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"I CAN LOVE YOU BETTER" • "THERE'S YOUR TROUBLE"



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Online Retailing Gets More Crowded

Barnes & Noble, Trans World To Join Myriad Merchants Selling On Net

BY DON JEFFREY

NEW YORK—Music merchants, including Barnes & Noble, Wherehouse Entertainment, Amazon.com, and Trans World Entertainment, have announced or expanded plans to sell music over the Internet, heating up the competition in a fast-growing but still unprofitable business.

Barnesandnoble.com, the online subsidiary of the book and music superstore chain, says it is launching its Internet music and video store in its first fiscal quarter of next year, which begins in February.

Wherehouse announced at the Webnoize convention in Universal City, Calif., that it would launch by year's end an Internet site that will allow consumers to create custom CDs. It expects to debut its online music store in March. The custom-CD venture will be a co-branded site with amplified.com, a digital music services company (BillboardBulletin, Nov. 4).

Trans World said at the convention that it was launching its online store (www.twec.com) Monday (9) with more than 300,000 music titles, in addition to an undetermined number of video titles.

And Amazon.com, which has emerged in less than six months as the leading seller of music online, has announced a program called Advantage for music, which will enable unsigned artists and independent labels to sell their music at its World Wide Web site.

Barnes & Noble and Amazon.com have been engaged in a fierce market-share battle over books that will now spread into music.

Barnesandnoble.com, a joint venture of Barnes & Noble and Bertelsmann, also announced that it had named Jonathan Bulkeley, the head of America Online's U.K. operations, as CEO. Bertelsmann, owner of one of the six major record companies, acquired 50% of barnesandnoble.com for \$200 million last month (Billboard, Oct. 17).

Ben Boyd, director of communications for barnesandnoble.com, says that Bertelsmann "will not impact our entry into music."

What will distinguish barnesandnoble.com from myriad other sellers of music online, Boyd says, is that its cross-merchandising programs will focus on classical, opera, jazz, and show tunes.

"We sell more Mozart than Madonna," says Boyd, but he adds that the online store will carry all the current and catalog titles that its competitors have.

Barnesandnoble.com has also formed a

licensing deal with Alliance Entertainment for the exclusive use of the extensive entertainment databases in Alliance's All-Media Guides. The All-Music Guide has information on more than 300,000 albums, the All-Movie Guide on more than 140,000 films.

Alliance's one-stop group will also be one of the companies fulfilling online music orders for the retailer. Alliance supplies most of the music to Barnes & Noble stores.

Eric Weisman, CEO of Alliance, says, "I think Barnes & Noble will be a very suc-

cessful Internet retailer in all areas. And clearly this is just a continuation of Alliance's commitment to this business and a message to the market that it is very sup-



portive of the needs of Internet retailers."

Meanwhile, barnesandnoble.com plans to go ahead with plans for an initial public offering (IPO) of stock "early next year," according to Boyd. The IPO had been planned for this year, but it was shelved after Bertelsmann bought its stake. Bertelsmann also invested another \$100

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Alanis Leads Big Release Day

BY DYLAN SIEGLER and MICHAEL PAOLETTA

NEW YORK—Americans made some tough decisions Nov. 3—and not all of them at the election polls.

While the country's political choices were being tabulated, consumers were choosing among a strong slate of titles and retailers were celebrating a day of stellar sales, spurred on by Alanis Morissette's second disc, "Supposed Former Infatuation Junkie," which kept cash registers hot at retailers nationwide.

Her album led a distinguished pack of same-day releases that included Beck's "Mutations" (DGC), U2's "The Best Of 1980-1990" (Island), and John Lennon's "Anthology" (Capitol), box, and its sales were by most accounts the result of a solid setup by Maverick/Reprise.

According to various sales executives, Best Buy, Musicland, Target, Blockbuster Music, Trans World Entertainment, National Record Mart, Anderson Merchandisers, Camelot Music, and Borders Books & Music combined to move at least 85,000 units of Morissette's album on Nov. 3, positioning her to set a new first-week SoundScan sales record for a female artist (see Between the Bullets, page 100).

"Alanis gets the day," says Bob Varcho, senior buyer at the Camelot chain. "Going into yesterday, requests for the album were building for weeks. Her MTV appearance Monday night topped it off. It was the perfect exposure for the album's debut."

Followed closely by U2's "The Best Of

1980-90," Morissette's new set was also the top seller at the 10-store, South Plainfield, N.J.-based Compact Disc World. According to VP of purchasing Eric Keil, many customers probably bought both releases. "We had the biggest day of the year so far yesterday, and we are very heartened by that," says Keil. "We think it bodes very well going forward for Christmas."

U2 also made a good showing at the Musicland Group, whose divisional director of music marketing, Scott Levin, says, "Overall, we're very pleased with yesterday's releases. Our anticipation is that Alanis will finish as the top record of the week, but U2 will also be an extremely strong release for us."

While the Lennon box sold respectably for a four-disc set on its first day, many at retail were surprised that alt-rock golden boy Beck trailed Morissette and U2 in first-day sales on his new "Mutations," which received a quiet pre-release setup.

"Let's put it this way," says Lyndon Roeller, assistant product manager at New Paltz, N.Y.-based retailer Rhino Records. "We've got a shelf full of Beck and only one Alanis left."

Camelot's Varcho believes Beck will be a good seller in the long run but notes that "right now, I'm just not sure if many people even know it's out."

Bob Bell, new-release buyer at Wherehouse Entertainment, adds that while "Mutations" paled in comparison to Morissette's sales, "it's in our top 10. He is the type of artist who always gets strong support from his fans."

Bronfman Assures Shareholders About P'Gram Deal

BY LARRY LeBLANC

MONTREAL—Speaking to shareholders gathered for the Seagram Co. Ltd.'s annual shareholders' meeting Nov. 4 here, president/CEO Edgar Bronfman Jr. predicted a robust outlook for the music industry, fueled in part by the rise of new technologies. He also assured the assembled that with the company's pending acquisition of PolyGram, which commenced with a tender offer that day and is expected to close in early December, Seagram was well-positioned for future growth in the field.

"The combination of [Seagram holding] Universal and PolyGram will create a uniquely powerful competitor, and the acquisition will create significant share-

holder value," Bronfman said. "We believe that music will be the first and perhaps the largest industry among the entertainment businesses to benefit from the explosion of personal computing and the Internet."

Bronfman, however, is reportedly under intense pressure from family (major holders in Seagram) and shareholders to keep Seagram's debt level manageable by selling off non-core assets and improving the margins of those that Seagram is retaining. The company's entertainment purchase has dramatically reduced its liq-

quidity, which had long been a Seagram distinguishing mark.

Seagram has already sold its Tropicana unit to PepsiCo and is in negotiations for the potential sale of the Mumm and Perrier-Jouët Champagne companies to Societe Financiere des Vins de Champagne.

One shareholder, George Kon, expressed his doubts to Bronfman about transforming the longtime liquor and beverage giant into an entertainment company with a sideline in alcoholic beverages, saying, "I wish I had the confidence in moving in this direction that you have."

Said Bronfman, "We are confident that we will meet the [cost] savings target [of

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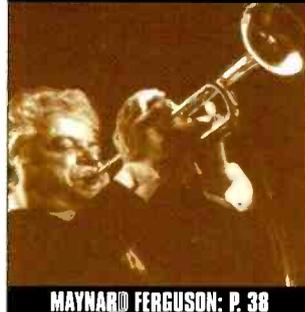
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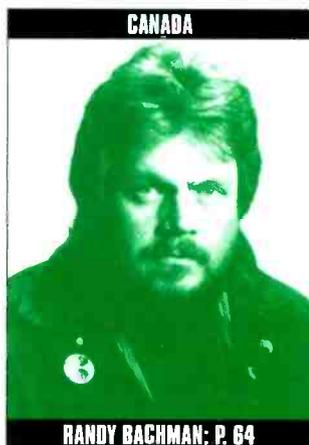
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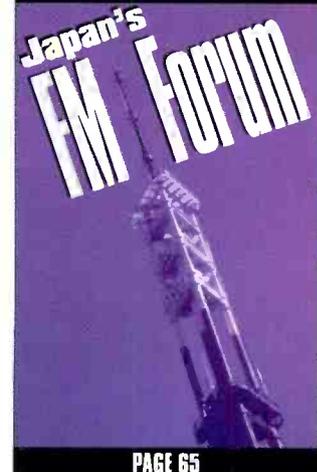
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GUEST COMMENTARY

Bono Act Is More Than C'right Extension

BY LISA ALTER

In order to understand the scope of rights available as a result of the passage of the Copyright Term Extension and Fairness in Music Licensing Act (S. 505), which passed the Senate and the House of Representatives Oct. 7 and was signed into law by President Clinton Oct. 27, songwriters and musical estates should re-evaluate their catalog taking into account not only the additional 20 years of copyright protection granted but also key new provisions relating to termination rights and eligible statutory heirs.

As evident in its name, the act contains two distinct titles. The focus of this Commentary is Title I—The Sonny Bono Copyright Term Extension Act—which is aptly named for the late songwriter/congressman who was one of

the earliest and strongest proponents of term extension.

Title I contains the provisions relating to the long-awaited copyright term extension. The act adds an additional 20

years to the existing term of copyright (pre-1978 works will now be protected for 95 years from registration or publication, and works written in or after 1978 will be protected for the life of the author plus 70 years). The term for works made for hire will similarly be increased to 95 years, regardless of when the works were initially registered for copyright.

Since Title I is effective immediately upon enactment, works that would have entered the public domain at midnight on Dec. 31, 1998, will now enjoy copyright protection through 2018.

In addition to the simple—albeit crucial—20-year term extension, Title I of S. 505 features two provisions of great significance to both current songwriters and the heirs of deceased songwriters.

First, the act provides for a limited new termination right for the final (extended) 20 years of copyright. How-

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'The new limited termination right strikes a compromise between the interests of grantees and those of the creative community'

Lisa Alter is a partner in the New York law firm of Reuben & Alter, P.C. She practices copyright and entertainment law, with an emphasis on music.

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Yamaha Global Jukebox Technology puts digital music on the Web. IBM technology puts it at your fingertips.



EC Starts Inquiry Into Effects Of EU Piracy

This story was prepared by Emmanuel LeGrand, editor in chief of Music & Media.

BRUSSELS—The European Commission is launching a broad multi-industry inquiry that will help determine the impact of piracy and counterfeiting in the European Union and establish Europe's policy on the issue.



On Oct. 22, the Commission adopted a green paper titled "Combating Counterfeiting And Piracy In The Single Market." The document will serve as a framework for the consultation of affected industries—including music—along with input from politicians and lobbying groups.

This consultation is expected to be completed in March, following a March 2-3, 1999, hearing in Munich organized by the Commission with all

interested parties. According to the Commission, piracy in all fields costs 100,000 jobs a year in the EU and deeply affects intellectual property-based businesses.

According to a statement from the Commission's DG15 internal market department, which has drafted the green paper, the aim of the consultation process is "to determine the economic impact of counterfeiting and piracy in the single market, to assess the effectiveness of the relevant legislation, and to propose a number of initiatives to improve the situation."

The green paper discussion will assess the scale and economic impact of counterfeiting and piracy and search for improvements in four areas:

- Private-sector monitoring of illicit activity;

- Legal protection of security and authentication devices, such as the International Federation of the Phonographic Industry's (IFPI)

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U.K. Indies Lobby On Parallels

BY JEFF CLARK-MEADS

LONDON—British indie labels are leading the battle against parallel imports being allowed into the European Union. The music industry has stepped up its lobbying on the parallels issue since Billboard revealed during the summer that the European Commission had taken the first steps down the road toward a possible removal of the present barriers to the trade (Billboard, July 25).

The first milestone on that road was reached at the end of last month. Now the U.K. labels are escalating their efforts to demonstrate how damaging parallel imports would be to them in particular and to the European industry in general.

The first step toward the possible dropping of current barriers against parallels is a report by the National Economic Research Assn. (NERA), a London-based research and consulting firm. NERA was asked by the Commission's DG15 internal market department to investigate how parallel imports would affect a number of industries that rely on trademarks, including music and video.

The first draft of that report was delivered to DG15 on Oct. 30. NERA is now involved in a consultation process based on the first draft prior to completing a final version by the end of January. Details of the first draft have not been published or released.

Indie labels across Europe have felt what one executive describes as "a growing sense of nervousness about the whole exercise." Those labels contacted by NERA for the first draft of the report say they have not been able to present their best arguments. NERA's initial research was based on a 25-page questionnaire completed in a telephone interview. Without access to teams of corporate lawyers and accountants, some labels believe they have not been treated fairly in the process. "A lot of people feel their voice is not being heard by NERA," says a senior source.

The indies have also been limited in who they can turn to for help. Many of the questions put forth by NERA related to company finances and pricing policies. Representative organizations, such as the International Federation of the Phonograph-

ic Industry (IFPI) and the British Phonographic Industry (BPI), are precluded by competition law from becoming involved in individual firms' pricing issues.

At the core of the indies' concerns is the fear that theirs will be the first sector to be affected by the relaxing of controls on parallel imports (see parallel imports primer, page 92). It is an established argument—and one put powerfully during the parallels debate in Australia (Billboard, July 25)—that the indies' concerns are not being heard.

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Cherry Lane, Peermusic Link In Deals

BY IRV LICHTMAN

NEW YORK—Peermusic and Cherry Lane Music, the two major U.S. independent music publishers, have worked out subpublishing arrangements that give peermusic representation of the Cherry Lane catalog in the Latin American and Asian markets and Cherry Lane representation of peermusic's catalog in China, where it has had a company for five years (Billboard-Bulletin, Nov. 3).

For Cherry Lane, the deal gives the company its first subpublishing arrangement in the Republic of China; that arrangement does not include Hong Kong, where peermusic will have subpublishing rights to the Cherry Lane catalog, which includes the songs of John Denver and Irving Burgie, the writer of many calypso hits.

Peter Primont, president of New York-based Cherry Lane, indicates

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WIPO Ratification Urged

Global Biz Asks Countries To Pass Treaties

LONDON—The international record industry is calling on other countries, and particularly the European Union, to follow the U.S. lead in implementing legislation based on the World Intellectual Property Organisation (WIPO) treaties.



The treaties are intended to provide copyright protections relevant to the digital age. The U.S. adopted the treaties' provisions in the Digital Millennium Copyright Act, signed Oct. 28 by President Clinton (Billboard, Nov. 7). However, the WIPO treaties do not come into force until 64 nations have ratified them. The U.S. action brings to six

(along with Moldova, Indonesia, Belarus, El Salvador, and Kurdistan) the number of nations that have completed this process.

"The U.S. has demonstrated that now is the time for applying the principles of copyright protection in the age of the Internet," says Nic Garnett, director general of the International Federation of the Phonographic Industry (IFPI). "Its action in ratifying the WIPO treaties is certain to spur the development of safe online commerce around the world and encourage other countries to ratify the treaties."

Garnett adds that IFPI is urging the EU to "move quickly to match the U.S. in leading the development of electronic commerce in a responsible, legal, and globally harmonized manner."

JEFF CLARK-MEADS



Top Score. Sir George Martin, center, recipient of the 1998 Music Industry Trust Award for outstanding achievement (Billboard, Nov. 7), presents his score for Elton John's "Candle In The Wind 1997" to John Deacon, director general of the British Phonographic Industry, left, and trust committee chairman David Munns. The score, along with Martin's award for that song's 33 million sales worldwide, will be auctioned at Sotheby's in New York next year to raise funds for the trust, which benefits the BRIT School in Croydon and the Nordoff-Robbins Music Therapy Centre in north London.

