMBIA)
33	32	55	<b>3 AM</b>	MATCHBOX 20 (LAVA/ATLANTIC)	71	61	21	<b>INTERGALACTIC</b>	BEASTIE BOYS (GRAND ROYAL/CAPITOL)
34	35	15	<b>HOOCH</b>	EVERYTHING (BLACKBIRD/SIRE)	72	—	9	<b>SAME OL' G</b>	GINUWINE (BLACKGROUND/ATLANTIC)
35	40	6	<b>THE POWER OF GOOD-BYE</b>	MADONNA (MAVERICK/WARNER BROS.)	73	65	19	<b>WHEN THE LIGHTS GO OUT</b>	FIVE (ARISTA)
36	30	11	<b>I WILL WAIT</b>	HOOTIE & THE BLOWFISH (ATLANTIC)	74	71	7	<b>EVERYTHING'S GONNA BE ALRIGHT</b>	SWEETBOX (RCA)
37	41	6	<b>HOW DEEP IS YOUR LOVE</b>	DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)	75	—	1	<b>BACK 2 GOOD</b>	MATCHBOX 20 (LAVA/ATLANTIC)

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

## HOT 100 RECURRENT AIRPLAY

1	1	28	<b>SEMI-CHARMED LIFE</b>	THIRD EYE BLIND (ELEKTRA/EEG)	14	16	16	<b>MY FATHER'S EYES</b>	ERIC CLAPTON (REPRISE)
2	2	3	<b>KIND &amp; GENEROUS</b>	NATALIE MERCHANT (ELEKTRA/EEG)	15	10	5	<b>GETTIN' JIGGY WIT IT</b>	WILL SMITH (COLUMBIA)
3	5	12	<b>FLY</b>	SUGAR RAY (LAVA/ATLANTIC)	16	12	45	<b>DON'T SPEAK</b>	NO DOUBT (TRAUMA/INTERSCOPE)
4	3	8	<b>WALKIN' ON THE SUN</b>	SMASH MOUTH (INTERSCOPE)	17	17	29	<b>QUIT PLAYING GAMES (WITH MY HEART)</b>	BACKSTREET BOYS (JIVE)
5	6	29	<b>ALL FOR YOU</b>	SISTER HAZEL (UNIVERSAL)	18	15	37	<b>NO MONEY NO PROBLEMS</b>	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
6	—	1	<b>TOGETHER AGAIN</b>	JANET (VIRGIN)	19	18	30	<b>TUBTHUMPING</b>	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
7	4	4	<b>FLAGPOLE SITTA</b>	HARVEY DANGER (SLASH/LONDON/ISLAND)	20	19	47	<b>BARELY BREATHING</b>	DUNCAN SHEIK (ATLANTIC)
8	8	16	<b>IF YOU COULD ONLY SEE</b>	TONIC (POLYDOR/A&M)	21	23	4	<b>HOW DO I LIVE</b>	LEANN RIMES (CURB)
9	7	4	<b>UNINVITED</b>	ALANIS MORISSETTE (WARNER SUNSET/REPRISE)	22	20	23	<b>PUSH</b>	MATCHBOX 20 (LAVA/ATLANTIC)
10	9	3	<b>SEX AND CANDY</b>	MARCY PLAYGROUND (CAPITOL)	23	—	1	<b>SAY IT</b>	VOICES OF THEORY (H.O.L.A./RED ANT)
11	11	17	<b>YOU MAKE ME WANNA...</b>	USHER (LAFACE/ARISTA)	24	21	28	<b>SHOW ME LOVE</b>	ROBYN (RCA)
12	13	11	<b>I WILL BUY YOU A NEW LIFE</b>	EVERCLEAR (CAPITOL)	25	22	37	<b>YOU WERE MEANT FOR ME</b>	JEWEL (ATLANTIC)
13	14	27	<b>ONE HEADLIGHT</b>	THE WALLFLOWERS (INTERSCOPE)					

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

26	26	CENTS	(Golden Phoenix, SOCAN/Kiaysongs, SOCAN)
29	ADIA	(Sony/ATV, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL	
39	ALL MY LIFE	(EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Doo, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM	
26	ALL THE PLACES (I WILL KISS YOU)	(Tenor, BMI/Nate Love's, BMI/MCA, ASCAP/Jamron, ASCAP/BMG, ASCAP/Slack A.D., ASCAP) HL	
90	AVA ADORE	(Chrysalis, BMI/Cinderful, BMI) WBM	
5	BECAUSE OF YOU	(Air Chrysalis Scandinavia, ASCAP/Murlyn, ASCAP) WBM	
65	BETTER DAYS	(Base Pipe, ASCAP/Wootptewoo, ASCAP/Copyright Control/Amazement, BMI)	
24	THE BOY IS MINE	(EMI Blackwood, BMI/Bran-Bran, BMI/EMI Blackwood, SESAC/Fred Jerkins III, BMI/Ensign, BMI/Henchi, BMI/EMI, BMI) HL	
42	CAN I GET A...	(Lil Lu Lu, BMI/DJ Inv, BMI/La, BMI/EMI Blackwood, BMI) HL	
69	CAN'T GET ENOUGH	(Maxway, ASCAP/First Echo, ASCAP/Youngson, BMI/Echo First, BMI)	
97	CAN'T WE TRY	(EMI April, ASCAP) HL	
99	CLEOPATRA'S THEME	(EMI/EMI Blackwood, BMI) HL	
12	COME AND GET WITH ME	(Keith Sweat, ASCAP/EMI, ASCAP/Wiz, BMI) HL	
74	COME WITH ME	(Flames Of Albion, ASCAP/Warner Chappell, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Remarkable, ASCAP) HL/WBM	
58	CRUEL SUMMER	(In A Bunch, PRS/WB, ASCAP/PolyGram International, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM	
6	CRUSH	(New Nonpareil, BMI/Warner-Tamerlane, ASCAP/Be Le, ASCAP/About Time, PRS/Moo Maison, ASCAP/Almo, ASCAP) WBM	
28	DAYDREAMIN'	(Rodney Jerkins, BMI/EMI Blackwood, BMI/Ensign, BMI/Bow Down, BMI/Gunz, BMI/LeShawn Daniels, ASCAP/EMI April, ASCAP/MCA, ASCAP) HL	
84	DEADLY ZONE	(TV, ASCAP/Nash Mack, ASCAP/BMG, ASCAP/Careers-BMG, ASCAP/Honeycomb Hideout, ASCAP) HL	
54	DON'T LET IT GO TO YOUR HEAD	(Rushtown, ASCAP/Texgram, ASCAP/Warner-Tamerlane, BMI) WBM	
53	EVERYTHING'S GONNA BE ALRIGHT	(Edition Parasongs/EMI) HL	
1	THE FIRST NIGHT	(So So Def, ASCAP/EMI April, ASCAP/Marshai, ASCAP/Jobete, ASCAP) HL	
79	FOR YOU I WILL	(Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM	
47	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/Ht Co. South, ASCAP) HL	
50	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/Ulichappell, BMI) HL/WBM	
61	GOODBYE TO MY HOMIES	(Big P, BMI/Burrin Ave., BMI/Jobete, ASCAP/EMI April, ASCAP) HL	
87	GOTTA BE	(So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL	
43	HARD KNOCK LIFE (GHETTO ANTHEM)	(Lil Lu Lu, BMI/EMI Blackwood, BMI/A5, ASCAP/Instantly, ASCAP/Warner Chappell, ASCAP/Helene Blue, ASCAP/MPI Communications, ASCAP)	
83	HERE WE GO	(Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP) HL	
100	HORSE & CARRIAGE	(Killer Cam, ASCAP/Entertainment, ASCAP/Warner Chappell, ASCAP/12 And Under, BMI/Stam U Well, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI) WBM	
3	HOW DEEP IS YOUR LOVE	(Sony/ATV Songs, BMI/Everyone Craves, BMI/North Avenue, ASCAP/EMI April, ASCAP/Nyrraw, ASCAP/Da Ish, ASCAP/Funky Noble, ASCAP/Famous, ASCAP) HL	
73	HOW'S IT GOIN' DOWN	(Boomer X, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP)	
48	HOW'S IT GOING TO BE	(3EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL	
88	I AIN'T HAVIN' THAT	(Disagreeable, ASCAP/Mr. Maldu, ASCAP/The Boy, ASCAP/Ron Real Muzack, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP/Famous, ASCAP) HL/WBM	
34	I CAN DO THAT	(Hudson Jordan, ASCAP/Wixen, ASCAP/Famous, ASCAP/Mood Swing, BMI) HL	
7	I DON'T WANT TO MISS A THING	(Realsongs, ASCAP) WBM	
45	I DON'T WANT TO WAIT	(Hingface, BMI/Ensign, BMI) HL	
91	IF I CAN'T HAVE YOU	(Trans Continental, ASCAP/Trinity, ASCAP/Dow Tone, ASCAP/BKY, ASCAP/Gibb Brothers, BMI/BMG, BMI/Little Macho, ASCAP/Ara Pesh, ASCAP)	
98	IF I HAD THE CHANCE	(Muskapeeta, ASCAP/Mr. Tan Man, ASCAP/Panda, ASCAP)	
94	IF I LOST YOU	(Post Oak, BMI/Edisto, ASCAP) HL	
64	IF YOU COULD READ MY MIND	(Early Morning, SOCAN)	
52	I HAD NO RIGHT	(MCA, ASCAP/Chotre, ASCAP) HL	
9	I'LL BE	(EMI April, ASCAP/Harrington, ASCAP) HL	
51	INTERGALACTIC	(Brooklyn Dust, ASCAP/PolyGram International, ASCAP) HL	
60	INVASION OF THE FLAT BOOTY B*****S	(Zomba, BMI/Srand, BMI/Erick Sermon, ASCAP/Zomba, ASCAP/Neutral Gray, BMI/Original JB, BMI) WBM	
96	I SHOULD CHEAT ON YOU	(EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI) HL	
16	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/Kear, BMI/Sony/ATV Songs, BMI) HL/WBM	
27	JUST THE TWO OF US	(Antisia, ASCAP/Bluenig, ASCAP) HL	
77	LANDSLIDE	(Weish Witch, BMI/Sony/ATV Songs, BMI) HL	
4	LATELY	(Tony Roy, BMI/Slav Tu Tu Five, BMI/Howcott, BMI/Irving, BMI) WBM	
85	LET ME RETURN THE FAVOR	(God's Cryin', ASCAP/Ghetto Fabulous, ASCAP)	
80	LET THE MUSIC HEAL YOUR SOUL	(Petersongs, BMI/Warner Chappell, BMI/Alex C., BMI/EMI, BMI)	
81	LIFE AIN'T EASY	(EMI, BMI/EMI Blackwood, BMI) HL	
89	A LITTLE PAST LITTLE ROCK	(Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM	
40	LOOKIN' AT ME	(M. Betha, ASCAP/Chase Chad, ASCAP/The Waters Of Nazerath, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL	
57	LOST IN LOVE	(Marco A. Cardenas, ASCAP/Upstairs, ASCAP)	
19	LOVE ME	(Rezlee, ASCAP/Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/M. Betha, ASCAP) HL	
31	MAKE IT HOT	(Mass Confusion, ASCAP)	
71	MONEY AIN'T A THING	(So So Def, ASCAP/EMI April, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Globe Ar, BMI/Amazing Love, BMI/Deeply Sliced, BMI/Boyz Club, BMI) HL	
66	MONEY'S JUST A TOUCH AWAY	(WB, ASCAP/Real N' Ruff, ASCAP/Divided, ASCAP/Zomba, ASCAP/Dream Of Beats, ASCAP/Hard To Oppose, ASCAP/Bush Burnin', ASCAP/MCA, ASCAP/Universal, ASCAP)	
35	MOVIN' ON	(WB, ASCAP/D Xtraordinary, ASCAP/Da Ish, ASCAP/North Star, ASCAP/Urban Warfare, ASCAP/WYZ Girl, ASCAP) WBM	
62	MUSIC SOUNDS BETTER WITH YOU	(Zomba, BMI/EMI Blackwood, BMI/EMI, BMI) HL/WBM	
15	MY LITTLE SECRET	(So So Def, ASCAP/EMI April, ASCAP/Juicy Time, ASCAP/Air Control, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL	
23	MY WAY	(EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP) HL	
18	NEVER EVER	(Rickeye Raw, ASCAP/BMG, ASCAP/MCA, ASCAP) HL	
95	NOBODY DOES IT BETTER	(Nate Dogg, BMI/Warren G, ASCAP/Almo, ASCAP) WBM	
67	NOBODY ELSE	(Harrindur, BMI/Joe Public, BMI/Zovektion, ASCAP/BMG Songs, ASCAP) HL	
10	NOBODY'S SUPPOSED TO BE HERE	(Wixen, ASCAP/Famous, ASCAP) HL	
75	NO FOOL NO MORE	(Realsongs, ASCAP/Baby Big,	