Backstreet Boys Reach A New Milestone In Oct. RIAA Stats

BY CHRIS MORRIS

LOS ANGELES—The Backstreet Boys reached a new milestone in October, as the vocal group's eponymous Jive debut was certified for sales of 7 million by the Recording Industry Assn. of America (RIAA).

The new sales peak places the Boys' album at No. 3 among the top-selling discs of 1998, behind the "Titanic" soundtrack (Sony Classical, 10 million) and Celine Dion's "Let's Talk About Love" (550 Music/Epic, 8 million).

It was a big month for soundtracks, as "City Of Angels" (Warner Sunset/Reprise) hit the 4 million mark, "Dr. Dolittle: The Album" (Blackground/Atlantic) and "Hope Floats" (Capitol) both reached double-platinum, and "The Big Chill" (Motown), drawn from the 1983 fea-

ture's soulful score, arrived at 6 million. ("Back To Titanic," Sony Classical's ocean-going sequel, reached platinum status, becoming the most successful movie-driven follow-up album since 1988's "More Dirty Dancing," currently at 4 million.)

Mariah Carey's "Butterfly" (Columbia) became the diva's sixth consecutive studio album to be certified quadruple-platinum.

Country singer Reba McEntire's "If You See Him" became her 13th platinum album; no other female country performer has hit that total.

Collecting their first platinum awards were R&B singer Mya (Interscope), the swing-crazed Brian Setzer Orchestra (Interscope), and comedian Jerry Seinfeld (Universal).

Barbra Streisand garnered her 39th gold album—tops for a female



BACKSTREET BOYS

soloist—for the 1973 soundtrack to "The Way We Were" (Columbia).

First-time gold-album acts included Mya, Seinfeld, and the Setzer Orchestra (which were certified platinum simultaneously); rappers Canibus (Universal), Fat Joe (Big Beat), and Cam'Ron (Epic); rap unit the Flipmode Squad (Elektra); country vocalist Mark Wills (Mercury Nashville); raunchy rockers the

Bloodhound Gang (Geffen); singer/songwriter Eagle-Eye Cherry (Work/Epic); seasonal act Trans-Siberian Orchestra (Lava/Atlantic); and modern rock group Fuel (Epic).

The simultaneous gold certification of four Madonna singles brought a new ray of light into the singer's life: She now boasts the most gold singles among female vocalists, with 22. Janet Jackson ranks No. 2 in the category, with 19.

A complete list of October RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Steve Miller Band, "Greatest Hits 1974-1978," EMI, 7 million.

Backstreet Boys, "Backstreet Boys," Jive, 7 million.

Various artists, soundtrack, "The

(Continued on page 18)

Shorewood Packaging Buys Rival

NEW YORK—With its place as the U.S. and Canada's leading supplier of home entertainment packaging further enhanced by its acquisition of No. 2 rival the Queens Group, Shorewood Packaging is now priming itself



SHORE

for expansion in Europe and South America, according to company chairman/CEO Marc Shore.

Shorewood said Nov. 2 that it had paid \$129 million for the Queens Group in cash, assumption of certain debts, and 1 million shares of Shorewood common stock (Billboard-Bulletin, Oct. 26). The deal creates a \$600 million-a-year business that provides music, video, and computer software packaging, among other

(Continued on page 90)

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Robertson At DreamWorks

Will Work In A&R, Soundtracks

BY MELINDA NEWMAN

LOS ANGELES—Robbie Robertson, whose career as an artist spans more than 30 years, has joined DreamWorks Records in a wide-ranging capacity that includes A&R and soundtrack duties.

According to the company, which does not assign titles to its employees, Robertson in his new role will have the ability to sign bands, work with artists already on the label, and write and supervise soundtracks, among other duties.

"There's the general intention that he'll do everything that would be expected of an A&R/producer executive," says DreamWorks Records head Mo Ostin. "That would entail signing artists [and] coming up with ideas for all kinds



ROBERTSON

of projects.

"One of the things that I think was attractive to him was the whole DreamWorks operation even over and above the record operation," Ostin adds. "He can get involved on the movie side as well, although he will primarily be involved in the record company."

"It's an extraordinary sandbox to play in," says Robertson of DreamWorks.

Robertson's history with Ostin and David Geffen, a partner in DreamWorks Records parent DreamWorks SKG, is a richly storied one. Ostin tried to sign the Band in the late '60s, but the seminal group that featured Robertson's songwriting and guitar playing already had a record deal with Capitol. Ostin did, however, end up funding 1976's "The Last Waltz," the Band's swan song concert that was captured as an album on Warner Bros. Records, which

(Continued on page 92)

K-tel Gets New Chief, Playboy Link

BY DON JEFFREY

NEW YORK—Lawrence Kieves, who operated video retail and distribution companies, is taking charge of the day-to-day operations of K-tel International at a time when its music business has expanded from marketing compilation albums on TV and at retail to selling over the Internet and distributing other labels' product.

On the same day that it announced Kieves' appointment as president, K-tel said that it was teaming with Playboy Online to form an Internet merchandiser called the Playboy/K-tel Music Store (*Billboard* Bulletin, Nov. 4). Playboy will direct its World Wide Web site visitors exclusively to K-tel's online store starting next month.

"Just as we sold records through TV advertising and in record chains, now we're using new media for the continuation of our business," says Kieves.

After the Playboy news, K-tel's stock more than doubled, rising from \$6.875 to \$17.75, before closing at \$13.25, a 92.7% increase. Volume was nearly 16.6 million shares, more than 45 times the average daily volume. The following day, the stock went up another

12.7% to \$14.9375 on heavy volume.

K-tel's stock has been among the most volatile in the market this year. Each Internet announcement by the company has spiked its stock, only to be followed by a rapid decline. In early April, when K-tel announced the May 1 launch date for its K-tel Express online store, the stock began its ascent to a split-adjusted \$39.4375, on investors' mania for Internet stocks.

Kieves, 50, replaces David Weiner, who resigned from the Plymouth, Minn.-based company in September. K-tel did not announce his departure

until Kieves' appointment was disclosed Nov. 3. It said Weiner left to "pursue other interests." He could not be reached for comment.

K-tel expects to benefit from Playboy Online's ability to draw more than 60 million visitors to its Web site each month.

"We'll funnel a lot of traffic to K-tel's online store," says David Lalich, senior VP of marketing for Playboy Online.

Lalich adds that Playboy sought an online music deal because its research showed that 90% of visitors to

(Continued on page 91)

S. African Star's Death Highlights Genre Concerns

BY DIANE COETZER

JOHANNESBURG—The death of rising *kwaito* star Makhendlas has highlighted the problems and tensions that exist in South Africa's most successful and profitable music genre.

Makhendlas, whose real name is Oupa Mafokate, committed suicide Oct. 31, shortly before he was to perform at a festival in the Mpumalanga province, almost 200 miles from Johannesburg. Mafokate's suicide followed an incident in which the 27-year-old artist was harassed by an allegedly drunken fan who had broken through backstage security.

Mafokate is alleged to have shot the fan and erroneously believed him to be dead, leading the star to take his own life. Mafokate's death has received significant publicity in the black press here, partly because the artist was brother to Arthur Mafokate, the multi-platinum-selling self-styled "king of *kwaito*."

As Makhendlas, Mafokate was also a star in the making. His album "Imenwe" (township slang for "chilling at a party"), released through CCP Records, a division of EMI South Africa, had reached gold status (25,000 units sold) and was on its way to platinum (50,000), according to the record company. A single from the album, "Menwana Phezulu" (Fingers Up), was an enormous hit for Makhendlas and was establishing him as a major star in his own right.

Local press reports are attempting to cast the incident as a case of artist rivalry. The *kwaito* community has undoubtedly suffered from tensions, particularly since this unique form of township dance, with its roots in house music, has become the music of choice for most young, urban blacks, turning it into the biggest-selling form of local music. (Last year, four out of South Africa's eight double- or multi-platinum sellers were *kwaito* albums.)

"Outwardly, there's a lot of camaraderie," says Lance Stehr, managing director of independent label Ghetto Ruff. "But behind the scenes the competition is intense. There are not too many *kwaito* compilation albums on the market."

Several groups have also poked fun at one another in songs, including current hotshots TKZee and *kwaito* stalwart M'du. However, there have been no incidents of violence between *kwaito* artists, and indeed, in recent months, individuals such as Arthur and Oscar Mdlongwa have been preaching the benefits of a *kwaito* brotherhood.

(Continued on page 92)



Music Matters. On Oct. 2, John Mellencamp appeared at Chicago's W.K. Sullivan School to present the city's metro and northwest regional public schools with \$60,000 worth of musical instruments. The donation was made through the VH1 Save the Music campaign, a nonprofit organization dedicated to restoring and supporting music education in public schools nationwide. All proceeds from Mellencamp's first book, "Paintings And Reflections" (HarperCollins)—which has sold out its first printing—will also be donated to VH1 Save the Music. Mellencamp is pictured above presenting the instruments to students and faculty.



EXECUTIVE TURNTABLE

RECORD COMPANIES. Matthew Marshall is appointed VP of A&R at Epic Records in Santa Monica, Calif. He was VP of A&R at Zoo/Volcano Entertainment.

Joann Kaeding is promoted to VP of international at Jive Records in New York. She was senior director of international.

Lee Stimmel is promoted to VP of marketing at Atlantic Records in New York. He was senior director of product development and special projects.

Island Records in New York promotes Pat Barry to senior director of production and Meg Ritschel to associate director of marketing. They were, respectively, director of production and West Coast product manager.

Giulio Turturro is appointed senior art director, creative services, at Sony Music in New York. He was



MARSHALL



KAEDING



STIMMEL



BARRY



TURTURRO



BARBER



RESNICK



BURNS

art director at Verve Records.

Rykodisc in Salem, Mass., names Kandi Quarterson product manager/catalog development, Stacy Karp label operations coordinator, Wendy Friedman production coordinator, Adam Larson designer, and Hadley Stern designer and promotes Tom Briggs to production manager. They were, respectively, sales manager at Living Music Records, executive assistant at World Trade Center Boston, production supervisor at Creative Graphics Inc., a freelance

designer, junior designer at Malcolm Grear Designers, and production assistant.

PUBLISHERS. ASCAP in New York names Tina Barber VP/chief information officer. She was VP/chief information officer at Brooklyn Union.

Faye Smith is promoted to senior director of corporate events and Bob Grohovsky is promoted to director of network operations at BMI in Nashville. They were, respectively, corporate events coor-

dinator and manager of data communications.

RELATED FIELDS. Lyric Studios in Dallas names Noel Resnick senior VP of development and acquisition. She was senior VP of development at Lancit Media Entertainment.

Jen Burns is appointed GM of Direxion Entertainment/BE LE BE Publishing in New York. She was a professional manager at peermusic Publishing U.K.

Rogers & Cowan promotes Paul

Freundlich to executive VP of entertainment and names Sue D'Agostino associate VP. They were, respectively, senior VP of music and VP of corporate communications at EMI-Capitol Music Group.

Donna Cardellino is promoted to president of NorthStar Entertainment in Nashville. She was VP.

Moody Communications in New York names Elijah Wells director of special events, entertainment division. He remains president of Elijah Wells Entertainment.

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Artists & Music

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DRG's Postilio Offers Batch Of Standards

BY MICHAEL PAOLETTA

NEW YORK—The cabaret community has high hopes for vocalist Tom Postilio, whose strong voice, good looks, and timeless style have the potential to draw younger fans to the standards-based style.

"It seems like every five years there is an increase in the number of baby boomers who want the American standards," says Michael Tannen, vocal/show buyer at Tower Records' Lincoln Center location



POSTILIO

in Manhattan. "And right now, perhaps due to more word-of-mouth—or the whole swing movement happening in pop music—sales of cabaret, show, and vocal music are at an all-time high."

On Nov. 3, Postilio began a two-week return engagement at the Algonquin Hotel's legendary Oak Room in New York. On Nov. 17, DRG Records will issue "Dream," his much-anticipated follow-up to "What Matters Most," his 1993 debut on Elba Records.

(Continued on page 101)



Luaka Bop Bows 'Beleza' Sequel

BY PAUL VERNA

NEW YORK—Much has changed in the 10 years since Talking Heads front man David Byrne launched the Luaka Bop label with a compilation of Brazilian music titled "Beleza Tropical." Cultural barriers have shrunk, the market for world music has exploded, and Brazilian music has absorbed hard rock, hip-hop, and techno influences.

Taking all that into account—and using its 10th anniversary as a hook—Warner Bros.-funded Luaka Bop has assembled a second volume of "Beleza" that reflects a wide spectrum of contemporary Brazilian music, from such mainstream icons as Caetano Veloso, Gilberto Gil, and Sergio Mendes to



BYRNE

avant-garde artist Tom Zé and relative unknowns like Carlos Careqa.

"It's more, bigger, better," says Byrne of "Beleza Tropical 2: Novo! Mais! Melhor!" paraphrasing the album's Portuguese-language subtitle, which translates as "New! More! Better!" "It's more street. The out-



Luaka Bop



ZÉ

side influences on Brazilian music in the last decade have been harder—rock, rap, sampling, computers—and the zeitgeist is a little harder and tougher, so the grooves are harder. They're not as soft and languid,

though that feeling is still there."

Luaka Bop president Yale Evelev adds, "Just like the *tropicalistas* were harder than what was going on in bossa nova, 'Beleza 2' takes things another step. That's one reason we did the record. There are so many interesting things going on in Brazil. It's been 10 years for the label, and it seemed natural to try to frame all that."

Besides Veloso and Gil, "Beleza Tropical 2" features an all-new stylistically and geographically diverse cast, including Lenine, Os Paralamas Do Sucesso, Margareth Menezes, Chico Science & Nação Zumbi, Gonzaguinha, Zé, Marisa Monte, Daniela Mercury, Careqa, Mendes, Arnaldo Antunes, and Moleque De Rua. The original featured Jorge Ben, Maria Bethania, Gal Costa, Gil, Veloso, Chico Buarque, Milton Nascimento,

(Continued on page 93)

Everlast Realizes Goals For 'Whitey' Tommy Boy Sees Slow Build For Solo Set

BY CARRIE BELL

LOS ANGELES—With the Sept. 22 release of his second solo album, "Whitey Ford Sings The Blues," Everlast had to add the words "slow build" to his vocabulary.

"Making this album was really different than making a rap record," says the ex-House Of Pain front man, whose real name is Erik Schrody. "Rap records come out, debut high, and then go away. Look at Master P. He puts out an album every five minutes. It's like rappers never have to prove themselves farther than the initial show. But 'Whitey Ford' was more like building a house; it takes time. I had to develop a new fan base, tour my ass off, and make appearances. I had to prove to people my album was worth having. I learned a

lot about patience."

He was also aware of the risk of putting out a genre-bending record on which he actually sings and plays guitar after becoming known to the world as a rap artist.



EVERLAST

"At first, it was going to be a simple hip-hop record. Then, I realized that was boring and it was also the reason I quit House Of Pain," he says. "It was scary, but really rewarding. Not to compare myself to gods, but the best albums I can think of all involved great risk. Mine was either going to work, or I was never going to be allowed to make another record."

Because of the early positive reaction, it's probably safe to say the world will hear more from Everlast. "Whitey Ford" reached No. 83 on The Billboard 200 in the Nov. 7 issue, making Everlast a Heatseeker Impact artist; this issue it climbs to No. 79 with a bullet. According to SoundScan, it has sold 84,000 copies.



"This was a genuine organic project that was built from the grass roots up. It is thrilling to watch it get bigger each week," says Martin Davies, a marketing and promotion executive at Tommy Boy. "It is a great album."

(Continued on page 93)

Impulse! Box Documents 'Supreme' Coltrane

BY CHRIS MORRIS

LOS ANGELES—The creative apogee of saxophonist John Coltrane will be explored in depth



COLTRANE

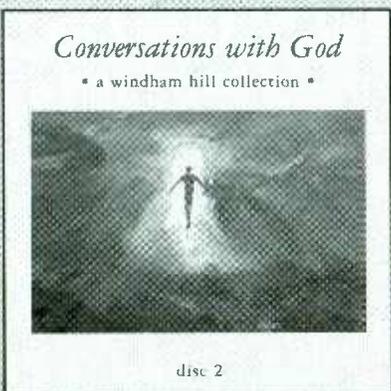
on Impulse! Records' Nov. 17 release "The Classic Quartet—Complete Impulse! Studio Recordings," an eight-CD collection of the

jazzman's nonpareil '60s recordings for the label.

GRP Recording Co. VP of marketing Mike Charlasch says of the label's lavish campaign for the title, "I wanted to try and take the approach that this is just like a new release by a current artist

and do essentially the same things... This is a real event. This is the material that really made him. I think, the icon that he is."

(Continued on page 95)



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Chemical Bros. Are Still Mixin' It Up

Crossover Pair Is At Work On Third Album For Astralwerks

BY LARRY FLICK

NEW YORK—Tom Rowlands and Ed Simons are in their element.

The lads better known as the Chemical Brothers are locked away in a recording studio, masterminding the tracks that will eventually meld into their long-anticipated third album. It's a happy retreat from the chaos of the past two years, during which the U.K. duo has evolved from famed underground club entity to Grammy-winning mainstream phenomenon.

"It's been crazy," Rowlands says with a deep sigh and a weary smile. "Needless to say, it's also a most fortunate place to be. It's gratifying to reach the point where a whole lot of people are interested in hearing what's on our minds."

Precisely what is on the Chemical Brothers' minds, creatively speaking, has become an increasingly heated point of debate among their hardcore fans. Will they remain true to the experimental electronica of influential jams like "Song Of The Siren" and "Loops Of Fury"? Or will they gravitate toward a slicker, more accessible

pop/rock sound befitting the platinum sales level attained by 1997's "Dig Your Own Hole"? An early



CHEMICAL BROTHERS

peek into their next project, which isn't due until next spring, hints that neither is the case.

"What an utter bore it would be to simply regurgitate the same ideas over and over again," Simons says with a scowl. At the same time, however, Rowlands firmly insists that they're "not going to sit down and try to write proper pop songs" either. "How completely inappropriate would that be," he adds, rolling his eyes with a snicker.

At this point, the duo (whose songs are published by MCA Music) has concocted six killer untitled tracks that should ultimately be of

equal interest to club loyalists and newly minted denizens at modern rock radio. At the center of each track is the kind of insinuating, highly energetic hook that arena anthems are made of.

"But we're also being mindful of turntables," Rowlands says. "In a lot of ways, we view our records as tools—extensions of our work as DJs."

Still, don't expect the new Chemical Brothers disc to be steeped in the current club trends they helped

(Continued on page 18)



Singled Out. Orchestral Manoeuvres In The Dark partners Paul Humphreys, left, and Andy McCluskey take a break between promotional stops in Los Angeles in support of "The OMD Singles." This is their first jaunt together since splitting in 1989. Due in stores Nov. 17 on Virgin, the best-of collection includes such '80s-era nuggets as "If You Leave," "Souvenir," and "So In Love." Although Humphreys and McCluskey are considering a foray back into the studio, McCluskey is already immersed in a solo project that should be released in early 1999.

Sampling Remains Prevalent Despite Legal Uncertainties

BY JULIE TARASKA

NEW YORK—An album's worth of plundered Beck Hansen excerpts, "Deconstructing Beck" epitomizes where sampling's at right now.

The set—available in stores and over the Internet for \$6, despite legal threats from Beck's label, Geffen Records, and his publishing company, BMG Entertainment—incur a laundry list of legal infractions, from copyright infringement to publishing violations. Yet the album's creator, a Dartmouth College graduate who trades under the pseudonym Philo T. Farnsworth, the inventor of the first all-electric television set, claims the disc is a protest against the corporate



JAMES

control of art. The self-styled musical Robin Hood is even planning to release a second album, "Extracted Celluloid," comprising sound and music from films, in February 1999.

Farnsworth's argument is salient: When hip-hop popularized sampling in the late '70s, the practice was democratic, for anyone with a turntable or tape deck had an equal chance at cutting it up. But now, as the technique has evolved into a billion-dollar business, lawyers, major labels, and publishing companies have entered the game. Yet even with the big boys involved, a lack of guidelines, both legal and practical, have rendered sampling a musical Russian roulette.

"Sampling is evolving faster than the laws that govern it," claims Hope Carr of music clearinghouse Clearance 13'x8". "And [the practice] is colored with so many subjective

(Continued on page 14)

Rhino Compiles The 'Best Of' Each Century For Millennium Series; Midler Added To Show

WELCOME TO THE MILLENNIUM: Plenty of people are looking to the past as we prepare for the year 2000. However, few are going as far back as Rhino Records. The Santa Monica, Calif.-based label is reaching back to the beginning of modern time for "Twenty Centuries Of Hits," coming Jan. 19.

The set features a composition from each century, beginning with the first century to the 20th century. Bonus tracks include a composition from the second century B.C.

"[Rhino president] Richard Foos liked the idea of having 20 centuries of music on one disc," says Rhino

VP of A&R David McLees. "That's kind of the ultimate Rhino concept. And with the millennium approaching, we thought there'd be some interest."

Rhino enlisted the help of musical historian Cary Gjnell, who also wrote the liner notes for the set, in selecting the songs, all of which are vocal arrangements, ranging from chants and gospel to pop and rock.

"We didn't exactly go back to the Tartan tape vaults," jokes McLees. "Cary did a lot of research. A lot of music historians have gone back and speculated on how the music was performed in early Greece. There are four opinions on how they sang back then, and we took the prevalent opinion."

Rhino turned to labels known for their liturgical and historical work of the past, such as Harmonia Mundi and Omega, to license the songs of yore. "We used them for the early stuff, and then as you get past the seventh century, more people [had material available]." By the time the collection reaches the 14th century, "you start to get more tonal music and stuff that sounds like baroque," says McLees.

And, of course, the closer the music approaches the current day, the more familiar it sounds. For example, the 16th century is represented by "Greensleeves," also known as "What Child Is This." The performers also become more recognizable. Pete Seeger's take on "St. James Hospital" represents the 18th century, while the 19th century is covered by Paul Robeson's version of "Old Folks At Home (Swanee River)" and Aretha Franklin's beautiful reading of "Amazing Grace."

Not surprisingly, what songs to choose to represent the 20th century were among the most challenging decisions faced by Rhino. "The modern stuff was incredibly difficult to choose. The ancient stuff was easier because there was so little recorded," McLees says. Ultimately, he says, the votes were cast for Bing Crosby's version of Hoagy Carmichael/Mitchell Parish's "Stardust," to showcase the first half of the 20th century, while the Kingsmen's "Louie Louie," written by Richard Berry, got the nod for the second half of the

century.

"The early half of the 20th century is crooners, and the second half is rock," explains McLees. "We thought 'Louie Louie' encapsulated rock more than any other single choice we could make."

The oldest recording on the set is Robeson's 1930 version of "Swanee," closely followed by Crosby's 1931 take on "Stardust." The most recent recordings are three chants taken from Omega's 1995 disc "Vision Of Peace: Chants From Ampleforth Abbey" and a track from Vanguard Classics' "La Musique De Notre Dame," also issued in '95.

As for the record, McLees says, "I think it will appeal to people who are serious students of music and, of course, to the morbidly curious, like ourselves."

The set is part of a series of millennium packages coming from Rhino over the next year. The first release was the "Millennium Funk Party" project, released earlier this year. Releases to come include "Millennium

Hip-Hop Party," as well as "Great Moments Of The 20th Century," a collection of soundbites, including highlights from Orson Welles' "War Of The Worlds" broadcast, and "Great Voices Of The 20th Century," which features the 100 top vocalists of the past 100 years.

STUFF: Bette Midler will perform with the Royal Crown Revue at the Billboard Music Awards Dec. 7. Her performance will be beamed live from the Hard Rock in Las Vegas. . . Michelle Roche has been named VP of publicity for Capricorn Records and will relocate to the label's Atlanta base from Los Angeles at the end of November. In the meantime, Capricorn has just released "Hempilation—freetheweed," the follow-up to 1995's "Hempilation." Proceeds from the set, which features music from Willie Nelson, Vic Chesnutt, George Clinton, Dar Williams, and others, go to the National Organization for the Reform of Marijuana Laws. . . T.V.T. has purchased time in 33 TV markets, including the top 20, to air "Live & Loud," a 30-minute special showcasing Sevendust. The broadcast dates begin Friday (13). Key time slots include one after "The Howard Stern Show" in Chicago and one after a syndicated airing of "Seinfeld" in Los Angeles. . . Leonard Cohen's novel "Beautiful Losers" has been optioned by Milk & Honey Films to be turned into a film, in conjunction with production company Cinemaginaire. . . PolyGram Classics & Jazz imprint Imaginary Road has signed guitarist Preston Reed. . . 550 Music will release "Clear Horizon," the best of Basia, on Nov. 17. The collection includes studio and live work, as well as some previously unreleased material.



by Melinda Newman

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SAMPLING REMAINS PREVALENT DESPITE LEGAL UNCERTAINTIES

(Continued from page 12)

nuances that it's hard to say even where to start making laws."

This much is apparent: Recognizability determines whether a sample should be cleared. Its length or origin isn't that critical—hip-hop act Main Source paid for the use of a single flute trill in its Wild Pitch track "Friendly Game Of Baseball," while many dance acts don't clear the

generic four- and five-bar vibraphone solos featured in their songs.

In the absence of legal benchmarks, perilously subjective decisions must be made, judgments often differing from camp to camp. Cases like the Verve's "Bitter Sweet Symphony" feed the paranoia: The British band sampled an obscure orchestral version of a Rolling

Stones' track for "Bitter Sweet," didn't clear the excerpt, and then lost all the song's publishing when the track's heavyweight owner, ABKCO Music, threatened to sue.

By law, if a song is not in the public domain (in the U.S., that's 70 years after its composer's death for works written in or after 1978; 95 years from registration or publication for pre-1978 works), an artist must pay to sample it. Whether the excerpt is a drum loop, lyric, or guitar solo, the artist owes its owner a publishing fee and, if the song's original recording was used, a master fee. Costs vary wildly, with variables including how much is sampled, who owns the sample, which song is sampled, and how the sample is used.

As a rule of thumb, Daniel Rubin, an entertainment lawyer at New York's Sample Clearings Ltd., claims a 2/4 bar use commands a \$2,000 advance and up to 50% of the new song's publishing, while a cover requires a \$10,000-\$15,000 advance and up to 100% of the publishing. On the master side, an advance of \$2,000-\$7,000 is the norm, with an additional 2-4 cents for every unit sold.

Unsurprisingly, many find the fees prohibitive. "Say MCA quotes \$4,000 on the master side and \$2,000 on the publishing side," proposes Carr of Clearance 13'x8". "If you're some poor schmuck trying to put out the record yourself, you can't afford that—that's more than you're likely to earn on it."

Established acts aren't immune to price restraints, either. As Public Enemy discovered when it priced a snippet of Buffalo Springfield's "For What It's Worth (Stop, Hey What's That Sound)" for its score to Spike Lee's "He Got Game," it would be cheaper for the band to enlist Springfield vocalist Stephen Stills to re-sing the lines on its track than to sample them.

"I think the [record company] looked at the overall picture; saw Disney, Spike Lee, and P.E. were involved; and thought, 'Oh, they've got money,'" claims Public Enemy front man Chuck D. "So they set the prices high, not realizing that the funding for the album had to come through Def Jam."

As a recourse to sampling fees, acts disguise snatched excerpts, borrow from artists known to be sample-friendly, or create their own snippets (although that tack, as Portishead found out with its 1997 eponymous London album, can be almost as expensive as licensing). As a last resort, groups will also blindly release tracks, hoping that if need be, they'll be able to clear the samples at a later date. That strategy proved gainful for Snoop Dogg on his 1993 Death Row debut, "Doggy Style," but got British indie Shut Up and Dance sued out of existence when its hit "Ravin' I'm Ravin'" attracted the wrath of multiple major labels.

Although sampling's quandaries have made Chuck D want to "kill all lawyers in one swoop, ratatatat," he concedes that courts must define once and for all what constitutes a sample. Carr agrees, desiring both a set

sampling minimum and standard pricing. Litigation, she feels, is the only means for establishing such parameters, for "no one would like the rules if record companies made them," because then they'd be self-serving. Yet "no one would follow the rules if the [Recording Industry Assn. of America] made them," because then they'd be voluntary.

But such case law seems no time near, for labels avoid going to court. With legal fees often running into hundreds of thousands of dollars, money that's not recoupable even if they win, record companies prefer to settle out of court. From a business perspective, it's cheaper, even if the claims paid off are bogus.

And so sampling's loop remains unchecked: Labels often ignore the situation until problems arise, then throw money at the cause or shift blame to the artists. The artists, for their part, either cough up the cash,

find a means around the sample's cost, or remove the technique from their repertoires.

Rick James, who admits he's made millions from musicians sampling his tracks, most notably "Super Freak," views the practice as "a very high form of compliment." But he's also infuriated by upstarts who don't give props to their sources.

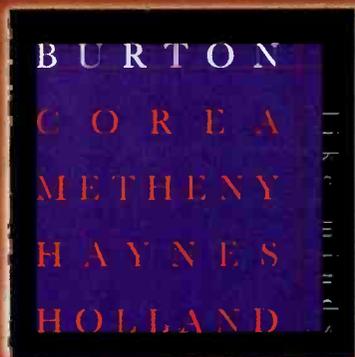
"Yes, it's their rap," he says. "But it's our fucking music. [People] have danced to it, made love to it. If [these musicians] think their rap is what's really getting it over, try playing it without our shit."

So, why do musicians even bother to sample? Some, like club DJ and Ovum/Ruffhouse/Columbia artist King Britt, still believe the hassle is worth the potential gains. "Sampling is an investment into future profit," he says. "If you think that sample or track is really going to take you over the top, it's worth it."