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	33	17	<b>CRUEL SUMMER</b>	ACE OF BASE (ARISTA)
1	3	9	<b>LATELY</b>	DIVINE (PENDULUM/RED ANT) <small>1 wk at No. 1</small>	39	32	12	<b>NOBODY ELSE</b>	TYRESE (RCA)
2	1	5	<b>HOW DEEP IS YOUR LOVE</b>	DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)	40	42	8	<b>YESTERDAY</b>	DEBELAH MORGAN (VAZ/MOTOWN)
3	2	13	<b>THE FIRST NIGHT</b>	MONICA (ARISTA)	41	—	1	<b>MONEY'S JUST A TOUCH AWAY</b>	MACK 10 FEAT. GERALD LEVERT (HOO BANGIN'/PRIORITY)
4	5	6	<b>BECAUSE OF YOU</b>	98 DEGREES (MOTOWN)	42	40	20	<b>COME WITH ME</b>	PUFF DADDY FEAT. JIMMY PAGE (EPIC)
5	7	6	<b>NOBODY'S SUPPOSED TO BE HERE</b>	DEBORAH COX (ARISTA)	43	44	4	<b>BETTER DAYS</b>	WC FEAT. JON B. (PAYDAY/LONDON/ISLAND)
6	4	3	<b>COME AND GET WITH ME</b>	KEITH SWEAT FEAT. SNOOP DOGG (ELEKTRA/EEG)	44	41	24	<b>THE BOY IS MINE</b>	BRANDY & MONICA (ATLANTIC)
7	8	6	<b>WESTSIDE</b>	TQ (CLOCKWORK/EPIC)	45	38	5	<b>NO FOOL NO MORE</b>	EN VOUE (WARNER SUNSET/EASTWEST/EEG)
8	6	3	<b>MY LITTLE SECRET</b>	XSCAPE (SO SO DEF/COLUMBIA)	46	39	5	<b>JUST THE TWO OF US</b>	WILL SMITH (COLUMBIA)
9	16	3	<b>LOVE ME</b>	112 FEATURING MASE (BAD BOY/ARISTA)	47	45	5	<b>FOR YOU I WILL</b>	AARON TIPPIN (LYRIC STREET)
10	10	14	<b>I STILL LOVE YOU</b>	NEXT (ARISTA)	48	—	1	<b>CAN'T GET ENOUGH</b>	WILLIE MAX FEAT. RAPHAEL SADIQ (POOKIE/MOTOWN)
11	11	13	<b>TOUCH IT</b>	MONIFAH (UPTOWN/UNIVERSAL)	49	48	9	<b>TOUCH ME</b>	SOLO (PERSPECTIVE/A&M)
12	13								



# janet everytime

**The new single from the  
double-platinum album  
The Velvet Rope**

Executive Producers: Janet Jackson  
and René Elizondo, Jr.

Produced by Jimmy Jam & Terry Lewis  
(for Flyte Tyme Productions, Inc.)  
and Janet Jackson  
RD Worldwide Management, B.V.

[www.janet-jackson.com](http://www.janet-jackson.com)



© 1998 Black Doll, Inc.