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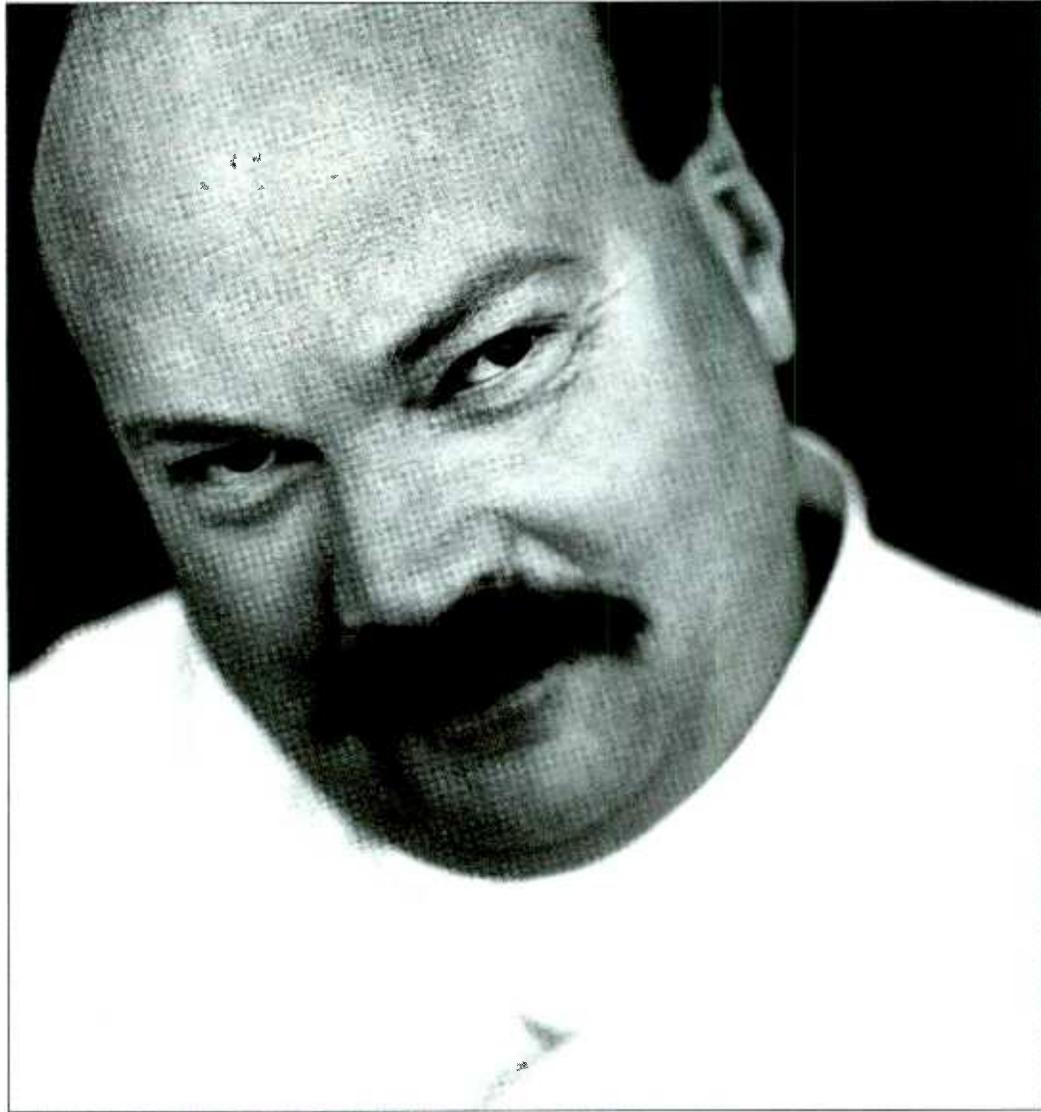
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business [®] TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS TRISHA YEARWOOD	Ice Palace Tampa, Fla.	Oct. 28-31	\$1,615,488 \$21	77,636 four sellouts	Varnell Enterprises
JUAN GABRIEL	Universal Amphitheatre Universal City, Calif.	Oct. 16, 17, 18, 23	\$1,361,798 \$128.50/\$58.50/ \$55.50/\$53.50	24,147 four sellouts	Universal Concerts
BRIDGE SCHOOL BENEFIT: NEIL YOUNG, R.E.M., PHISH, SARAH McLACHLAN, BARENAKED LADIES, JONATHAN RICHMAN, THE EELES	Shoreline Amphitheatre Mountain View, Calif.	Oct. 17-18	\$1,286,985 \$35	36,771 40,000, two shows	Bill Graham Presents
ANDREA BOCELLI	National Car Rental Center Sunrise, Fla.	Oct. 13	\$1,137,026 \$125/\$75/\$50	13,701 sellout	Jam Prods. Fantasma Prods.
DEPECHE MODE STABBING WESTWARD	Madison Square Garden New York	Oct. 28-29	\$1,108,270 \$50/\$35	27,392 two sellouts	Delsener/Slater Enterprises
BOB DYLAN/JONI MITCHELL	Madison Square Garden New York	Nov. 1	\$1,059,735 \$75/\$55/\$35	17,159 sellout	Delsener/Slater Enterprises
PHISH	Thomas & Mack Center, University of Neva- da, Las Vegas Las Vegas	Oct. 30-31	\$935,485 \$27.50/\$25	35,635 two sellouts	Bill Graham Presents
CELINE DION ANDRE-PHILIPPE GAGNON	Great Western Forum Inglewood, Calif.	Oct. 21	\$894,590 \$75/\$50/\$35	14,821 sellout	Universal Concerts
THE ARTIST LARRY GRAHAM CHAKA KHAN	Joe Louis Arena Detroit	Oct. 24	\$717,316 \$85/\$50/\$19.99	13,130 sellout	Olympia Entertainment
JIMMY BUFFETT & THE CORAL REEFER BAND	Shoreline Amphitheatre Mountain View, Calif.	Oct. 6	\$639,385 \$45/\$25	20,261 sellout	Bill Graham Presents

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In loving memory of Warren Wiebe.

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David and Linda Foster

CHEMICAL BROTHERS

(Continued from page 12)

create. They're spending far too much time soaking up '50s- and '60s-era recordings for that to happen.

"Too many records have the same palette of sound," Rowlands says. "We're investigating earlier, more obscure sounds for inspiration. It's been quite fun."

As the act, which is managed by the U.K.-based Robert Linney, continues weaving thick and vibrant grooves and loop-happy melodies, it's also mulling several high-profile collaboration options. Among them is a possible reunion with Oasis' Noel Gallagher, with whom they scored their 1997 above-ground breakthrough, "Setting Sun."

Regardless of its guest players, the still-untitled collection—which will be released on Astralwerks in the U.S. and on Virgin in the U.K. and Europe—will likely maintain the high public profile the Chemical Brothers have enjoyed over the past two years. Their latest project, "Brothers Gonna Work It Out," a

beat-mixed multi-act collection released worldwide on their own Freestyle Dust label in September, has earned several DJ awards—most notably Muzik U.K.'s best compilation of '98 trophy.

"Few things are better than knowing that we're appreciated as DJs," Simons says. "Not that selling a lot of records isn't pleasant, too."

Carefully walking that fine line between the hip club circles and the world at large is a talent the Chemical Brothers have mastered in recent times.

After setting the stage for the electronica revolution along with fellow upstart the Prodigy in 1996 with "Setting Sun," Rowlands and Simons rose above their reputation as a renegade singles-driven act in the spring of '97 with "Dig Your Own Hole," which spawned the smash hit "Block Rockin' Beats." Besides entering the U.K. pop chart at No. 1, the chunky funk track scored a Grammy in the best

rock instrumental category—a feat that sparked conflicting cries of "victory" and "sell-out."

"It was mad," Rowlands says of winning the award. "But it was brilliant, too. It was a bit odd for us to be in the rock category, but it was also quite cool. It showed that the lines are starting to blur. It's less a matter of 'us against them.' I found it to be quite a victory for a dance-rooted record to get positive attention from rockers."

Simons agrees. "The truth is that it was also a nice bit of growth for us."

Before it faded from the retail front burner, "Dig Your Own Hole" was nominated for the U.K.'s coveted Mercury Music Prize. 1997 also saw the duo play two sold-out U.K. tours and an arena tour of the U.S.

"Not bad for a couple of blokes from Manchester," Rowlands says with a laugh. "It's proof that anyone can make it in this business. I can only imagine what the future will hold."

BACKSTREET BOYS RACK UP A NEW RECORD WITH OCT. RIAA STATS

(Continued from page 6)

Big Chill," Motown, 6 million.

Nine Inch Nails, "The Downward Spiral," Nothing/Interscope, 4 million.

Mariah Carey, "Butterfly," Columbia, 4 million.

Various artists, soundtrack, "City Of Angels," Warner Sunset/Reprise, 4 million.

Bon Jovi, "Cross Road," Mercury, 4 million.

311, "311," Capricorn/Mercury, 3 million.

Third Eye Blind, "Third Eye Blind," Elektra, 3 million.

Dixie Chicks, "Wide Open Spaces," Monument/Sony Nashville, 2 million.

Barenaked Ladies, "Stunt," Reprise, 2 million.

Snoop Dogg, "Da Game Is To Be Sold, Not To Be Told," No Limit/Priority, 2 million.

Various artists, soundtrack, "Dr. Dolittle: The Album," Black-ground/Atlantic, 2 million.

Various artists, soundtrack, "Hope Floats," Capitol, 2 million.

Brian McKnight, "Anytime," Motown, 2 million.

PLATINUM ALBUMS

Mya, "Mya," Interscope, her first.

Alan Jackson, "High Mileage," Arista/Nashville, his eighth.

Various artists, soundtrack, "Back To Titanic," Sony Classical.

Brian Setzer Orchestra, "The Dirty Boogie," Interscope, its first.

Hootie & the Blowfish, "Musical Chairs," Atlantic, its third.

Keith Sweat, "Still In The Game," Elektra, his sixth.

Collin Raye, "The Best Of

Collin Raye: Direct Hits," Epic Nashville, his fifth.

Snoop Dogg, "Da Game Is To Be Sold, Not To Be Told," No Limit/Priority, his third.

A Tribe Called Quest, "Beats, Rhymes & Life," Jive, its third.

Blues Traveler, "Straight On Till Morning," A&M, its third.

Jerry Seinfeld, "I'm Telling You For The Last Time," Universal, his first.

Reba McEntire, "If You See Him," MCA Nashville, her 13th.

GOLD ALBUMS

Mya, "Mya," Interscope, her first.

Alan Jackson, "High Mileage," Arista/Nashville, his eighth.

Various artists, soundtrack, "Back To Titanic," Sony Classical.

Brian Setzer Orchestra, "The Dirty Boogie," Interscope, its first.

Hootie & the Blowfish, "Musical Chairs," Atlantic, its third.

Keith Sweat, "Still In The Game," Elektra, his sixth.

Hole, "Celebrity Skin," DGC, its second.

Canibus, "Can-I-Bus," Universal, his first.

Flipmode Squad, "The Imperial Album," Elektra, its first.

Mark Wills, "Wish You Were Here," Mercury Nashville, his first.

Bloodhound Gang, "One Fierce Beer Coaster," Geffen, its first.

Fat Joe, "Don Cartagena," Big Beat/Atlantic, his first.

Various artists, soundtrack, "Rush Hour," Def Jam/Mercury.

Barbra Streisand, soundtrack,

"The Way We Were," Columbia, her 39th.

Trans-Siberian Orchestra, "Christmas Eve & Other Stories," Lava/Atlantic, its first.

Eagle-Eye Cherry, "Desireless," Work/Epic, his first.

Various artists, soundtrack, "The Wedding Singer, Volume 2," Maverick/Warner Bros.

Fuel, "Sunburn," 550 Music/Sony, its first.

Kiss, "Psycho-Circus," Mercury, its 23rd.

Snoop Dogg, "Da Game Is To Be Sold, Not To Be Told," No Limit/Priority, his third.

Lenny Kravitz, "5," Virgin, his fifth.

Cam'Ron, "Confessions Of Fire," Epic, his first.

Lyle Lovett, "The Road To Ensenada," Curb, his fourth.

Jerry Seinfeld, "I'm Telling You For The Last Time," MCA, his first.

GOLD SINGLES

TQ, "Westside," Epic, his fifth.

Divine, "Lately," Pendulum, its first.

Madonna, "Papa Don't Preach," Warner Bros., her 19th.

Madonna, "Borderline," Sire/Warner Bros., her 20th.

Madonna, "You Must Love Me," Warner Bros., her 21st.

Madonna, "True Blue," Sire/Warner Bros., her 22nd.

Dru Hill, "How Deep Is Your Love," Island, its fifth.

98°, "Because Of You," Motown, its second.

Assistance in preparing this story was provided by Carrie Bell.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

SOUL KITTEN: At a time when women in R&B music are suddenly offering relevant observations about the world, **Maureé** just wants to get cozy and romantic.

"It's the thing that moves me most as a songwriter," she says with a shy but warmly seductive smile. "Honey, if you want to get all deep and heavy, turn on CNN. My music is about escaping the troubles of the day and feeling fine."

Her music is also steeped in a lush classic soul style à la **Maxwell** and **D'Angelo**. But while others cheat by merely mimicking their sound, this charismatic Chicago native works overtime to incorporate several of her own intriguing musical twists.

On an ear-tickling demo of songs she wrote and produced with local tunesmith **Lawrence Welton**, she injects an ample dose of unabashed sweet pop elements—while adding an appropriate splash of traditional jazz and retro-funk. The intensely sensual "It's Time" is particularly memorable and radio-ready with its hip-grindin' groove and Maureé's tightly woven, **En Vogue**-esque harmonies at the chorus. Also notable is the deliciously old-fashioned "We'll Make Love," a sax-framed ballad that picks up where missing-in-action sirens like **Miki Howard** and **Anita Baker** have left off.

"Those are the women I closely studied when I was a young girl dreaming of being a diva," she says.

As she inches closer to her goal, Maureé continues to study the moves of R&B legends. She's currently dividing her time between shopping for a major-label home, cutting new material with Welton, and performing in the popular Chicago musical theater production "Song Divas," in which she pays tribute to **Ella Fitzgerald**.

"It's a humbling experience to get on stage every night and try to 'become Ella,'" she says. "But it has seriously strengthened my voice and sharpened my focus. I've decided that if I can please an audience in this difficult role, then making it with my own music will be a piece of cake."

Contact: **Darryl Rush** at 312-785-1506.

HEART-SHAPED TUNES: In writing songs, **Ben Arthur** happily vibes on the duality of life—and how few things turn out as planned.

"But they always end with equal amounts of inspiration and nausea," he says with a chuckle. "Ultimately, that translates into a far more interesting song. I've never been one for writing straightforward songs. There have to be layers to peel back or I get bored."

Fortunately, the road Arthur's traveling continually provides ample fodder for emotionally intense, multidimensional material. His impressive homemade disc, "Curses & Rapture," is an acoustic-lined study of relationships—but it's not of the standard boy-meets-girl/boy-loses-girl variety. "I'm going for a little bit more than that," he says. "I want people to leave my music full of thought."

That's a long distance from the impressionable 15-year-old Arthur who spent countless hours repeatedly strumming the primary chords to "Lola" by **the Kinks**. Recently transplanted to New York from his hometown of Charlottesville, Va., Arthur found his way by seemingly hitting every town in between, peddling his disc, and refining a sound sprinkled with the influence of **Ray Davies** and a dash of **Dave Matthews**.

Although clever tunes like the quietly insinuating "Heart-Shaped Bruise" and "Yesterday's Faith" work extremely well within the bare-bones context of Arthur's production, it's hard not to envision how they'd blossom under the guidance of **Daniel Lanois** or **Bill Bottrell**. Given the response he's been generating at a series of showcases in New York, such a studio scenario is not at all far-fetched. See for yourself when Arthur plays Friday (6) at the Lion's Den in New York's Greenwich Village.

Contact: **Erik Weiss** at 212-930-4988.



MAUREE



ARTHUR

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	NEW	16	OLGA TANON	TE ACORDARAS DE MI
2	NEW	12	DIVINE	FAIRY TALES
3	NEW	6	ROBERT EARL KEEN	WALKING DISTANCE
4	1	16	FIVE	FIVE
5	3	12	JENNIFER PAIGE	JENNIFER PAIGE
6	2	2	FATBOY SLIM	YOU'VE COME A LONG WAY, BABY
7	4	6	SHAKIRA	DONDE ESTAN LOS LADRONES?
8	7	16	TRIN-I-TEE 5:7	TRIN-I-TEE 5:7
9	9	6	LEE ANN WOMACK	SOME THINGS I KNOW
10	14	5	TYRESE	TYRESE
11	6	2	GHETTO MAFIA	ON DA GRIND
12	10	10	THE FLYS	HOLIDAY MAN
13	11	18	CLEOPATRA	COMIN' ATCHA!
14	5	2	REBECCA ST. JAMES	PRAY
15	13	37	JAGGED EDGE	A JAGGED ERA
16	12	10	TATYANA ALI	KISS THE SKY
17	15	17	EVERYTHING	SUPER NATURAL
18	16	5	WILL DOWNING & GERALD ALBRIGHT	PLEASURES OF THE NIGHT
19	20	12	THE WILKINSONS	NOTHING BUT LOVE
20	18	10	KEB' MO'	SLOW DOWN
21	17	18	BLACK EYED PEAS	BEHIND THE FRONT
22	31	2	NEW RADICALS	MAYBE YOU'VE BEEN BRAINWASHED TOO.
23	8	2	THE JON SPENCER BLUES EXPLOSION	ACME
24	25	18	RICH MULLINS AND A RAGAMUFFIN BAND	THE JESUS RECORD
25	22	6	TRICK DADDY	WWW.THUG.COM

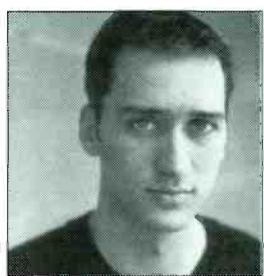
26	27	3	KATHY TROCCOLI	CORNER OF EDEN
27	33	15	LINK	SEX DOWN
28	19	5	UNKLE	PSYENCE FICTION
29	29	3	VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR	ANY DAY
30	32	7	YOLANDA ADAMS	SONGS FROM THE HEART
31	38	2	BURLAP TO CASHMERE	ANYBODY OUT THERE?
32	24	29	ELVIS CRESPO	SUAVEMENTE
33	30	44	SEVENDUST	SEVENDUST
34	26	2	PETER WHITE	PERFECT MOMENT
35	28	6	BIG TYMERS	HOW YOU LUV THAT? VOL. 2
36	34	7	CHRIS RICE	PAST THE EDGES
37	21	2	EELS	ELECTRO-SHOCK BLUES
38	39	2	GRUPO LIMITE	DE CORAZON AL CORAZON
39	35	4	TRAPP	YOU NEVER HEARD
40	42	8	SUSAN TEDESCHI	JUST WON'T BURN
41	RE-ENTRY		MICHAEL ENGLISH	GOSPEL
42	49	2	GODSMACK	GODSMACK
43	NEW		RAY BOLTZ	HONOR AND GLORY
44	41	5	BAD AZZ	WORD ON THA STREET
45	23	10	ELLIOTT SMITH	XO
46	NEW		SARA EVANS	NO PLACE THAT FAR
47	47	14	THE W'S	FOURTH FROM THE LAST
48	36	9	LOCAL H	PACK UP THE CATS
49	40	28	ROY D. MERCER	HOW BIG'A BOY ARE YA? VOLUME 4
50	44	26	ALEJANDRO SANZ	MAS

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

POPULAR UPRIISINGS

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

PORN STAR: A&M baby band **Mister Jones** is taking some unusual measures to promote its debut album, "Hail Mary," on the Internet.



One-Two Punt. Mute follows up popular German DJ Paul van Dyk's album "Seven Ways," released Oct. 20, with "45 RPM," due Nov. 17 (Billboard, Oct. 24). Meanwhile, Mute seeded the market this summer with a 12-inch single containing "Words" and "For An Angel (Remixes)" taken from "Seven Ways" and "45 RPM," respectively. Van Dyk appears Dec. 10 at Axis in Boston and Dec. 11 at Twilo in New York for his continued bimonthly residency, in addition to a Dec. 12 stop in Miami at Groovejet.

The album, which was released in September, is being promoted on an erotic

World Wide Web site, Danni's Hard Drive, with a streamed, X-rated video for the group's modern rock single, "Right Hand Man." RealAudio music clips from the album will also be available.

Meanwhile, an actress from the clip will be featured on the site.

TOP OF HER GAME: Warner Bros. Nashville artist **Karen Staley** has written hit songs for such artists as **Tracy Byrd**, **Faith Hill**, and **Patty Loveless**.

Staley goes back to some of those tracks, including "Half Over You," originally recorded by Loveless, on her Nov. 17 debut effort, "Fearless."

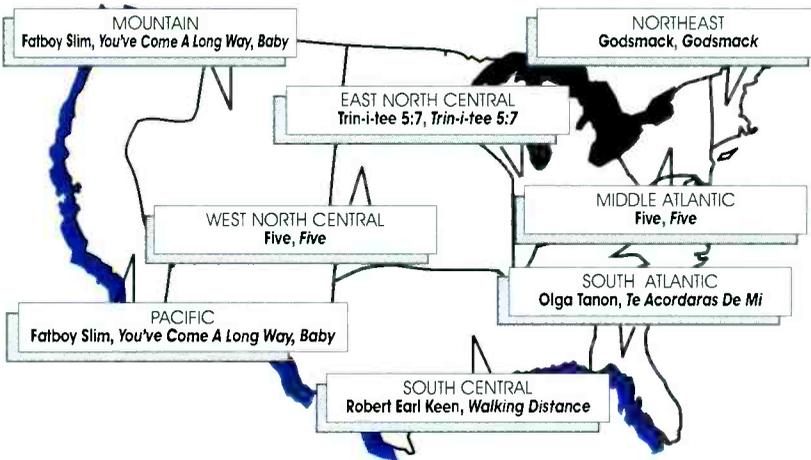
While we're name-dropping, Staley's album includes backing vocals by **Melodie Crittenden**, **Trace Adkins**, **Loveless**, and **Vince Gill**.

ORANJ TWIST: **Oranj Symphonette**, a San Francisco-based jazz quintet made up of such session players as **Matt Brubeck** and **Joe Gore**, reworks such classic cuts as **Elmer Bernstein's** "The Magnificent Seven," **Burt**



Seeking Glory. Word Records released "Honor And Glory," the 11th album from Ray Boltz, Oct. 27. The Dove-winning artist, who has been touring Eastern territories this fall, takes a patriotic slant on his new effort. "Honor And Glory" is No. 26 on the Top Contemporary Christian chart this issue.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Fatboy Slim You've Come A Long Way, Baby	1. Robert Earl Keen Walking Distance
2. Divine Fairy Tales	2. Divine Fairy Tales
3. Bad Azz Word On Tha Street	3. Big Tymers How You Luv That? Vol. 2
4. Shakira Donde Estan Los Ladrones?	4. Ghetto Mafia On Da Grind
5. eels Electro-Shock Blues	5. Lee Ann Womack Some Things I Know
6. Tatyana Ali Kiss The Sky	6. Jennifer Paige Jennifer Paige
7. Black Eyed Peas Behind The Front	7. Michael Salgado Puro Pueblo
8. Five Five	8. Link Sex Down
9. Jennifer Paige Jennifer Paige	9. Roy D. Mercer How Big'A Boy Are Ya? Volume 4
10. The Flys Holiday Man	10. Shakira Donde Estan Los Ladrones?

Bacharach's "After The Fox," and **Henry Mancini's** "Arabesque" on the band's second Rykodisc effort, "The Oranj Album."

The group shakes up the Elbo Room in San Francisco on Friday (13) and Saturday (14).

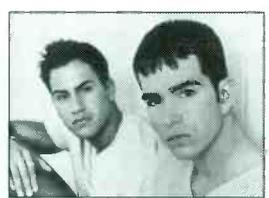
BABY STEPS: Thirsty Ear is hoping to spin out local attention for Boston-based **Baby Ray** in order to build a national story.

The act, which performs Dec. 6 on local modern rock powerhouse WBCN, has also appeared on-air at other Boston stations WAAF, WMBR, and WMFO, in addition to being featured in local publications The Boston Globe and The Boston Herald.

So far the act has seeped outside of its hometown with a feature in Musician magazine and early airplay of its first single, "Never Know My Name," on KCRW Los Angeles. The band's album, "Monkey Puzzle," was released Nov. 3.

Baby Ray continues its Northeastern territory tour this week with a Saturday (14) gig in Boston.

ROADWORK: In support of their Nov. 17 release on 1500/A&M, "Point Blank," the **Dub Pistols** are making major-market appearances in November. The act will be in Seattle Friday (13) at the



React-ion. Tim Cruz and Dan Metreyeon, known collectively as React, worked with producers the Berman Brothers (Real McCoy's "Another Night") to craft their self-titled Columbia debut. The act's first single, "Let's Go All The Way," is a refashioned remake of country artist Bryan White's hit "I'm Not Supposed To Love You." The song has been serviced to dance and top 40 radio stations.

Beatbox . . . Nuclear Blast Records metal groups **Hammerfall** and **Death** embark on a nationwide tour sponsored by Metal Maniacs magazine that begins Friday (13) in Springfield, Va., and continues through to a Dec. 12 stop in New Orleans.

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Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

▶ ROLLING STONES

No Security
PRODUCERS: The Glimmer Twins, Chris Potter
Virgin 46740

The world's most-traveled rock band delivers its seventh live release, a document of its Bridges to Babylon tour. Recorded in the Netherlands, Argentina, Germany, and two U.S. locations, "No Security" is a sampling of the Stones' recent and past work, including the "Voodoo Lounge" cut "You Got Me Rocking," the "Babylon" tunes "Flip The Switch" and "Saint Of Me," and a raft of classics: "Sister Morphine," "Gimme Shelter," "Waiting On A Friend," "The Last Time," "Live With Me," and "Respectable." The album also features the Taj Mahal track "Corinna" with a guest appearance by Mahal; other cameos include Dave Matthews (on "Memory Motel") and jazz saxophonist Joshua Redman ("Waiting On A Friend"). A lively memento of a far-reaching tour.

BUDDY GRECO

Like Buddy Greco
PRODUCER: Buddy Greco
Dolphin Recording Studio 6014
Buddy Greco's hip-swinging style was one of the recording joys in the '60s, leading to some 65 albums from the performer. His latest, recorded in September at the label's namesake studio in Hilton Head Island, S.C., indicates that he's lost none of his verve for taking standard pop repertoire on a finger-snappin' ride. One of the album's great assets is a full orchestra (no electronic gimmicks here!) for which Greco is one of the arrangers. A happy, no-let-up outing. Contact: 843-689-6001.

COUNTRY

▶ THE TRACTORS

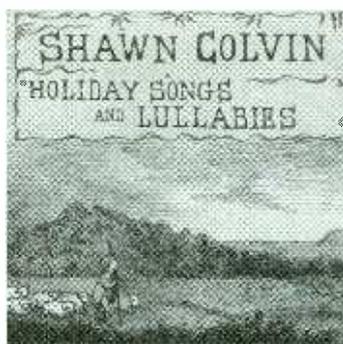
Farmers In A Changing World
PRODUCERS: Steve Ripley, Walt Richmond
Arista/Nashville 0782218878-2
The sophomore release by this Tulsa, Okla.-based gang of unrepentant session players rocks out just as frantically and frenetically as did its surprise 1995 debut. The group still serves up an intelligent, supercharged hybrid of country, boogie, and roadhouse blues. Elvis Presley sidemen Scotty Moore, James Burton, and D.J. Fontana stop in for a medley of the original "The Elvis Thing" with "Mystery Train" (the only cover here). A surprise is a full-blown classical country song from head tractor Steve Ripley: "The World's Biggest Fool" could have come from a '40s Lefty Frizzell show. The hidden track "Hale-Bopp Boogie" is an interesting exercise in social comment via boogie-woogie.

LATIN

★ PLENA LIBRE

PRODUCER: Gary Nuñez
Rykolatio 1006
With the Latino market overloaded with product from Cuba, it was only a matter of time before albums containing roots sounds from other parts of the Hispanic Caribbean began to surface. One of the best of the new wave is by this talented 12-piece act from Puerto Rico that explores pleasant blends of merengue-based *pambiche* and samba with the island's infectious, shuffling rhythm called *plena*. The group's first release outside of the commonwealth features several embraceable paeans of *Boricuan* pride as well as a few pulsating, radio-ripe tales of endearment, "Buscando Un Cariño" and "Me Gustó."

SPOTLIGHT



SHAWN COLVIN
Holiday Songs And Lullabies
PRODUCER: Doug Petty
Columbia 69550

Those hungry for a new album by recent Grammy-winner Shawn Colvin will be enraptured by this exquisite folk/pop release, a poignant, beautifully constructed homage to childhood transitions, seasonal reawakenings to life's preciousness, and our ageless spiritual longings. Guaranteed to melt the hardest heart with its worldly-wise tenderness, Colvin's keen choice of material—much of it drawn from the "Lullabies And Night Songs" book her parents gave her as a child—is equaled by the elegant simplicity and enfolding warmth of the performances. Lovely arrangements of Vince Guaraldi and Lee Mendelsen's venerable "Christmas Time Is Here"—as well as such traditional odes as "In The Bleak Mid-Winter," "Now The Day Is Over," "Rocking," "All Through The Night," "All The Pretty Li'l Horses," "Love Came Down At Christmas," and Robert Lewis Stevenson's "Windy Nights"—make this the finest holiday collection in decades, a top contender in the next Grammy honor roll, and a true joy in any season.

SPOTLIGHT



CELINE DION
These Are Special Times
PRODUCERS: David Foster, Ric Wake, Bryan Adams, R. Kelly
550 Music/Epic 69523

Christmas albums may come and go, but brothers and sisters, this is no ordinary holiday project. Sounding at complete ease and wielding a wildly creative wand, an ever-maturing Dion conjures up surprise after surprise on what should be regarded as her next "big" album. Replete with grandiose versions of standards like "O Holy Night" and "O Come All Ye Faithful" and modern classics "Happy Xmas (War Is Over)" and "Feliz Navidad," the collection also drops a number of thoughtfully produced original compositions like Bryan Adams' "Another Year Has Gone By" and signature Dion ballad "Don't Save It All For Christmas Day," her first co-writing credit. Other highlights include "The Prayer," a gorgeous duet with Andrea Bocelli, the Phil Spector-esque "Christmas Eve," and a sparkling reading of "Ave Maria." Also included is current hit "I'm Your Angel" with R. Kelly. The forecast is a breeze: Sony and Dion will be celebrating a very merry Christmas with this sure-fire, grade-A effort.

SPOTLIGHT



ALANIS MORISSETTE
Supposed Former Infatuation Junkie
PRODUCERS: Glen Ballard & Alanis Morissette
Maverick/Reprise 47094

Three years since her spectacular breakthrough with the mega-platinum "Jagged Little Pill," Canadian rock superstar Alanis Morissette pulls off the most difficult task a musical artist can ever be faced with: following up a blockbuster debut with an album that meets the demands of fans, critics, and the artist herself. On "Supposed Former Infatuation Junkie," Morissette plumbs many of the themes that made "Pill" so resonant among music fans irrespective of age and gender, i.e., lost love, self-acceptance, and self-examination. Morissette's acute reflections on the ups and downs of relationships are evident throughout "Junkie," starting with first single "Thank U." Beyond that, the album is guaranteed to explode out of the box and continue working well into the new year on the strength of such tracks as "Sympathetic Character" and "Are You Still Mad," both of which expose a vulnerable side of Morissette's and co-writer/co-producer Glen Ballard's sensibilities. An album that will cement Morissette's standing as one of the most vital artists of the decade.