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



NOVEMBER 7, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	1	1	4	JAY-Z	HARD KNOCK LIFE	4
2	2	2	9	LAURYN HILL	THE MISEDUCATION OF LAURYN HILL	1
3	3	7	51	SHANIA TWAIN	COME ON OVER	2
4	4	4	31	'N SYNC	'N SYNC	2
5	8	14	6	SOUNDTRACK	RUSH HOUR	5
6	5	5	4	OUTKAST	AQUEMINI	2
7	7	10	16	BARENAKED LADIES	STUNT	3
8	6	6	4	SHERYL CROW	THE GLOBE SESSIONS	5
9	9	13	63	BACKSTREET BOYS	BACKSTREET BOYS	4
10	10	17	39	DIXIE CHICKS	WIDE OPEN SPACES	10
				<b>*** Hot Shot Debut ***</b>		
11	NEW		1	BLACK SABBATH	REUNION	11
12	NEW		1	AEROSMITH	A LITTLE SOUTH OF SANITY	12
13	19	28	20	BRANDY	NEVER S-A-Y NEVER	2
14	12	9	4	KIRK FRANKLIN	THE NU NATION PROJECT	7
15	15	23	5	GOO GOO DOLLS	DIZZY UP THE GIRL	15
16	14	19	18	THE BRIAN SETZER ORCHESTRA	THE DIRTY BOOGIE	9
17	NEW		1	GAMBINO FAMILY	GHETTO ORGANIZED	17
18	25	26	10	KORN	FOLLOW THE LEADER	1
19	23	29	23	DMX	IT'S DARK AND HELL IS HOT	1
20	13	16	15	BEASTIE BOYS	HELLO NASTY	1
21	18	25	30	SOUNDTRACK	CITY OF ANGELS	1
22	27	27	9	ROB ZOMBIE	HELLBILLY DELUXE	5
23	11	3	3	BIZZY BONE	HEAVEN'Z MOVIE	3
24	20	21	19	SOUNDTRACK	DR. DOLITTLE: THE ALBUM	4
25	26	24	18	SOUNDTRACK	ARMAGEDDON — THE ALBUM	1
26	24	20	6	MARILYN MANSON	MECHANICAL ANIMALS	1
				<b>*** Greatest Gainer ***</b>		
27	66	66	23	SOUNDTRACK	HOPE FLOATS	4
28	NEW		1	JONNY LANG	WANDER THIS WORLD	28
29	17	11	3	CYPRESS HILL	CYPRESS HILL IV	11
30	28	22	5	KEITH SWEAT	STILL IN THE GAME	6
31	16	12	4	A TRIBE CALLED QUEST	THE LOVE MOVEMENT	3
32	21	37	3	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY	VH1 DIVAS LIVE	21
33	22	18	3	PHIL COLLINS	...HITS	18
34	30	31	7	HOLE	CELEBRITY SKIN	9
35	35	44	86	MATCHBOX 20	YOURSELF OR SOMEONE LIKE YOU	5
				<b>*** Pacesetter ***</b>		
36	80		2	SOUNDTRACK	PRACTICAL MAGIC	36
37	36	45	56	CREED	MY OWN PRISON	22
38	38	39	11	KELLY PRICE	SOUL OF A WOMAN	15
39	39	46	9	VARIOUS ARTISTS	ESPN PRESENTS: JOCK JAMES VOL. 4	20
40	33	30	6	HOOTIE & THE BLOWFISH	MUSICAL CHAIRS	4
41	44	53	30	ALL SAINTS	ALL SAINTS	41
42	45	47	48	WILL SMITH	BIG WILLIE STYLE	8
43	41	50	34	MADONNA	RAY OF LIGHT	2
44	37	33	3	CAKE	PROLONGING THE MAGIC	33
45	47	64	12	EAGLE-EYE CHERRY	DESIRELESS	45
46	49	60	47	ANDREA BOCELLI	ROMANZA	37
47	29	15	3	MACK 10	THE RECIPE	15
48	48	52	27	FAITH HILL	FAITH	7
49	40	35	8	ALAN JACKSON	HIGH MILEAGE	4
50	46	43	12	SNOOP DOGG	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
51	57	62	81	THIRD EYE BLIND	THIRD EYE BLIND	25
52	42	42	9	SOUNDTRACK	BACK TO TITANIC	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
53	53	56	27	MYA	MYA	29
54	52	51	49	CELINE DION	LET'S TALK ABOUT LOVE	1
55	NEW		1	AARON HALL	INSIDE OF YOU	55
56	56	61	20	EVE 6	EVE 6	33
57	NEW		1	DEANA CARTER	EVERYTHING'S GONNA BE ALRIGHT	57
58	43	68	55	JANET	THE VELVET ROPE	1
59	54	55	9	ALABAMA	FOR THE RECORD: 41 NUMBER ONE HITS	13
60	55	57	15	MONICA	THE BOY IS MINE	8
61	NEW		1	TOBY KEITH	GREATEST HITS VOLUME ONE	61
62	32	8	3	KURUPT	KURUPTION!	8
63	64	65	80	SAVAGE GARDEN	SAVAGE GARDEN	3
64	58	54	14	JERMAINE DUPRI	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	3
65	31		2	BOB DYLAN	BOB DYLAN LIVE 1966: THE 'ROYAL ALBERT HALL' CONCERT	31
66	67	70	67	SARAH MCLACHLAN	SURFACING	2
67	NEW		1	REEL BIG FISH	WHY DO THEY ROCK SO HARD?	67
68	50	32	4	VARIOUS ARTISTS	MEAN GREEN — MAJOR PLAYERS COMPILATION	9
69	68	74	55	EVERCLEAR	SO MUCH FOR THE AFTERGLOW	33
70	51		2	VARIOUS ARTISTS	BAD BOY'S GREATEST HITS VOLUME 1	51
71	NEW		1	KENNY LATTIMORE	FROM THE SOUL OF MAN	71
72	34		2	HELTAH SKELTAH	MAGNUM FORCE	34
73	75	94	6	SHAWN MULLINS	SOUL'S CORE	73
74	71	75	10	THE TEMPTATIONS	PHOENIX RISING	57
75	65	58	5	KISS	PSYCHO-CIRCUS	3
76	88	103	24	LENNY KRAVITZ	5	36
77	60	48	6	BETTE MIDLER	BATHHOUSE BETTY	32
78	94	108	4	DEBORAH COX	ONE WISH	78
79	59	41	3	JOHN MELLENCAMP	JOHN MELLENCAMP	41
80	72	71	22	MASTER P	MP DA LAST DON	1
81	62	40	5	DC TALK	SUPERNATURAL	4
82	77	79	26	DAVE MATTHEWS BAND	BEFORE THESE CROWDED STREETS	1
				<b>*** Heatseeker Impact ***</b>		
83	103	144	4	EVERLAST	WHITEY FORD SINGS THE BLUES	83
84	70	59	5	FLIPMODE SQUAD	THE IMPERIAL	15
85	61	34	3	TWISTA & THE SPEED KNOT MOBSTAZ	MOBSTABILITY	34
86	74	69	46	SOUNDTRACK	TITANIC	1
87	73	67	37	CHERRY POPPIN' DADDIES	ZOOT SUIT RIOT	17
88	83	83	51	SPICE GIRLS	SPICEWORLD	3
89	63	38	3	DEPECHE MODE	THE SINGLES 86>98	38
90	81	73	20	RAMMSTEIN	SEHNSUCHT	45
91	79	76	58	USHER	MY WAY	4
92	NEW		1	VARIOUS ARTISTS	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	92
93	86	81	73	TIM MCGRAW	EVERYWHERE	2
94	85	85	17	MARK WILLS	WISH YOU WERE HERE	74
95	106	128	4	SOUNDTRACK	A NIGHT AT THE ROXBURY	95
96	90	90	21	BROOKS & DUNN	IF YOU SEE HER	11
97	76	63	21	REBA MCENTIRE	IF YOU SEE HIM	8
98	89	86	38	SOUNDTRACK	THE WEDDING SINGER	5
99	87	78	8	FAT JOE	DON CARTAGENA	7
100	98	99	90	SPICE GIRLS	SPICE	1
101	78	77	5	CHRIS ISAAK	SPEAK OF THE DEVIL	41
102	91	88	14	SOUNDTRACK	THE WEDDING SINGER VOLUME 2	22
103	93	100	48	GARTH BROOKS	SEVENS	1
104	97	97	45	NEXT	RATED NEXT	37
105	95	89	33	NATALIE IMBRUGLIA	LEFT OF THE MIDDLE	10

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
106	101	92	14	GERALD LEVERT	LOVE & CONSEQUENCES	17
107	96	84	11	VINCE GILL	THE KEY	11
108	104	101	16	NOREAGA	N.O.R.E.	3
109	116	113	31	SEMISONIC	FEELING STRANGELY FINE	43
110	84	—	2	SOUNDTRACK	SLAM — THE SOUNDTRACK	84
111	123	124	30	EDWIN MCCAIN	MISGUIDED ROSES	73
112	102	115	15	TRISHA YEARWOOD	WHERE YOUR ROAD LEADS	33
113	92	72	5	JERRY SEINFELD	I'M TELLING YOU FOR THE LAST TIME	59
114	69	36	3	PRIME SUSPECTS	GUILTY TIL PROVEN INNOCENT	36
115	109	105	19	MONSTER MAGNET	POWERTRIP	97
116	99	87	11	SOUNDTRACK	HOW STELLA GOT HER GROOVE BACK	8
117	82	49	3	TELA	NOW OR NEVER	49
118	163	142	25	VONDA SHEPARD	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
119	155	—	2	BILL ENGVALL	DORKFISH	119
120	100	160	3	VARIOUS ARTISTS	MTV PARTY TO GO — PLATINUM MIX	100
121	113	111	35	BIG BAD VOODOO DADDY	BIG BAD VOODOO DADDY	47
122	112	147	11	FIVE	FIVE	112
123	105	122	7	VARIOUS ARTISTS	NEXT GENERATION SWING	105
124	114	119	24	GARBAGE	VERSION 2.0	13
125	121	121	27	GEORGE STRAIT	ONE STEP AT A TIME	2
126	119	—	2	TRAVIS TRITT	NO MORE LOOKING OVER MY SHOULDER	119
127	120	118	36	SILKK THE SHOCKER	CHARGE IT 2 DA GAME	3
128	117	104	11	LUTHER VANDROSS	I KNOW	26
129	107	96	24	XSCAPE	TRACES OF MY LIPSTICK	28
130	110	98	4	MOS DEF & TALIB KWELI ARE BLACK STAR	BLACK STAR	53
131	147	153	9	MONIFAH	MO'HOGANY	131
132	NEW	1	FATBOY SLIM	YOU'VE COME A LONG WAY, BABY	132	
133	108	110	5	ENRIQUE IGLESIAS	COSAS DEL AMOR	64
134	131	130	61	MASTER P	GHETTO D	1
135	124	126	26	BIG PUNISHER	CAPITAL PUNISHMENT	5
136	118	95	4	SOUL COUGHING	EL OSO	49
137	126	183	28	ANDREA BOCELLI	ARIA — THE OPERA ALBUM	59
138	115	106	5	LYLE LOVETT	STEP INSIDE THIS HOUSE	55
139	137	145	20	VARIOUS ARTISTS	MONSTERS OF ROCK	112
140	173	138	12	VARIOUS ARTISTS	HALLOWEEN SONGS & SOUNDS	73
141	125	91	4	GANGSTA BOO	ENQUIRING MINDS	46
142	111	102	4	BRAND NUBIAN	FOUNDATION	59
143	141	133	32	JO DEE MESSINA	I'M ALRIGHT	61
144	NEW	1	THE MIGHTY MIGHTY BOSSTONES	LIVE FROM THE MIDDLE EAST	144	
145	129	123	25	LEANN RIMES	SITTIN' ON TOP OF THE WORLD	3
146	154	156	61	INSANE CLOWN POSSE	THE GREAT MILENKO	63
147	128	116	57	JON B.	COOL RELAX	33
148	130	125	71	K-CI & JOJO	LOVE ALWAYS	6
149	133	127	21	THE SMASHING PUMPKINS	ADORE	2
150	149	140	23	NATALIE MERCHANT	OPHELIA	8
151	143	139	25	GARTH BROOKS	THE LIMITED SERIES	1

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

Aerosmith 12	Cypress Hill 29	Garbage 124	Kiss 75
Alabama 59	dc Talk 81	Ghetto Mafia 169	Korn 18
Tatiana Ali 192	Depeche Mode 89	Vince Gill 107	Lenny Kravitz 76
All Saints 41	Diamond Rio 160	Go Go Dolls 15	Kurupi 62
Backstreet Boys 9	Celine Dion 54	Green Day 163	Jonny Lang 28
Barenaked Ladies 7, 156	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey 32	Aaron Hall 55	Kenny Lattimore 71
Beastie Boys 20	Dixie Chicks 10	PJ Harvey 167	Less Than Jake 166
Big Bad Voodoo Daddy 121	DMX 19	Heltah Skeltah 72	Gerald Levert 106
Big Punisher 135	Jermaine Dupri 64	Faith Hill 48	Limp Bizkit 162
Bizzy Bone 23	Bob Dylan 65	Laurn Hill 2	Lyle Lovett 138
Black Sabbath 11	Bill Engvall 119	Hole 34	Mack 10 47
Andrea Bocelli 46, 137	Eve 6 56	Hootie & The Blowfish 40	Madonna 43
Brand Nubian 142	Everclear 69	Bruce Hornsby 182	Mag 172
Brandy 13	Everlast 83	Enrique Iglesias 133	Marilyn Manson 26
Brooks & Dunn 96, 185	Fastball 152	Natale Imbruglia 105	Mase 174
Garth Brooks 103, 151	Fat Joe 99	Insane Clown Posse 146	Master P 80, 134
Cake 44	Fat Joe 99	Chris Isaak 101	Matchbox 20 35
Canibus 170	Five 122	Alan Jackson 49	Dave Matthews Band 82
Deana Carter 57	Fleetwood Mac 188	Jagged Edge 194	Maxwell 164
Cherry Poppin' Daddies 87	FipMode Squad 84	Rebecca St. James 168	Martina McBride 193
Eagle-Eye Cherry 45	The Flys 189	Janet 58	Edwin McCain 111
Cleopatra 191	Kirk Franklin 14	Jon B. 147	Reba McEntire 97
Phil Collins 33	Fuel 200	K-Ci & JoJo 148	Tim McGraw 93
Elvis Costello With Burt Bacharach 154	Gambino Family 17	Toby Keith 61	Lorena McKennitt 183
Deborah Cox 78	Gangsta Boo 141	B.B. King 199	Brian McKnight 155
Creed 37			Sarah McLachlan 66
Sheryl Crow 8			John Mellencamp 79
			Natale Merchant 150

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
152	135	134	33	FASTBALL	ALL THE PAIN MONEY CAN BUY	29
153	157	157	11	JENNIFER PAIGE	JENNIFER PAIGE	139
154	122	117	4	ELVIS COSTELLO WITH BURT BACHARACH	PAINTED FROM MEMORY	78
155	138	141	57	BRIAN MCKNIGHT	ANYTIME	13
156	142	148	53	BARENAKED LADIES	ROCK SPECTACLE	86
157	146	131	4	SHAKIRA	DONDE ESTAN LOS LADRONES?	131
158	NEW	1	VARIOUS ARTISTS	GEORGE MARTIN: IN MY LIFE	158	
159	127	109	12	POINT OF GRACE	STEADY ON	24
160	153	149	13	DIAMOND RIO	UNBELIEVABLE	70
161	156	152	49	METALLICA	RELOAD	1
162	164	164	32	LIMP BIZKIT	THREE DOLLAR BILL, Y'ALL	100
163	158	159	54	GREEN DAY	NIMROD	10
164	150	137	17	MAXWELL	EMBRYA	3
165	145	132	12	SQUIRREL NUT ZIPPERS	PERENNIAL FAVORITES	18
166	136	80	3	LESS THAN JAKE	HELLO ROCKVIEW	80
167	134	120	4	PJ HARVEY	IS THIS DESIRE?	54
168	NEW	1	REBECCA ST. JAMES	PRAY	168	
169	NEW	1	GHETTO MAFIA	ON DA GRIND	169	
170	144	114	7	CANIBUS	CAN-I-BUS	2
171	184	135	6	VARIOUS ARTISTS	SONGS 4 LIFE — FEEL THE POWER!	118
172	140	107	6	MAGIC	SKY'S THE LIMIT	15
173	174	—	2	VARIOUS ARTISTS	STEVE AUSTIN'S STONE COLD METAL	173
174	165	158	52	MASE	HARLEM WORLD	1
175	151	—	2	VARIOUS ARTISTS	SONGS 4 LIFE — EMBRACE HIS GRACE!	151
176	160	155	25	VARIOUS ARTISTS	PURE FUNK	51
177	167	165	14	TRIN-I-TEE 5:7	TRIN-I-TEE 5:7	139
178	159	143	9	NICOLE	MAKE IT HOT	42
179	132	112	4	JONI MITCHELL	TAMING THE TIGER	75
180	NEW	1	THE JON SPENCER BLUES EXPLOSION	ACME	180	
181	175	169	22	MO THUGS FAMILY	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25
182	148	—	2	BRUCE HORNSBY	SPIRIT TRAIL	148
183	176	196	56	LORENA MCKENNITT	THE BOOK OF SECRETS	17
184	161	150	4	VARIOUS ARTISTS	PURE DISCO 3	150
185	177	177	58	BROOKS & DUNN	THE GREATEST HITS COLLECTION	4
186	170	146	11	VARIOUS ARTISTS	FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER	4
187	171	162	5	LEE ANN WOMACK	SOME THINGS I KNOW	136
188	180	186	62	FLEETWOOD MAC	THE DANCE	1
189	189	—	2	THE FLYS	HOLIDAY MAN	189
190	162	161	10	SOUNDTRACK	BLADE	36
191	166	151	13	CLEOPATRA	COMIN' ATCHA!	109
192	172	166	9	TATYANA ALI	KISS THE SKY	106
193	186	193	54	MARTINA MCBRIDE	EVOLUTION	24
194	178	168	36	JAGGED EDGE	A JAGGED ERA	104
195	152	129	3	VARIOUS ARTISTS	SO SO DEF BASS ALL-STARS VOLUME III	129
196	179	178	55	KENNY WAYNE SHEPHERD BAND	TROUBLE IS...	74
197	168	154	27	SOUNDTRACK	BULWORTH — THE SOUNDTRACK	10
198	139	82	3	SEPULTURA	AGAINST	82
199	NEW	1	B.B. KING	BLUES ON THE BAYOU	199	
200	181	187	30	FUEL	SUNBURN	77