SPOTLIGHT



RANDY NEWMAN
Guilty: 30 Years Of Randy Newman
COMPILATION PRODUCER: Gregg Geller
Reprise/Warner Archives/Rhino 75567
Masterful American songwriter Randy Newman—cited by innumerable artists as a profoundly influential figure—is honored with a boxed set that lays out his career across four discs covering different sides of his artistic persona: studio recordings, film music, and "odds & ends." An extensively illustrated and annotated retrospective that features Newman's reflections on every track, "30 Years" includes the requisite hits ("Short People," "I Love L.A.," "It's Money That Matters"), lesser-known but equally inspired material ("Let's Burn Down The Cornfield," "Miami"), and excerpts from his acclaimed scores for "Ragtime," "The Natural," "Parenthood," "Avalon," "The Paper," "Maverick," "Toy Story," "Michael," and "James And The Giant Peach." A worthy salute to an American icon, and a textbook case of how a boxed set should be done.

RAP

▶ JAY-Z
Vol. 2 . . . Hard Knock Life
PRODUCERS: Various
Roc-A-Fella/Def Jam 314 558 902

Current chart and radio dominators "Money Ain't A Thang" (featuring Jermaine Dupri), the ultra-magnetic "Can I Get A . . .," "It's Alright," and the title track (with its ingenious "Annie" sample) spotlight four ways in which versatile hip-hop storyteller Jay-Z meets a beat. Tougher and more confident than ever, Jay-Z slugs it any which way as 12 producers pitch him 14 diverse tracks. Aided and abetted by top MCs like DMX, Too Short, Foxy Brown, and Kid Capri, Jay-Z explores the whys and what-ifs that create ghetto nightmares and dreams, building a kaleidoscopic rush made of the tones, col-

ors, and soul of the urban U.S. Jay-Z's first two albums are bona fide hip-hop classics; this eagerly anticipated third sets him at the head of the class.

▶ PRAS
Ghetto Supastar
PRODUCERS: Pras, others
Ruffhouse/Columbia 41153

The final element of the Fugees triad to bust solo, Pras—aka Dirty Cash—sheds his dour dark-horse role for full-force madcap in this mostly self-produced debut outing. An opulent chorus of "Hallelujah" introduces the title cut, and "Amazing Grace" closes out the dense, kinetic collection of blaxploitation-influenced party raps. Terse and hard-hitting, Pras and his lengthy guest list—including Free, Ol' Dirty Bastard, Mya,

Product, Canibus, and Mostwanted—play MC yang to the production's sweet, funk-congested yin. It's all laced liberally with pop and rock music references—including Lenny Kravitz's six-string drama—and delivered with the barest hint of a wink.

CONTEMPORARY CHRISTIAN

▶ TAKE 6
So Cool
PRODUCERS: Various
Reprise 46795
Few acts have captured the imagination of as broad an audience as Take 6. Since its self-titled 1989 debut, the group has seen four of its five albums score significant—and simultaneous—success on five charts. If an act that started so auspiciously can in fact get better, outing No. 6 is Take 6's masterpiece. Thoughtful, sometimes clever, and always well-wrought lyrics and hooks match the group's awesome musicianship throughout. Most significantly, Take 6 has found the perfect point of merger between dazzling displays of technique and pure, irresistible pop accessibility. Another triumph from a group that long ago wore out any lexicon of superlatives.

NEW AGE

▶ VARIOUS ARTISTS
Celtic Harpestry
PRODUCERS: Dawn Atkinson, Diana Stork
Imaginary Road 314 558 351
Following on the heels of last year's "Harpestry" collection, "Celtic Harpestry" narrows the focus to the plucked strings of Ireland and Scotland. It's difficult to resist the pristine tones of the Celtic harp,

whether it's the Belfast Harp Orchestra performing traditional themes, German harpist Rüdiger Oppermann's highly original techniques, or jazz refugee Deborah Henson-Conant playing her electric harp. This imaginative collection succeeds on its catholic approach, embracing musicians from different countries and styles for a sound that's joyful, poignant, and rooted in tradition. The only sour note is the Belfast Harp Orchestra clunking its way through the overplayed "Titanic" theme "My Heart Will Go On," a song sure to be the bane of Irish musicians for years to come. A PBS performance video scheduled to air in December should give this collection a high profile.

CHRISTMAS

MICHAEL W. SMITH
Christmastime
PRODUCERS: Brown Bannister, Michael W. Smith
Reunion 02341 0015
ETTA JAMES
12 Songs Of Christmas
PRODUCER: John Snyder
Private Music 82116
DANNY WRIGHT
Christmas By Candlelight
PRODUCERS: Dori Nichols, Julie Tew
Moulin D'Or 0987
VINCE CHARLES
Caribbean Christmas
PRODUCERS: Sam Cole, Bernie Becker, Vince Charles
Oglio 89106

VITAL REISSUES

ASTOR PIAZZOLLA
Tango: Zero Hour
PRODUCER: Kip Hanrahan
Nonesuch 79469
New tango master Astor Piazzolla's "Tango: Zero Hour" is one of the greatest albums ever made, ranking with any Beatles, Bernstein, and Miles Davis favorites one might have. That may seem like hyperbole, but "Zero Hour" is a masterpiece that speaks with authority and poetic beauty on the ultimate topics of love and death. Part of a mid-'80s trilogy that Piazzolla made toward the end of his life for producer Kip Hanrahan's American Clavé label, "Zero Hour" is the culmination of a lifetime of

raising the tango from low entertainment to high art. The players of Piazzolla's Quinteto Nuevo Tango communicate to a telepathic degree, playing with a fire and brilliance that few ensembles can muster. "Tanguedia III," "Milonga Del Angel," and "Michelangelo '70" are only three of the classics here given definitive interpretations. Myriad jazz and classical artists have turned to Piazzolla's music in recent years, some beautifully, but "Zero Hour" is the real deal. Let's hope Nonesuch reissues the other two panels of Piazzolla's American Clavé triptych: "La Camorra" and "The Rough Dancer And The Cyclical Night."

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 Bambarger (classical/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

SINGLES

EDITED BY CHUCK TAYLOR

POP

▶ WHITNEY HOUSTON & MARIAH CAREY When You Believe (From The Prince Of Egypt)

(4:33)
PRODUCER: Babyface
WRITERS: Stephen Schwartz, Babyface
PUBLISHER: SKG Songs, ASCAP
DreamWorks 5092 (CD promo)
The first single from the highly anticipated film "The Prince Of Egypt" is being embraced by many as the vocal event of the year and will likely have little trouble igniting the airwaves across more radio formats than you can build an empire around. The Babyface-stamped track is indeed lovely, offering an instantly accessible chorus and a squeaky clean message of "all things are possible when you believe in your dreams." Given the potential of these two powerhouse voices, however, the song falls flat with a surprisingly understated and downright disappointing bridge: You wait and wait for the duel of the divas, and it simply never materializes. The genuine story in this track is the return of Houston, who sounds fantastic—as clear and confident as ever. It's a wonderful reunion for her many fans and a warm-up that will stir much excitement for her "My Love Is Your Love," due Tuesday (10). Also available on Carey's "#1's," due Nov. 17.

▶ CHER Believe (3:58)

PRODUCERS: Mark Taylor, Brian Rawling
WRITERS: Higgins, Barry, Torch, Gray, McLennen, Powell
PUBLISHER: not listed
Warner Bros. 9532 (CD promo)
There's a reason why this first track from Cher's upcoming "Believe" debuted at No. 1 in the U.K. A healthy dab of camp, an alluring contemporary dance/pop beat, crafty production, and a joyous and unrestrained vocal point toward the best darn thing that Cher has recorded in years. Some songs are so natural, so comfortably sung, that you wonder that somebody didn't think them up decades before. With this, you'll be whirling around the floor, tapping hard on the accelerator to "Believe," a simple ode to those feelings that we all search out and cling to. Cher is just a prize here; even her hardy detractors will be fighting the beat on this one. Programmers, please let go of any preconceptions you have about the artist and the decidedly European feel of this cut. It's a no-holds-barred reaction record that deserves to bring Cher back into the fold. Also available: a half-dozen remixes. Simply put, this song is the Pied Piper.

▶ HOOTIE & THE BLOWFISH Only Lonely (5:59)

PRODUCER: Don Gehman
WRITERS: Bryan, Felber, Rucker, Sonefeld
PUBLISHERS: Monica's Reluctance to Lob/EMI April, ASCAP
Atlantic 8735 (CD promo)
After a less-than-stellar response to previous single "I Will Wait," this beautiful cut from the group's current album, "Musical Chairs," could be the one to rejuvenate mass-appeal interest in this Atlantic priority act. Rucker's vocal performance on this humble plea for love is dead-on and particularly gentle, set against a flurry of Floyd Cramer-esque piano and a hint of strings that lift the emotional impact of this ballad high to the sky. Adding to its potential, the track will be featured in the Kevin Costner/Paul Newman vehicle "Message In A Bottle," due in February. This is the one for top 40, adult top 40, and AC.

★ AMANDA MARSHALL Believe In You (4:30)

PRODUCERS: Kevin Shirley, Eric Bazilian
WRITERS: A. Marshall, E. Bazilian
PUBLISHERS: Sony/ATV/Human Box, ASCAP
550 Music/Sony Music Soundtrax 41676 (CD promo)
Super-talented Canadian pop/rock singer/songwriter Marshall ups the ante for her deserved U.S. breakthrough with this

breezy cut from the hit-worthy soundtrack to "Touched By An Angel." Written with ever-prolific songwriter Eric Bazilian, this midtempo cut features a lyric that is endearing, positive, and universal, offering a vocal hug to a friend in need of a little boost in confidence. Marshall's voice cuts through the boatload of female-driven competition out there, as potent and expressive as the lyric itself. Sadly, this artist's fine 1996 self-titled debut album didn't make many inroads stateside, and that's a shame, given her extraordinary talent and radio-friendly demeanor. With support from the airwaves, this could be the start of a beautiful friendship with American listeners of top 40, adult top 40, and triple-A.

HOLE Malibu (3:59)

PRODUCER: Michael Beinhorn
WRITERS: Love, Erlanson, Corgan
PUBLISHERS: Mother May I/Echo Echo Times, BMI
DGC 1241 (CD promo)
My, my, look what a little makeup and a new dress have done for Hole's high-profile lead Courtney Love, as the band takes another step toward the mainstream with this bid for top 40 and triple-A airplay. Detractors of Love and company may consider this the ultimate sellout, but programmers would do well to give this edgy but hooky track a listen. Love sounds downright dainty in comparison with past works—OK, well, tamer anyway—and is accompanied here by some great guitar hooks, swirling harmonies, and a sticky melody that could attract stations that like to maintain a tough exterior without sacrificing accessibility. With the care and nurturing of some willing supporters, this could work.

STEVE BEST The Way You Want It (no timing listed)

PRODUCER: Tommy Faragher
WRITERS: Faragher, Best
PUBLISHER: not listed
Interhit 54028 (CD promo)
Canadian cutie Steve Best slices a piece from the Interhit/BOP magazine compilation "Bop Boys," which fits on the plate alongside hot youth acts 'N Sync, Backstreet Boys, and Five. This midtempo sway-fest comes in many flavors, including upbeat and R&B-oriented mixes, but the most effective is the one directed toward radio, the Perfect R&B Radio mix. Best is maturing as an artist in this track co-written with and produced by Tommy Faragher, who has worked with Taylor Dayne, Robbie Nevil, and Eternal. This pleasant effort could be the one to garner requisite airplay, setting his star in motion.

PINAY Next Time (4:02)

PRODUCER: Elvin M. Reyes
WRITERS: M. Villacarte, I. De Los Santos, L. Reyes, A. Abiog, K. Rocque
PUBLISHERS: Rhythm Vision, BMI; Rhythm Empire, ASCAP
REMIXER: J.P. Nebres
Classified Records 0311 (CD promo)
Fans of the tender side of '80s girl groups like the Cover Girls and Sweet Sensation are likely to have a field day with this sweet, lilting adventure from new foursome Pinay. The song is pretty, the vocals delicate and innocent, and the results substantive. Don't miss the radio rhythmic soul mix from J.P. Nebres, which ups the tempo and gives the track a more contemporary, top 40/dance feel. Either way, a pleasing effort.

R & B

★ SHANNON SANDERS Hustler For Life (3:43)

PRODUCERS: Shannon Sanders, Walter "Mucho" Scott
WRITER: S. Sanders
PUBLISHER: Loose Screwz, ASCAP
Southern Way Entertainment 1101 (CD promo)
Dubbed Southern soul, this sensual slow jam from Nashville native Sanders is a creatively manicured track the message of which couldn't be further from what the title might connote. Sanders, who wrote and co-produced the track, sings about trying to play it straight in order to take care of his lady and children: "Lord if it's your will, please sir/Let me live to see my baby get grown/And when they lie me down/To rise no more/Let him know he's what I'm hustlin' for." It's a refreshing message for

R&B radio, so often loaded down by self-absorbed talk of cash and sex, and sounds great with an inspired vocal and a kicking guitar solo from Andrew Ramsey that is as filled with emotion as anything Sanders has to say. Nice, nice, nice.

REEL TIGHT (Do You) Wanna Ride (3:31)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
G-Funk Music (CD promo)
R&B foursome Reel Tight offers its take on getting freaky and going for a midnight ride on this sensual, sexually charged slow jam. The group's vocals are tight, and the production hits the nail in terms of contemporary stylings, but wouldn't it be nice to offer up something a little more lyrically challenging than "Do you wanna ride?/Do you wanna get freaky?" That's what it's going to take for this obviously gifted ensemble to break ahead of the pack.

COUNTRY

▶ TIM MCGRAW For A Little While (3:33)

PRODUCERS: Byron Gallimore, James Stroud, Tim McGraw
WRITERS: P. Vassar, S. Mandile, J. Vandiver
PUBLISHERS: Magnatune Music Publishing Ltd., SESAC; Family Style Publishing/Glacier Park Music, ASCAP
Curb D-1486 (CD promo)
McGraw's "Everywhere" album recently netted the Country Music Assn. prize for the year's top album, and this is the latest of several great singles that demonstrate why the project earned that distinction from the industry. Gently rolling piano, sturdy fiddle, and out-in-front guitar work make the strong melody come alive, but McGraw's vocal is what really sells this song about a man's wistful reminiscing. He's never been the world's most powerful vocalist, but his strength has always been that warm, conversational quality that communicates so effectively. Chalk this one up as another winner.

▶ REBA Wrong Night (2:51)

PRODUCERS: David Malloy, Reba McEntire
WRITER: J. Leo, R. Bowles
PUBLISHERS: Warner-Tamerlane Publishing Co./Hellmaymen Music/Starstruck Angel Music Inc./Dead Solid Perfect Music, BMI
MCA SP-72075 (CD promo)
This is a surprising slice of fun from diva Reba. How great to hear McEntire vocally gallop through a frisky uptempo number, her country phrasing underscored by fiddle and steel guitar. The production perfectly complements McEntire's vocal fire power and almost shamelessly invites listener participation with its infectious toe-tapping melody and clap-along revelry.