Jo Dee Messina 143	Jerry Seinfeld 113	The Wedding Singer Volume 2 102	George Martin: In My Life 158
Metallica 161	Semisonic 109	102	Halloween Songs & Sounds 140
Bette Midler 77	Sepultura 198	The Jon Spencer Blues Explosion 180	Mean Green — Major Players Compilation 68
The Mighty Mighty Bosstones 144	The Brian Setzer Orchestra 16	Spice Girls 88, 100	Monsters Of Rock 139
Joni Mitchell 179	Shakira 157	Squirrel Nut Zippers 165	MTV Party To Go — Platinum Mix 120
Monica 60	Vonda Shepard 118	George Strait 125	Next Generation Swing 123
Monifah 131	Kenny Wayne Shepherd Band 196	Keith Sweat 30	Pure Disco 3 184
Monster Magnet 115	Silk The Shocker 127	Teja 117	Pure Funk 176
Mos Def & Talib Kweli Are Black Star 130	Fatboy Slim 132	The Temptations 74	Songs 4 Life — Embrace His Grace! 175
Mo Thugs Family 181	The Smashing Pumpkins 149	Third Eye Blind 51	Songs 4 Life — Feel The Power! 171
Shawn Mullins 73	Will Smith 42	A Tribe Called Quest 31	So So Def Bass All-Stars Volume III 195
Mya 53	Snoop Dogg 50	Trin-i-tee 5:7 177	Steve Austin's Stone Cold Metal 173
Next 104	Soul Coughing 136	Travis Tritt 126	Wow-1999: The Year's 30 Top Christian Artists And Songs 92
Nicole 178	SOUNDTRACK	Shania Twain 3	
Noreaga 108	Armageddon — The Album 25	Twista & The Speed Knot Mobstaz 85	
'N Sync 4	Mack To Titanic 52	Usher 91	
Outkast 6	Blade 190	Luther Vandross 128	
Jennifer Paige 153	Buiworth — The Soundtrack 197	VARIOUS ARTISTS	
Point Of Grace 159	City Of Angels 21	Bad Boy's Greatest Hits Volume I 70	
Kelly Price 38	Dr. Doittle: The Album 24	ESPN Presents: Jock James Vol. 4 39	
Prime Suspects 114	Hope Floats 27	Funkmaster Flex The Mix Tape Volume III: 60 Minutes Of Funk The Final Chapter 186	
Rammstein 90	How Stella Got Her Groove Back 116		
Reel Big Fish 67	A Night At The Roxbury 95		
LeAnn Rimes 145	Practical Magic 36		
Savage Garden 63	Rush Hour 5		
	Slam — The Soundtrack 110		
	Titanic 86		
	The Wedding Singer 98		

## WHAT'S NEXT FOR WEB RETAIL?

(Continued from page 8)

and spending pattern. Third-quarter revenue was up \$13.9 million from \$3.9 million. Third-quarter losses jumped from \$2.6 million last year to \$12.8 million this year.

At press time on Oct. 28, shares of N2K Inc. were trading at 5 3/4. CDnow was trading at 8 1/4.

The deal, announced Oct. 23 (*Billboard Bulletin*, Oct. 26), calls for CDnow to purchase N2K for \$101.8 million in stock.

Jason Olim—the president/CEO of CDnow who will act as president/CEO of the combined companies—sees the merger as a strategic effort to create the superlative music-dedicated online retail store.

"I would not call this a defensive move," says Olim. "The market is a very imperfect reflection of the strength of both companies. Both are serious leaders that are far superior to any other online music seller, whether they are part of a brick-and-mortar music store or a department store.

"We're creating a tremendous amount of distance between us and any other person who might want to enter the space," he adds. "I can imagine that [competitors] are very scared of what we're doing."

That's not exactly so, say some traditional retailers. Though brick-and-mortar stores have often been criticized by their online counterparts and others for their conservative approach to Internet marketing, the N2K/CDnow merger is being interpreted by a few to mean that a slow-growth strategy may be best for the Internet.

"N2K guys have already pocketed some money from [previous] stock sales, and CDnow is going to give them \$111 million worth of stock that they can sell," says one traditional retailer who also operates an online store. "It's a different kind of game they're playing. Do you constitute success by everyone in the company getting personally wealthy? If that's the definition, awesome. More power to them. But if you're looking for something lasting, then maybe it doesn't."

Tower Records VP of publishing/electronic marketing Mike Farrace says he's curious to see the merger's outcome.

"It's an interesting development," he says. "We thought there was going to have to be some consolidation at the rate they were, and are, spending. It remains to be seen whether CDnow and N2K's big, deep spending strategy will prevail."

Much criticism from the financial sector has been leveled at N2K for what was perceived as an unfocused, inefficient approach to building a business.

"The merger had more to do with N2K getting in a little over their heads," says Mark Hardie, a senior analyst at Cambridge, Mass.-based Forrester Research. "They were trying to do everything because the barrier to entry on the Internet is so low. But it does cost time and taxes management in terms of developing a cohesive strategy."

Olim, however, notes that the

merger will result in significant streamlining and cost-cutting. Though he emphasizes that both companies are in the midst of hiring cycles, he says an unspecified number of redundant positions will be eliminated. The company will also slough off unnecessary or unsuccessful third-party relationships.

The new company will be headquartered in New York, where N2K is based, with back-end facilities located in the Philadelphia area, where CDnow is located.

Sources at the merged company say it will continue to search for a partner or buyer for the N2K Encoded Music label venture. It is expected that N2K's recently launched Digital Artists label, which focuses on Internet-only artist releases, will remain intact.

Additionally, an internal review committee will consolidate branded properties held by both parties.

"The content is obviously inextricably linked to commerce, but what we're really going to do is refine our branding strategy and move to one brand," says CDnow/N2K chairman Jon Diamond, formerly vice chairman of N2K. "The content will remain the same, but the brand names will effectively be consolidated into one."

N2K sells music through its Music Boulevard site. Although a decision has not yet been made, it is expected that the combined entity will adopt the CDnow name.

"We're gaining a tremendous amount of efficiency and cost savings by migrating to a single platform and optimizing our joint marketing mix," says Olim. "We expect to achieve very significant savings over the next quarters and years, as well as accelerate our business

model."

Meanwhile, complementary partnerships will give the companies potent reach online. Between N2K and CDnow, exclusive retail agreements have been reached with parties including America Online, Yahoo!, MTV, VH1, CMT, TNN, and Rolling Stone.

Kevin Sheehan, president/CEO of online retailer SoundStone Entertainment, believes CDnow/N2K may be overestimating the value of its penetration, however.

"Their idea that they can dominate the Internet is a false paradigm," says Sheehan. "At some point you have to stop and make money. That is inevitable, and it seems the day of reckoning has come."

Operating under this assumption, Sheehan's company launched its youth-angled Rock.com property Oct. 30. SoundStone.com caters to baby boomers.

Online rival Amazon.com, which entered the online music market this summer, posted net sales of \$153.7 million for the third quarter, up 306% from third-quarter sales last year; losses were \$21 million, compared with \$10.3 million in the same period last year.

A new online retail service, Atomic Pop, meanwhile, is expected to make its industry debut at the Webnoize '98 new media conference, Monday-Wednesday (2-4) in L.A. The operation—understood to be helmed by former Universal Music and Alliance Entertainment chief Al Teller—will be represented on a Webnoize panel by Kristin Lieb, who left her post as executive director of Newbury Comics Interactive in August (*Billboard Bulletin*, Aug. 31).

DOUG REECE

## Thomson To Start Shipping High-Definition TV Sets

NEW YORK—Thomson Consumer Electronics advances the start of the digital television era when it ships the first TV sets capable of receiving high-definition signals via satellite.

The early November delivery to key retailers in New York, Los Angeles, and Washington, D.C., coincides with the first high-definition broadcasts, as mandated by the Federal Communications Commission.

With its sets priced at \$7,000, Thomson acknowledges that initial sales will be limited to a thin crust of early adopters. Still, says COO Jim Meyer, the hardware manufacturer expects to deliver at least 20,000 units and as many as 100,000 by the end of 1999.

However, Meyer thinks the entry point for most consumers is the \$700 digital set-top converter that receives all available signals for high-definition viewing on analog sets. It will be available early next year.

SETH GOLDSTEIN

Integral to Thomson's launch are two satellite services, DirecTV and U.S. Satellite Broadcasting (USSB), each of which is set to carry high-definition signals to their subscribers.

USSB has already agreed to transmit HBO programs on the East Coast when the pay-TV service commences high-definition transmission March 6. Currently, about 7 million U.S. homes have receiving dishes.

The chief attraction for Thomson's high-definition TV sets, of course, is a digital picture unlike anything consumers have seen before. But Thomson is also promoting an "all-in-one solution," which includes every feature inside the set. "There's no need to buy additional components or plug-in adapters," Meyer says.

In addition, Thomson is providing incentives to its dealers to install the complete system for consumers free of charge.

# BETWEEN THE BULLETS



by Geoff Mayfield

**WORLD GONE MAD:** Now, let me get this straight. You mean to tell me that a rap album—by an artist who prior to this year had spent but one week in The Billboard 200's top 10 in his entire career—has held down the No. 1 spot for four weeks in a row? Perhaps the only thing that might seem more outlandish than that would be finding a rapper sampling a Broadway tune, as **Jay-Z** does, invoking a song-and-dance number from "Annie" on the title track from "Vol. 2 . . . Hard Knock Life."

I mean, hip-hop albums tend to have fast chart lives, illustrated by the fact that 22 of the 32 such titles to enter that chart at No. 10 or higher this year had but one week in the top 10. Yet, right on the heels of **Lauryn Hill** becoming the first hip-hopper to lock up four chart-topping weeks in 1998, Jay-Z becomes the second. And for the second week in a row, Jay-Z and Hill have the only albums that exceed 100,000 units in sales: the former with 189,500 and the latter with 110,000.

Then, on top of everything else, you're gonna tell me that in its fourth week on the street, "Hard Knock Life" actually managed to post an increase over its prior-week sales, an unheard-of pattern for a rap album? I mean, if you expect me to swallow all that, you'll expect me to believe that a '70s throwback like **Black Sabbath** scored this issue's Hot Shot Debut or that Trans World Entertainment bought Camelot Music. Yeah, right. Think I'm nuts or something?