This is one fun—and very country-sounding—record. It's good to hear McEntire letting loose. Country radio is sure to want to join the party.

★ THE TRACTORS Shortenin' Bread (3:15)

PRODUCERS: Steve Ripley, Walt Richmond
WRITERS: W. Richmond, S. Ripley, C. Van Beek, D. Keesee
PUBLISHERS: Warner-Tamerlane Publishing Corp./Boy Rocking Music/Chinquapin Music/CVB Music/Atlantic Meridian Co., BMI
Arista ASCD-3147 (CD promo)
One never knows just what to expect from the Tractors, and that's part of their charm. It's been four years since the release of the act's double-platinum debut album. Now it's back with a much-anticipated sophomore project, "Farmers In A Changing World," recorded in Tulsa, Okla.'s famed Church Studio. The first single, "Shortenin' Bread," uses a familiar chorus as the hook for this smoldering country romp. Steve Ripley plows through with his signature vocal style, providing grist for a thoroughly entertaining track. It's eclectic, fun, and totally entertaining. There's a quirky charm that just may work at country radio in the same way the band's previous hit single "Baby Likes To Rock It" did.

DANCE

▶ CLUB 69 Muscles (3:30)

PRODUCER: Peter Rauhofer
WRITER: Michael Jackson
PUBLISHER: Mijac Music, BMI
REMIXERS: Club 69, Future Shock, Razor & Guido
Twisted America 55488 (CD promo)
Originally recorded by Diana Ross in 1982 as a downtempo jam, this Michael Jackson-penned tune is given a new lease on life. Under the refreshingly festive guidance of Club 69 honcho Peter Rauhofer, the song has been effortlessly re-tweaked into a peak-hour anthem. Adding fuel to the already out-of-control fire is singer supreme Suzanne Palmer, who adds just the right amount of sexual heat to lyrics that are mighty suggestive. Did someone say *scorching*? If the Club 69 Future mix is too poppy for you, there are always the mixes from Future Shock and Razor & Guido.

★ DENI HINES I Like The Way (9:40)

PRODUCER: Ian Green
WRITERS: Deni Hines, Ian Green
PUBLISHERS: Bitchin' Music/BMG Music Publishing
REMIXERS: David Morales, Dave Aude, Thunderpuss 2000
4 Play Records 1018-1 (12-inch single)
Club pundits will remember Hines as the vocalist of the club/pop gem "Joy," released earlier this year. But if you happened to miss that delicious slice of effervescence, now's your chance to discover this talent

from Down Under. Produced by Ian Green, who masterminded Carleen Anderson's "True Spirit" album a few years back, "I Like The Way" finds Hines exuding much confidence. And don't be surprised if, midway through remixer David Morales' Classic Club mix, thoughts of Mariah Carey and Janet Jackson begin forming in your mind. Truth be told, Hines' voice is that sweet—and just waiting for a little radio exploitation. How about it, boys?

BRICK NATION FEATURING CRAIG TRAVIS I Like It (timing not listed)

PRODUCER: Bill Lee
WRITERS: Bill Lee, Craig Travis
PUBLISHERS: 4-Twenty-Two/Third Nature, ASCAP
REMIXERS: Graffin Booth, Bill Lee
Velocity Records VR61021 (12-inch single)
Craig Travis, formerly of Arista R&B act N2U, uses his church-trained vocals to great effect on his first "solo" club outing. With a hip-grinding bassline and nifty keyboard work, "I Like It" transports itself high above the multitude of beats currently being pounded on dancefloors and airwaves. In essence, this is a classic garage-flavored track, with lyrical emotion, a soulful delivery, and jubilant rhythms forming the song's formidable foundation. While the main vocal mix will need a tight edit for radio, one thing remains certain: Underground house jams rarely come as thick'n'juicy as this one.

ROCK TRACKS

▶ RUSH The Spirit Of Radio (5:00)

PRODUCERS: Geddy Lee, Paul Northfield
WRITERS: Lee, Lifeson, Peart
PUBLISHER: Core Music Publishing, SOCAN
Anthem/Atlantic 8690 (CD promo)
The Canadian rock titans preview the "Different Stages/Live" collection with a live rendition of their 1980 breakthrough, "The Spirit Of Radio." Strong early response at Rush's mainstream rock base proves that the trio's fans speak louder than its critics, since this version of "Spirit" is less inspired than both the studio recording and the live version that appeared on 1981's "Exit... Stage Left." Similarly, the full-length performance of "2112" included on this disc will shed little new light on that well-worn behemoth, yet Rush aficionados will devour it as a nod to the group's heady, prog-rock period.

DAVID GARZA Slave (3:01)

PRODUCER: Dave "Stiff" Johnson, David Garza
WRITER: David Garza
PUBLISHER: not listed
Lava/Atlantic 8723 (CD promo)
David Garza's fuzzy, chordal power pop aesthetic trips into a reggae groove on "Slave," laying up-stroked guitars alongside Garza's usual bubbly guitar filters and boyishly glam/pop vocals. While the continuous treble cymbal wash gives the unfortunate illusion of lo-fi production, and the backup vocals are ho-hum à la Amy Grant, the tune, the love-me lyrics, and Garza's notorious infatuating charm (yes, it's audible) could help bring this accessible ditty—from an underplayed modern rock subgenre—some attention.

RAP

CHUCK SMOOTH Who Let The Dogs Out? (3:33)

PRODUCER: Chuck Smooth
WRITER: not listed
PUBLISHERS: Chuck Smooth/Fullbrook, ASCAP
Wingspan 00022 (CD promo)
This song certainly won't win any awards for political correctness, but it's hard not to grin hearing lines like "I'd love to give Sheryl something to crow about" or "Chuck Smooth the neighborhood mutt, chasing that butt." It's really all in fun here for this Virginia-based rapper, who sports a party-on attitude and exerts a lot more creativity on this bass record anthem than a lot of better-known artists. Search this one out—it's already seeing promising retail and radio interest in the Southeast and could easily click nationally with the right amount of exposure. Contact: 804-797-2155.

NEW & NOTEWORTHY

MARY GRIFFIN Knock On Wood (3:30)

PRODUCERS: K.C., Robert Parr
WRITERS: S.L. Cropper, E. Floyd
PUBLISHER: Irving Music, BMI
Curb 1484 (CD promo)
The movie "54" may have come and gone in the turn of a disco ball, but its music certainly lives on, including this romping cover of the Aanii Stewart classic "Knock On Wood" from burgeoning R&B singer Griffin. Anyone would have a tough time following in the able footsteps of Stewart, but Griffin certainly seems up for the task, displaying the vocal prowess, attitude, and range of a true ingénue. In addition to her knock-out performance, three promo-only versions—the radio, movie, and Now mixes—all contemporize the track, making it a perfect fit on dance-oriented top 40 outlets. The movie mix possesses the most urgency and best expresses the joyous spirit of the original, really driving home a thunderous beat and allowing Griffin to let loose in high style. An irresistible track that actually deserves a second coming and is an ultra-promising start for this gifted Louisiana native.

SUSAN TEDESCHI It Hurt So Bad (3:54)

PRODUCER: Tom Hambridge
WRITER: T. Hambridge
PUBLISHER: T.H. Tunes, ASCAP
Tone-Cool 1116 (CD promo)
There's just no other way to do it—swing those shoulders back and forth and let a smoke dangle from your lips as you absorb this scorching blend of blues and Janis Joplin-style rock'n'roll from developing artist Tedeschi. As sexy and satisfying as a night at heaven's drive-in, this song finds the artist serving up the real thing, convincingly claiming influences like Etta James, Ray Charles, Bob Dylan, and Mahalia Jackson. She's working her way across the country, winning over the masses wherever she pulls out her guitar; radio stations are also falling in line, pulling in phones with every spin. This dedicated artist is primed for national exposure—be a hero to your listeners and give this one a meaningful spin. It's honest-to-God great. From the album "Just Won't Burn."

Reviews & Previews



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

POPE JOHN PAUL II: THE CONSCIENCE OF THE WORLD

Bonneville Worldwide Entertainment
90 minutes, \$19.95
As the Catholic community celebrates the 20th anniversary of Pope John Paul II, the papacy and its changing role in people's lives are examined in this informative video. At the center of the commemoration is the pontiff himself—the youngest to be elected pope in 125 years and the first non-Italian pope in 455 years. His roots in Poland and the unique perspective he brought to the papacy are divulged through archival photos and interviews with a host of scholars and professors and even former Polish president Lech Walesa. The tape winds through "chapters" in John Paul II's life, ranging from childhood tragedies and accomplishments through some of his historic visits to Africa, Poland, the U.S., and Cuba. An excellent portrait of a remarkable man and a remarkable institution. Contact: 800-575-3680.

SING & DANCE WITH BARNEY

Lyrick Studios
56 minutes, \$14.95
Part of the 10th-anniversary celebration of the big purple dino, this original program goes to the extreme with the frolicky song-and-dance act that has made Barney a staple in so many homes with preschoolers. The celebration packs a whopping 27 tunes, some traditional classics ("If You're Happy," "BINGO," "Old McDonald") and some "Barney" classics ("Everyone Is Special," "Airplane Song," and, of course, "I Love You"). The dinosaur is joined by his buddies Baby Bop and B.J., children who regularly appear on the program, and several "Barney" alums who came back to share some laughs with their old friend. Sticking close to his favorite theme—imagination—Barney helps transport himself and his friends into a variety of colorful settings, including a festive party, a campsite, and a farm.

GHOSTS OF GETTYSBURG

Greystone Films
60 minutes, \$19.95
The battle of Gettysburg was not only the bloodiest combat of the Civil War; it also produced a slew of ghosts and discontented spirits, according to those who study sightings and paranormal activity in the Pennsylvania town. According to these self-appointed experts—among them the writer of the "Ghosts Of Gettysburg" books—the conflict that left more than 50,000 people dead continues to live on in several establishments in town and in several buildings on the Gettysburg College campus. This video contains re-enactments of some of the ghost stories floating around, with expert testimony to support the theories. Viewers will either buy into the ghost stories or not, but either way the video has an interesting story to tell. Also available are "Ghosts Of Gettysburg II" and "Haunted Gettysburg." Contact: 818-762-2900.

THE REAL FAMILY MEETING

Conflict Management Consultants
37 minutes, \$19.95
Two educators invite viewers to pull up a chair at a real-life family meeting with their son and daughter. The core emphasis of this tape seems to be on the imperfections that naturally arise

from such encounters, including a lack of focus and miscommunication. That may be true, but such a family discussion of responsibilities, chores, and other issues doesn't make for the most compelling viewing. The featured meeting, facilitated by a 9-year-old, drags at times and is interrupted by trips to the bathroom and other distractions. The two hosts pop back on screen intermittently to discuss the proceedings. The best use of this program may be to prepare parents for what they might experience if they try to hold a family meeting, but it doesn't necessarily encourage them to make meetings a regular part of their family life. Contact: 888-649-3040.

THE WUBBULOUS WORLD OF DR. SEUSS

Columbia TriStar Home Video
50 minutes, \$14.95
What do you get when you combine the magic of Jim Henson Entertainment and the wonder of Dr. Seuss? An absolutely fantastic fantasyland video for the preschooler market. Through rhymes, riddles, and the help of colorful gadgets and gizmos straight off the pages of Dr. Seuss books, puppet versions of classic characters like the Cat in the Hat, Sam I Am, Yertle the Turtle, Horton, the Grinch, and others entertain children and convey important life lessons. Columbia TriStar is releasing two tape volumes, each with two episodes from this popular Nick-

elodeon series. In the first tape, the focus of the first episode is sleeping—or cat napping, to be specific—and the importance of getting enough rest. The second episode shows that cleaning up can be just as much fun as messing things up.

ENTER*ACTIVE
BY BRETT ATWOOD

OTHERMUSIC

www.othermusic.com
As its name implies, New York retailer Other Music is a champion of obscure artists and hard-to-find titles, and it's now beaming its diverse stock of Krautrock, electronic music, imports, and indie rock to the the Internet world. The site functions both as an online retailer and a resource in the commonly fruitless search for that Can record, French film soundtrack, or For Carnation EP. More than 15,000 titles are currently for sale on the site, which is searchable by artist, title, or label and browsable by genre. Capsule descriptions of artists and albums, as well as cover art, are coming soon.

MADDEN 99

Electronic Arts
Nintendo 64
EA trots out the latest version of this cash-cow football series and shows us

that cream truly rises to the top. This year's version has all the elements that are the backbone of this widely popular series: action, detailed player data, a deep and wide slate of defensive and offensive plays, and Madden's wisecracking voice-overs. Of course, "Madden 99" also excels at providing wannabe owners and coaches with a forum for trading, drafting, and creating players. The game's new elements, though, come in the add-on department. New plays specific to each team's specialties, as well as a new-play creator, let users get even more creative with their strategies. The amazing graphic quality here is especially noteworthy. Though the Nintendo system is more powerful than other consoles, many third-party developers haven't been able to show gamers what can be done with that extra muscle. "Madden 99" is one of the crispest sports titles of the fall.

RUNNING WILD

989 Studios
Sony PlayStation
With car and armored-vehicle race games flooding the market, 989 gets back to basics with this funky footrace. Players—taking the form of avatars with human bodies and heads of various exotic animals—go head-to-head through a variety of courses, each with its own perils and perks. Though novice gamers should get a thrill out of this playful romp, even young players with some experience will quickly

find themselves mastering the more difficult portions of these tracks. The problem with "Running Wild" is that it isn't wild enough. Race courses aren't long enough and—even with four selections—become redundant after a few spins around the block.

AUDIO BOOKS
BY TRUDI MILLER ROSENBLUM

JUST PLAIN FOLKS

By Lorraine Johnson-Coleman
Read by the author
Time Warner Audiobooks
3 hours (abridged), \$17
ISBN 1-47042-656-2
Instead of offering dry historical facts, Johnson-Coleman breathes new life into African-American history and puts a human face on the events of the past 150 years. This collection of short stories, poems, and essays are both heart-breaking and comic. In one sad tale, a young girl must sacrifice four years of her life to pay the debt of her sharecropper father; on the funny side, a garrulous, elderly know-it-all tells which townspeople are practicing witchcraft and offers advice on avoiding the evil eye and other superstitions. Other highlights are poems from a mother to a child and a fascinating essay on African-American naming trends. Johnson-Coleman also talks about how, as a child, she was dissatisfied with her middle name, Harriet, until her grandfather told her stories about the admirable grandmother for whom she was named. Johnson-Coleman is a natural storyteller, and her musical voice switches easily between her natural tones and the Southern dialects of her characters.

LIFE THESE DAYS

By Garrison Keillor
Read by the author
HighBridge Audio
3 hours (audio original), \$18.95
ISBN 1-56511-293-8
The latest volume of Keillor's radio show "A Prairie Home Companion" showcases Keillor's trademarks of homespun storytelling, humor, and an insightful, sympathetic look at human beings and their foibles. The characters here include a woman who accidentally runs over a raccoon and desperately tries to make amends; a rebellious girl who runs away from home and tries to defy her parents by living an outrageous lifestyle, only to realize at age 50 that parental defiance is a pretty hollow thing; a wife who takes refuge in a men-only hunting trip; and a pastor who takes a job as spiritual advisor in a shopping mall. As always, Keillor's voice is warm and inviting, and his tales are wise and funny.