**VETERANS' DAY:** The highest new entry indeed belongs to the reunited **Black Sabbath**, as **Ozzy Osbourne's** crew invades the No. 11 slot with 62,000 copies, an 11.5% lead over the 55,500 units that place another '70s act, **Aerosmith**, at No. 12 with a live hits collection. This chart marks Sabbath's highest notch since 1974's "Sabbath Bloody Sabbath" peaked at No. 11. For Aerosmith, the entry is the highest rank earned by any of its four live albums: 1978's "Live! Bootleg" peaked at No. 13.

Two other sets new to the chart feature people long in experience. Producer **George Martin** capsulizes his fab career with the multi-artist offering "In My Life" at No. 158, while seminal bluesman **B.B. King** launches his latest at No. 199.

The new album is one of three that King holds on Top Blues Albums' top 10, but the ruler of that list is teenage guitar slinger **Jonny Lang**, who with 40,000 units also snares the No. 28 rung on The Billboard 200. Lang's 1997 debut peaked at No. 44.

**ANOTHER HILL TO CLIMB:** **Dru Hill's** 1996 debut peaked at No. 23 on The Billboard 200, but based on first-day numbers from most of the large chains, the R&B group threatens to bow at No. 1 on next issue's list, edging out **R.E.M.** Also expect big starts for **Faith Evans'** sophomore set and for the new hits set by **Motley Crue**.

**HOME-RUN TROT:** The World Series is over, but PolyGram Classics & Jazz still manages a grand slam, scoring No. 1's on four charts. From Philips, **Andrea Bocelli's** "Romanza" logs its 29th week atop Top World Music Albums, while the tenor's "Aria—The Opera Album" maintains a 21-week streak on Top Classical Albums in the chart's unpublished week. The JazzChart division's Verve label locks the highest rungs during our poly charts' off week, with **Herbie Hancock's** tasty "Gershwin's World" debuting at No. 1 on Top Jazz Albums, while **Will Downing & Gerald Albright** extend their Top Contemporary Jazz streak to four weeks with "Pleasures Of The Night."

**EXPOSURE:** In its second week in theaters, the soundtrack to "Practical Magic" earns the Pacesetter cup with an 86% gain. The Greatest Gainer belongs to a soundtrack to another **Sandra Bullock** vehicle, "Hope Floats," which manages an 87% gain, thanks to that film's move to video stores. (The Pacesetter usually goes to the album with the largest percentage gain, but in weeks in which the same title has both the largest unit gain and the largest percentage growth, the Pacesetter is awarded to the title with the second-largest percentage increase.)

Looks like a "Saturday Night Live" appearance is the catalyst for **Elliott Smith's** 30-23 jump on Heatseekers. His 14% bump marks the biggest percentage improvement on that list. Meanwhile, an Oct. 24 "SNL" stop greases the skids for **Alanis Morissette's** new one, which arrives Tuesday (3) under the weight of great expectations.

**Kiss** has a bit of double-header on Fox, which may tickle its latest, now at No. 75. The band plays on the series "Millennium" in an episode in which its members will also act. The next night, Halloween, at midnight, the network airs Kiss' Dodger Stadium concert from Los Angeles.

Meanwhile, next issue's charts will gauge what impact, if any, VH1's Fashion Awards show has on sales. The '98 edition, first aired Oct. 28, featured performances by **Madonna**, **Janet Jackson**, **Smashing Pumpkins**, the **Brian Setzer Orchestra**, and **Lenny Kravitz** with **Iggy Pop**.

## RECORD COMPANIES CAUTIOUS WITH BOOM IN VIDEO OUTLETS

(Continued from page 1)

seems to know what kind of impact on record sales these [new outlets] are having," says MCA Records VP of video production Doug Major, summing up the desire among major labels to see some quantifiable evidence of these channels' audience reach and retail effects.

The new outlets include the Suite from MTV and VH1, a digital spinoff channel package launched in August by MTV Networks (Billboard, July 11). The Suite consists of hard rock MTV channel X, Spanish-language MTV channel S, R&B-oriented VH1 channel Soul, VH1 Country, and jazz/AC/new age VH1 channel Smooth. The Suite, which is currently available only in the U.S., includes as its flagship channel the free-form M2, which was launched in 1996.

"Right now, the Suite is in about a few hundred-thousand households and mostly in small markets," says Matt Farber, senior VP of programming enterprises for MTV/VH1 and GM of M2. "1999 is the year in which member system operators will be rolling out digital upgrades in major markets, and we expect to see a dramatic increase in distribution [for the Suite]."

The Box's digital spinoff channels, collectively called the Box Set, were launched last year (Billboard, Dec. 6, 1997) on U.S. cable and satellite systems. The Box Set includes Box Pulse (top 40), Box Urban (R&B), Box Edge (alternative/modern rock), Box Classic (older pop), and the newer Latin music channels Box Exitos and Box Tejano.

"The difference between our spinoff and spinoffs from our competition," says Box president/CEO Alan McGlade, "is that we don't require

cable and satellite operators to take all the channels as part of the package. We target these channels to a specific market."

McGlade, like many others who spoke to Billboard, believes that the online and TV worlds are becoming increasingly interrelated and that videos will play an important part in this evolving relationship.

For example, the Box and online entertainment company SonicNet, both of which are owned by TCI Music, have been integrating cross-promotional ties in their music video and online operations.

### WEB LINKS

The Box revamped its Web site to include the ability to charge users a fee to request videos, based on the Box's "jukebox TV" format. Videos shown on the Box can also now display the address of an artist's official Web site. McGlade adds, "We'd like to work with record companies to include more artist Web site addresses on videos we show on the Box to make it a more interactive experience." In addition, SonicNet's online videoclip channel, Streamland (www.streamland.com), includes a link to the Box's Web site.

SonicNet president Nicholas Butterworth says, "The difference between Streamland and the Box's Web site is that people can see music videos for free on Streamland." Butterworth and McGlade hint that their companies may merge their Internet activities in the future. "We may want to offer everything in the same place," says Butterworth.

Despite having the clout of SonicNet behind it, Streamland—like

other music video channels on the Web—finds itself shut out of getting video service from several major record companies. For example, Sony Music Entertainment and the Warner Music Group have policies not to service clips to music video channels on the Web.

MusicVideos.com chief technology officer Peter Gorla acknowledges that getting some labels to take the

*'The new outlets have to build the kind of credibility and word-of-mouth MTV had in its early days'*

medium seriously is a major problem. "Record labels should remember that videos are made to sell records, and the labels need to understand how the Web can help their business model."

In addition to Streamland and MusicVideos.com (www.musicvideos.com), other streaming music video channels on the Web include Rolling Stone Network (www.rollingstone.com), Vidnet (www.vidnetusa.com), and InterneTV (www.internetv.com).

Elektra senior director of national video promotion Diane Valensky says, "So far I've seen no real impact with the new video outlets. I'm optimistic that will change, but it's too early to tell. I think the Internet out-

lets are more viable than the digital spinoff channels because most people with access to the Web can see the Internet music video channels, but most people can't see the digital spinoff channels."

550 Music/Work Group head of video promotion Doug McVehil adds, "The [new video outlets] don't do a whole lot to promote themselves. It's important that they update labels on what their distribution is and how many people are actually getting something out of what they're doing."

MTV Networks has placed ads in trade publications for the Suite, and Box VP of programming Peter Cohen says that the Box will be placing trade ads for the Box Set in the first quarter of 1999.

But even when a new video channel can brag about its content or growing numbers of viewers, the music industry seems to still need quantifiable proof that these channels are effective in selling records.

MCA's Major adds, "The more outlets showing videos the better, but so far these new outlets haven't affected our video production. I think the new video outlets have to find ways to interconnect with the labels. They've got to build the kind of credibility and word-of-mouth that MTV had in its early days. I think the key to that will be to play videos that other people won't play, and that way we can see if playing those videos really does affect record sales."

Columbia Records VP of video production Joanne Gardner also reports that the new outlets have not had an impact on video production: "We're busier now than ever before. That doesn't necessarily mean we're making more videos, but the stakes are higher in music video-making for production quality and getting the videos on MTV. MTV is still considered the main outlet where people want their videos seen, and MTV has less programming slots available to show videos than they did in the early days."

### LABEL CHANNELS COMING

Record labels are also making plans to launch their own music video channels on the Web (Billboard, July 25). Those new channels include Sony's forthcoming Video Music Network (www.videomusicnetwork.com) and Atlantic Records' INSTAVID (www.instavid.com), which sources say will be unveiled Thursday (5) at the 1998 Billboard Music Video Conference, which runs Wednesday-Friday (4-6) at the Sheraton Universal in Universal City, Calif.

SonicNet's Butterworth says, "I'm not so sure a Web-based video channel that offers music from only one company is better than one that

offers music from a variety of companies. Would consumers want to shop at a music store that has music from only one source? I think the value in Streamland is that we offer variety. Users don't just want control, they want great content."

As for current music video industry leader MTV Networks, Farber hints that MTV has "ambitious plans" to upgrade its Web site but stops short of saying that MTV Online will transform itself into a streaming video channel.

He notes that current technology still makes it "more suitable to watch videos on TV instead of on a computer." But according to MTV Networks chairman/CEO Tom Freston, MTV Online, whose current content is primarily music news, will become a "stand-alone business" in the future (Billboard, Oct. 31).

As for the future of videoclips, MusicVideos.com's Gorla says, "The number of formats to deliver videos will continue to grow. It's going to get more personal—for example, people having the ability to create their own playlists and program their own videos."

And perhaps the key to any upstart video channel's success will be to forge mutually beneficial partnerships with record labels that go beyond just showing promotional clips. Butterworth says, "We plan to use our enormous database on what our audience is like, so that labels can see what's going on with consumers and understand how to better serve them."

## BMG JAPAN TAPS 'OUTSIDER' AS PRESIDENT

(Continued from page 10)

erable change. Staff numbers have been cut from 540 to 290, and the artist roster was clipped substantially from more than 200 acts to around 40.

"The cuts were very dramatic," admits Smellie. "They were needed." Earlier this year, four senior executives departed, a number of labels were consolidated, and Nitta and Matsumura took on additional responsibilities (Billboard, July 4).

The company's revenues for the year ended June 30 were about 30 billion yen (\$252 million), according to Smellie, down from 39 billion yen (\$328 million) the previous year. He says sales for the current fiscal year will be around 32 billion yen (\$270 million) but declines to reveal profits. Industry observers say that the company lost money last year, partly due to reorganization costs.

Much of that change was engineered by Smellie, who temporarily took over as president of BMG Japan in March, and by the company's long-standing leader, Osamu Sato, who became chairman at that time.

"Sato-san was instrumental in assisting and advising in the reorganization," says Smellie. "He put plans together and implemented them, including significant downsizing."

Having reached that point, Sato decided to retire. "He told me, 'My tasks are basically done. The best

thing would be for me to leave,'" says Smellie. "I was hoping he'd stay on in some capacity."

Sato retired Saturday (31) after 11 years at the helm of BMG Japan, which began in 1987 as a joint venture between BMG and Victor Co. of Japan (JVC). It followed a similar pact, RVC Corp., between the Japanese firm and RCA Records. BMG assumed 90% of the holdings in 1990 and the balance in 1996.

As a result of the staff cuts, there are almost no former JVC employees left at BMG Japan. Japanese music industry insiders reacted skeptically to news of Tashiro's appointment, stressing the importance of having strong long-term personal connections in the business.

"I think it will be very difficult for him," says one industry source here.

BMG Entertainment International president/CEO Rudi Gassner has paid tribute to Sato, calling him "one of the founding fathers of our Asian operations." During Sato's tenure, the company's business increased more than fivefold, significantly strengthened its domestic repertoire base, and started its own sales operation. Sato also served as vice chairman of the Recording Industry Assn. of Japan for three terms.

*Assistance in preparing this story was provided by Steve McClure in Tokyo.*

**This Week's Billboard ONLINE**  
http://www.billboard.com

### Exclusive Album Reviews

#### Brooklyn Funk Essentials

"In The BuzzBag"  
(Shanachie)

#### Samantha Fox

"21st Century Fox"  
(Ichiban)

#### Robyn Hitchcock

"Storefront Hitchcock"  
(Warner Bros.)

### News Updates Twice Daily

### Hot Product Previews Every Monday

A new **Billboard Challenge** begins every Thursday. This week's champ is John Cole from Thousand Oaks, Calif.

News contact: Julie Taraska  
jtara@billboard.com

**In the Studio?**

**FREE Guide Saves You Time & Money!**

No matter where you record or manufacture your project, you need this **FREE 32-page booklet** before leaving the studio.

**Contact Us Today:**  
**1-800-468-9353**  
www.discmakers.com  
info@discmakers.com

**DISC MAKERS**

■ BPI COMMUNICATIONS INC. • Chairman: Gerald S. Hobbs • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Mark Dacey, Robert J. Dowling, Howard Lander • Senior Vice Presidents: Georgina Challis, Paul Curran, Ann Haire, Rosalee Lovett, Craig Reiss • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

© Copyright 1998 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January. One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$279.00. Continental Europe 220 pounds. Billboard, Tower House, Sovereign Park, market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microfilm, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription Information call 1-800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 110 Issue 45. Printed in the U.S.A.

## Superstar Lineup Set For Billboard Music Awards

Billboard and Fox have pulled out all stops for the 1998 Billboard Awards Show. Airing live from the MGM Hotel/Casino on Dec. 7 at 8 p.m. ET, the 9th annual Billboard Awards Show has a star-studded roster of performers and presenters.

One of the most-anticipated music awards programs of the year, the two-hour show will be broadcast around the world. Scheduled star performers include the Backstreet Boys, Lauryn Hill, Hole, Natalie Imbruglia, and Shania Twain. Presenters include

Hanson, Monica, 'N Sync, Brian McKnight, K-Ci & JoJo, Master P, Dru Hill, Brandy, and Steve Austin.

The Billboard Music Awards are a true reflection of consumer preferences. Winners and finalists are based on the year-end charts that appear in Billboard's annual Year In Music issue. The charts reflect accumulated sales as measured by SoundScan and/or airplay as monitored by BDS.

More news on performers and presenters will be coming soon. For more information call 212-536-5173.



## ASCAP Honors Bill Holland

One of Billboard's veteran reporters has been chosen as an ASCAP-Deems Taylor honoree for 1998. Washington Bureau Chief Bill Holland's article, "Labels Strive to Rectify Past Archival Problems," published in the July 12 and July 19, 1997, issues of Billboard, was chosen in the Pop Articles category to receive a Special Citation and will be honored at an awards ceremony in December. Previous citation winners include Rolling Stone



magazine and Voice of America. The ASCAP-Deems Taylor awards are presented annually by ASCAP to American authors and journalists whose books and articles on the subject of music are selected for their excellence. The Awards were established in 1967 to honor the memory of composer/critic/commentator Deems Taylor who died in 1966 after a distinguished career that included six years as President of ASCAP.

## Billboard Online Takes To Satellite

Billboard Online, the Internet home of Billboard magazine, is on the bird! The site has been added to DirecPC's Turbo Weecast service, which delivers Internet content to its subscribers' PCs by satellite.

The service, part of Hughes Network Systems, also delivers content from Disney.com, ESPN, ZD.Net, Weather Channel, Motley Fool, National Geographic, USA Today, Hollywood Online, E! Online, and ABCNEWS.com, among other sites. The service will ultimately offer content from 200 to 300 website partners.



Without using telephone lines, Turbo Weecast will transfer Billboard Online (www.billboard.com) direct to users' hard drives, where it is cached for browsing at the subscriber's convenience. Since the delivery process requires only the DirecPC satellite dish, users' phone lines remain free for household and business use during information transfer.

DirecPC receiving hardware retails in most locations for \$199 after rebate, with monthly Turbo Internet packages starting at \$19.99. For information, visit www.direcpc.com.

### Billboard Music Awards

MGM Grand Hotel & Casino • Las Vegas • Dec. 7, 1998  
For more information, contact Sylvia Sirin at 212-536-5173

### The 20th Annual Billboard Music Video Conference & Awards

Sheraton Universal • Universal City, Calif. • Nov. 4-6, 1998

### Billboard International Latin Music Conference & Awards

Fontainebleau Hilton • Miami Beach • April 20-22, 1999

### Billboard Dance Music Summit

Sheraton Colony Square • Atlanta • July 14-16, 1999

### Billboard/Monitor Radio Seminar & Awards

Fontainebleau Hilton • Miami Beach • October 7-9, 1999

For more information, contact Michele Jacangelo Quigley at 212-536-5002

Visit our Web site at <http://www.billboard.com>  
Contact Sam Bell at 212-536-1402/1-800-449-1402.  
E-mail: [sbell@billboard.com](mailto:sbell@billboard.com)

## For Jay-Z, Sun'll Come Up Tomorrow

WITH THE RAP REMAKE of Kenny Rogers & Dolly Parton's "Islands In The Stream" in its apparent last week on the Hot 100, you have to ask yourself where the next rap remake is coming from. Would you believe a Broadway show about orphaned moppets during the administration of Herbert Hoover?

"Ghetto Supastar (That Is What You Are)" (Inter-scope) by Pras Michel Featuring Ol' Dirty Bastard & Introducing Mya falls 45-50 in its 20th chart week, and it's almost a certainty it will fall off or be removed from the list next issue. But as that international hit leaves us, it's time to welcome "Hard Knock Life (Ghetto Anthem)" (Roc-A-Fella/Def Jam) by Jay-Z to the Hot 100. If the title sounds familiar, it's because "Hard Knock Life" was written by Charles Strouse and Martin Charnin for the Broadway show "Annie," based on the long-running comic strip "Little Orphan Annie."

Strouse was last on the Hot 100 over a quarter-century ago, when Carroll O'Connor and Jean Stapleton's "Those Were The Days," the "All In The Family" theme song, peaked at No. 43 in January 1972. Strouse and Charnin's "Annie" cast album peaked at No. 81 in 1977, while the movie soundtrack fared much better, reaching No. 35 in 1982. Strouse (who co-wrote "Bye Bye Birdie," "Applause," and "Golden Boy") and Charnin (whose credits include "I Remember Mama" and "Two By Two") are credited on the current No. 1 album on The Billboard 200, as Jay-Z's "Vol. 2... Hard Knock Life" includes the title song based on their composition.

This news finds Jay-Z literally beside himself, as "Hard Knock Life" enters the Hot 100 at No. 43, just one notch below "Can I Get A..." (Def Jam) by Jay-Z

Featuring Amil (Of Major Coinz) And Ja, which bullets 52-42. On Hot R&B Singles, "Hard Knock Life" is the second-highest new entry at No. 12, while "Can I Get A..." jumps 15-10.

**BINGO:** In one of those rare confluences, Brandy & Monica have been No. 24 for three weeks in a row and are in their 24th week with "The Boy Is Mine" (Atlantic) on the Hot 100. Another teaming of female artists appears on Hot R&B Airplay for the first time, as "When You Believe" (DreamWorks) by Whitney Houston & Mariah Carey enters at No. 73. That duet from "The Prince Of Egypt" soundtrack just misses the Hot 100 Airplay list, coming in at No. 76.

Two other female artists are doing well on Hot R&B Singles, albeit separately. Deborah Cox collects her first No. 1 with "Nobody's Supposed To Be Here" (Arista). Her previous best on this chart was "Sentimental," which reached No. 4 in 1995. And Lauryn Hill has her first chart entry as a solo artist with "Doo Wop (That Thing)" (Ruffhouse), bowing at No. 4 based on street-date violations. Only one single this year has debuted higher on the R&B chart: Usher's "Nice And Slow" entered at No. 1. Monica's "The First Night" and Carey's "My All"/"Breakdown" also debuted at No. 4.

**WHEN YOU 'BELIEVE':** When Cher topped the U.K. singles chart in 1991 with "The Shoop Shoop Song (It's In His Kiss)," she was 45, good enough to make her the oldest female to ever lead the British list. Now 52, Cher retains her title as she returns to the top spot with "Believe" (WEA).



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998	1997	1998
TOTAL	588,671,000	614,059,000 (UP 4.3%)	CD	363,884,000 416,926,000 (UP 14.6%)
ALBUMS	477,082,000	519,243,000 (UP 8.8%)	CASSETTE	112,059,000 100,998,000 (DN 9.9%)
SINGLES	111,589,000	94,816,000 (DN 15%)	OTHER	1,139,000 1,319,000 (UP 15.8%)

	OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
	13,127,000	11,601,000	1,526,000
	<b>LAST WEEK</b>	<b>LAST WEEK</b>	<b>LAST WEEK</b>
	13,269,000	11,650,000	1,619,000
	<b>CHANGE</b>	<b>CHANGE</b>	<b>CHANGE</b>
	DOWN 1.1%	DOWN 0.4%	DOWN 5.7%
	<b>THIS WEEK 1997</b>	<b>THIS WEEK 1997</b>	<b>THIS WEEK 1997</b>
	12,999,000	10,515,000	2,484,000
	<b>CHANGE</b>	<b>CHANGE</b>	<b>CHANGE</b>
	UP 1%	UP 10.3%	DOWN 38.6%

	ALBUM SALES BY FORMAT			
	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1997
CD	9,398,000	9,445,000	DN 0.5%	8,140,000 UP 15.5%
CASSETTE	2,164,000	2,170,000	DN 0.3%	2,352,000 DN 8%
OTHER	39,000	35,000	UP 11.4%	23,000 UP 69.6%

ROUNDED FIGURES FOR WEEK ENDING 10/25/98

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

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





**Billboard**  
online

**DAILY MUSIC NEWS**  
updated twice daily

**George Winston Inks Longterm Label Deal**  
Pianist, composer, and producer George Winston has re-signed with his label, Windham Hill Records for an exclusive multi-album deal. Winston will record five solo piano albums as well as an additional five albums of other styles. Winston's Dancing Cat label will continue to be distributed by Windham Hill as well. [Read The Full Story](#)

**Breaking News...**

- **Yamaha Jazz Haven Torn To Shreds**
- **Three Rock Bands Close Deal With Warner**
- **Red Features Blunt Cover Behind Best-Selling #1**
- **Estimote Announced For Country Award Show**

**Also today:**

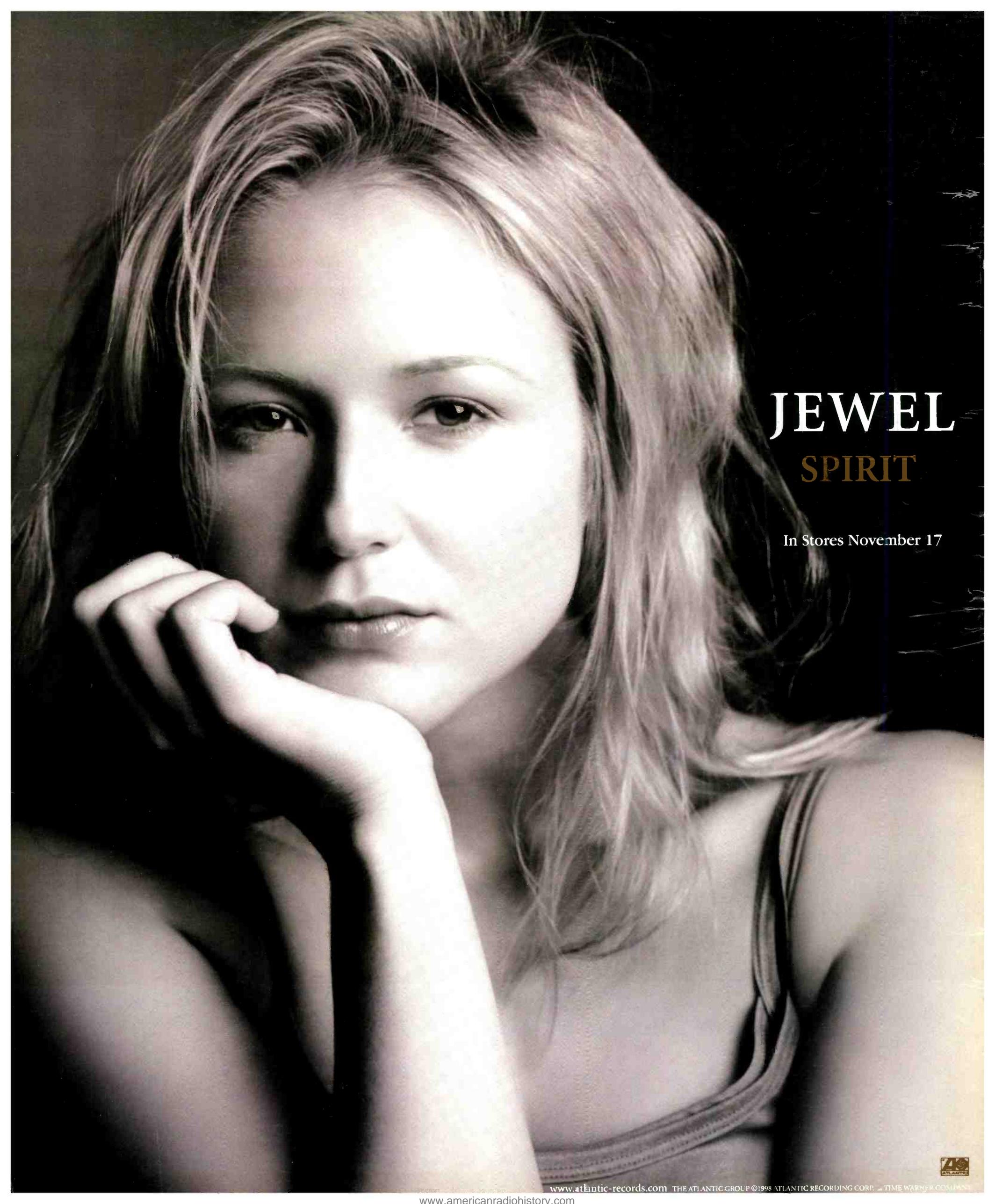
- View music news from years past at [This Day in Music](#)
- Get complete daily music industry news with [Billboard Bulletin](#)



# Billboard delivers the news first.

Whether it's our Weekly International Newspaper, our Online Website or our Daily Fax Service, Billboard is the music and entertainment industry's premier source for information.

For subscriber information, contact:  
212-536-5261 or e-mail: [jschulties@billboard.com](mailto:jschulties@billboard.com)  
or visit Billboard's Website at [www.billboard.com](http://www.billboard.com)



**JEWEL**  
**SPIRIT**

In Stores November 17