THE LEGEND OF SLEEPY HOLLOW

By Washington Irving
Read by Winifred Phillips
Durkin Hayes
1 hour (unabridged), \$5.99
ISBN 0-88646-903-1
Phillips is producer, composer, and narrator for this production, which is part of the award-winning "Tales Of American Masters" series broadcast on National Public Radio. This telling of Washington Irving's classic yarn is a real treat, but unfortunately Phillips' narration does not do it justice. She has a pleasant voice but reads in a solemn tone that completely misses the ironic humor of Irving's tale. The description of Ichabod Crane's absurd physical appearance is extremely funny, as is the village girls' hero worship of him because he is such a learned man ("He had read several books straight through!"). Yet the humor seems to go completely over Phillips' head. However, the musical score does add an effectively spooky touch to the production.

ON ★ STAGE

FOSSE: A CELEBRATION IN SONG AND DANCE

Conceived by Richard Maltby Jr., Chet Walker, Ann Reinking
Co-directors Richard Maltby Jr. and Ann Reinking
Musical director Patrick Brady
Orchestrations by Ralph Burns and Douglas Besterman
Artistic adviser Gwen Verdon
Ahmanson Theatre, Los Angeles, through Dec. 6.

Few choreographers understood the meaning of "razzle-dazzle" better than Oscar-, Tony-, and Emmy-winning choreographer Bob Fosse. "Fosse" is a tribute not only to that old show-biz term but also to the standard set by the man himself.

Full of fun and energy that nearly jumps off the stage, "Fosse" slinks and grinds in the sexy style that has become the trademark of the legendary choreographer. There's never a dull moment as the 37-member hard-bodied cast runs through 34 numbers encompassing the Broadway musicals "Chicago," "Pippin," "Sweet Charity," "Dancin'," "Damn Yankees," and "The Pajama Game." The hit parade also extends to Fosse's television special "Liza With A Z"; his films "Cabaret" and "All That Jazz"; and the 1955 film version of "My Sister Eileen," which he choreographed.

The show is presented in three acts and runs just over two hours, its tone set by "Life Is Just A Bowl Of Cherries," sung by the spectacular belter Valerie Pettiford, who by chance sports a Liza Minnelli haircut. Shirley MacLaine look-

alike Jane Lanier is also wonderful clowning around in "Steam Heat" with fellow dancers Michael Paternostro and Alex Sanchez.

But "Fosse" is mostly an ensemble show, and it reaches its height when all the performers are onstage strutting their stuff.

"Rich Man's Frug" from "Sweet Charity" is a playful swipe at the upper class, and the mega-finale featuring Benny Goodman's "Sing, Sing, Sing" shows how spectacular dance can make a good song better.

In some cases, it seems that Fosse fought the music rather than embraced it, as Jerome Robbins or Gene Kelly did. Fosse's choreography is rarely gentle, and sometimes the dancers' bodies twist and contort so much that it hurts watching them.

Numbers like "Big Spender" from "Sweet Charity" and "Mein Herr" from "Cabaret" require the dancers to balance and dance on chairs, making them look like circus performers at some points. But



The cast of "Fosse: A Celebration In Song And Dance" performs "Rich man's Frug" from "Sweet Charity."

EILEEN FITZPATRICK



James Brown 'Feels Good.' "Godfather of Soul" James Brown received a special citation from BMI president/CEO Frances Preston for the "breadth and depth" of his talents during a reception in his honor in Los Angeles. The reception was to celebrate the release of his upcoming set, "I'm Back—Funk On Ah Roll," due Nov. 17 on Private I Records. Shown, from left, are Joseph Isgro, Private I chief; Rick Riccobono, BMI's VP of writer/publisher relations; Brown; and Cheryl Dickerson, BMI's R&B writer/publisher relations director.

Foxy Brown Unwraps 'China Doll'

Artist Aims For A More 'Street' Sound On 2nd Violator Set

BY ANITA M. SAMUELS

LOS ANGELES—Rapper Foxy Brown says her sophomore album, "China Doll" on Violator Entertainment/Def Jam Recordings, is far more "street" than her 1996 debut, "Ill Na Na," which has sold 1.4 million units in the U.S., according to SoundScan.

"That one was a little more radio [friendly]. Now I'm taking it back to the essence [of where I started]," says the 19-year-old Brown, whose real name is Inga Marchand.

"China Doll" is due Dec. 15 world-

wide. According to Julie Greenwald, Def Jam's senior VP of marketing (U.S.), "Hot Spot," the album's first single, goes to U.S. R&B and cross-over radio formats Monday (9). It will not be commercially available in the U.S.

A videoclip for the single will be serviced Nov. 16 to BET, MTV, the Box, and local and regional outlets.

"This album is about two levels above her last album," says Def Jam president Kevin Liles. "It gives a little something for everyone. She stayed true to her core, which is important. She stood up and delivered. She's gotten 100% better in being involved in the recording process, from picking who she wanted to work with to knowing what she wanted on the album."

On the 15-track set, Brown worked with artist/producer Jay-Z and a variety of up-and-coming producers, such as Swiss, Little Rob, Grease, and Ty. "I felt like they are dope-ass producers, and they needed a shot," says Brown. "It will probably put their foot in the door."

Brown was first cast into the limelight for her rap skills on the hip-hop singles "I Shot Ya" by LL Cool J, "Touch Me Tease Me" by Case, Toni Braxton's "You're Makin' Me High," and "Ain't No Nigga" by Jay-Z.

"Get You Home," a single from "Ill Na Na" that took its hook and melody from Eugene Wilde's classic 1984 hit "Gotta Get You Home Tonight," helped secure the rapper a foothold in an industry that is generally dominated by men. "Ill Na Na" peaked at No. 2 on the Top R&B Albums chart and No. 7 on The Billboard 200.

"She outsold most of the male artists that are out there," Liles says. "The timing was right the last time. [Now] it's about her second album, and she's stepping up to the plate. She's 'Sosa'; that's what I call her. She steps up to the bat; she's ready for the home run."

Skip Dillard, PD of R&B outlet WBLK Buffalo, N.Y., says anticipation for a new Foxy Brown album is high. "She did very well on our station. She had a very strong response. I think for a while she actually was one of our hottest hip-hop artists. I think people should be pretty enthusiastic. She is in the right camp with Jay-Z. She has definitely surrounded herself with the right people—the movers and shakers of the business."

As a member of the rap collective the Firm, Brown appeared on "The Firm—The Album" a 1997 project that included Nas Ecobar, AZ, and Nature. The album peaked at No. 1 on both the Top R&B Albums chart and The



BROWN

Andre Harrell Goes To Work For Puffy; Shai Takes Indie Route To Realize Its 'Destiny'

COMBS, HARRELL TOGETHER AGAIN? Sean "Puffy" Combs, founder/CEO of Bad Boy Entertainment, has hired his mentor and former boss, Andre Harrell, as a consultant. Combs says the position may evolve into a "future situation" for Harrell at the label. "[Harrell and I] are taking our time in trying to get our business relationship [back] on point," says Combs. "He's one of the wisest men in the business; he taught me almost everything I know."

SHAI'S 'DESTINY': Following its disappointing 1996 album "Blackface," Shai is poised to return to the industry with "Destiny," its new album on independent label Big Play Records. The set is due Feb. 16, 1999. The label, owned by Michael Jackson of the Baltimore Ravens, is distributed by Navarre. Shai signed to the label in 1997.

The group, minus Carl Martin, now consists of Marc Gay, Darnell Van Rensalier, and Garfield Bright.

Gay says the 12-track set will have two singles released simultaneously. The title track features a guest rap by Reprise VP of A&R/Jive rapper KRS-One and will be released to mix pools, club DJs, and record pools in early December. "He's Doing You Wrong," the other single, will go to radio stations around the same time. "The label thinks it's a good idea to reintroduce us to the industry at the street level and to radio," says Gay. "The album is a bit of everything. The KRS-One song is the most important one since the changing of the guard, so to speak. It describes how we live."



by Anita M. Samuels



knew that music was changing direction. "People knew us first as an a cappella group and then a ballad group. It was hard to cross over to midtempo songs." But what was even more frustrating to the group was the fact that other labels weren't really interested.

"We'd play songs for them, but no one was really biting," Gay says. "Either we were labeled 'banished goods' or the sound we had just wasn't strong enough."

Gay says they spent a lot of time working on "Destiny" during that dry spell. "We wrote and produced on this album," says Gay. Darrell Pearson and NF Music's Kevin Jackson and Rick White also wrote and produced for the project.

STRAWBERRY MUSIC: New York Yankee Darryl Strawberry, along with his siblings Michelle and Michael, has formed a new label, Strawberry Entertainment Group. Ronald M. Lebow, who conducts business affairs for the LaVerne, Calif.-based-label, says the partners are in negotiations for a national distributor. Contemporary R&B trio MAS-K I will be the first act on the label. "Ballin'" will be the first single from the group, which consists of Big Moe, Jay, and Angelo. Their as-yet-untitled album is due in February.

Michelle will serve as the label's CEO, while Darryl will be chairman and will do guest spots on the albums. Michael will be the company VP.



SHAI

The group's 1993 debut, "If I Ever Fall In Love," seemed to set the group on a seemingly long road to a formidable career: According to SoundScan, it sold 1.8 million copies. "Blackface" sold 242,000 units. Both albums garnered Shai a number of hits, including "Baby I'm Yours," "Come With Me," "Comforter," "If I Ever Fall In Love," "I Don't Wanna Be Alone," and "Together Forever."

Gay says that by 1996, the relationship had already begun to deteriorate between the group's label, Gasoline Alley, and MCA, which was the former's distributor. That was the year Martin, who produced much of the then quartet's songs, decided to leave the group to pursue a solo career.

"It wasn't a bitter split. At that time, he felt it was what he wanted to do," says Gay. He adds that MCA felt "weird" about having just a trio, and, therefore, Shai was dropped



Redman's Famous. Def Jam rapper Redman gives his approval at being signed to a worldwide publishing deal with Famous Music Publishing. Shown, from left, are Brian Postelle, Famous Music creative director; labelmate Method Man; and Redman.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	22	—	2	*** No. 1/GREATEST GAINER *** DOO WOP (THAT THING) (C) (D) (I) (T) (V) (X) RUFFHOUSE 78965/COLUMBIA	LAURYN HILL 1 week at No. 1
2	1	1	3	PUSHIN' WEIGHT (C) (D) (T) PRIORITY 53456	ICE CUBE FEAT. MR. SHORT KHOP
3	2	2	10	SUPERTHUG (WHAT WHAT) (C) (D) (T) PENALTY 0237/TOMMY BOY	NOREAGA
4	4	5	3	WHATCHA WANNA DO? (C) (D) (T) NO LIMIT 53459/PRIORITY	MIA X FEAT. CHARLIE WILSON
5	7	—	2	MONEY'S JUST A TOUCH AWAY (C) (D) (T) HOO BANGIN' 53327/PRIORITY	MACK 10 FEAT. GERALD LEVERT
6	3	3	4	DON'T LET IT GO TO YOUR HEAD (C) (D) ARISTA 13571	BRAND NUBIAN
7	5	7	5	BETTER DAYS (C) (D) (T) PAYDAY/LONDON 570258/ISLAND	WC FEATURING JON B.
8	14	11	6	TOPS DROP (C) (D) WRECKSHOP 2221	FAT PAT
9	8	6	8	INVASION OF THE FLAT BOOTY B****S (C) (D) (T) SHORT 42543/JIVE	TOO SHORT
10	6	8	4	THE STREET MIX (C) (D) (T) BIV 10 860850/MOTOWN	MAG 7
11	9	4	6	JUST THE TWO OF US (M) (T) (X) COLUMBIA 79038*	WILL SMITH
12	10	13	34	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
13	13	12	7	DEADLY ZONE (C) (D) (T) TVT SOUNDTRAX 8215/TVT	BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD
14	12	10	17	LOOKIN' AT ME (C) (D) (T) (X) BAD BOY 79176/ARISTA	MASE FEATURING PUFF DADDY
15	11	9	11	STILL A G THANG (C) (D) (T) NO LIMIT 53450/PRIORITY	SNOOP DOGG
16	NEW	1	1	ENJOY YOURSELF (C) (D) (T) KEDAR 56212/UNIVERSAL	A+
17	16	14	10	'98 THUG PARADISE (C) (D) (T) (X) H.O.L.A. 341077	TRAGEDY, CAPONE, INFINITE
18	47	—	2	THE GRAND FINALE (T) DEF JAM 566489/MERCURY	DMX, METHOD MAN, NAS, JA RULE
19	17	18	9	PARDON ME WHILE I COME BACK. (C) (T) (X) BLACK PEARL/GROUND CONTROL 7001*/NU GRUV	DRES
20	18	17	13	DEFINITION (C) (D) (T) RAWKUS 173	MOS DEF & KWELI ARE BLACK STAR
21	20	15	17	WHAT U SEE IS WHAT U GET (C) (D) (T) LOUD 65507/RCA	XZIBIT
22	15	—	2	HARD KNOCK LIFE (GHETTO ANTHEM) (T) ROC-A-FELLA/DEF JAM 566493/MERCURY	JAY-Z
23	19	20	19	WOOF WOOF (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	THE 69 BOYZ
24	NEW	1	1	THE REAL ONE (C) (D) (T) LIL' JOE 889	THE 2 LIVE CREW FEATURING ICE-T
25	27	25	14	NEVER ENOUGH (C) (D) RUGLEY 2105	5CENT FEATURING SH'KILLA
26	21	19	7	LOST IN LOVE (C) (D) NASTYBOY 0137/UPSTAIRS	NASTYBOY KLICK
27	35	27	5	UNCUT, PURE (C) (D) (T) THE LABEL/BLACKHEART 371700/MERCURY	BIG DADDY KANE
28	24	—	2	JUST DON'T GIVE A F*** (C) (T) (X) WEB/AFTERMATH 95037*/INTERSCOPE	EMINEM
29	30	24	14	BANANAS [WHO YOU GONNA CALL?] (C) (D) FLAVOR UNIT 860814/MOTOWN	QUEEN LATIFAH FEAT. APACHE
30	39	34	20	DO YOU (C) (D) (T) MCA 55452	HEATHER B.
31	26	22	14	GOODBYE TO MY HOMIES (C) (D) (T) NO LIMIT 53326/PRIORITY	MASTER P FEAT. SILK THE SHOCKER, SONS OF FUNK AND MO B. DICK
32	28	21	10	I AIN'T HAVIN' THAT (C) (D) (T) DUCK DOWN 53324/PRIORITY	HELTAH SKELTAK FEAT. STARANG WONDASH OF O.G.C. & DOC HOLIDAY
33	23	23	9	DR. GREENTHUMB (T) (X) RUFFHOUSE 79024*/COLUMBIA	CYPRESS HILL
34	38	44	7	CAN I GET A... (T) DEF JAM 567683*/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA
35	41	32	34	RAISE THE ROOF (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	LUKE FEAT. NO GOOD BUT SO GOOD
36	29	29	21	THE ACTUAL (C) (D) (T) ARMEE 55445/MCA	ALL CITY
37	25	33	18	NO WOMAN (C) (D) POLYBEAT 38645/VIRGIN	GENERAL GRANT
38	31	26	21	COME WITH ME (C) (D) (M) (T) (X) EPIC 78954	PUFF DADDY FEAT. JIMMY PAGE
39	34	46	3	YEAH YEAH YEAH (C) (D) (T) RESTLESS 72988	DOWN SOUTH PLAYERS
40	43	28	5	WHAT I DO (C) (X) SLOW MOTION 7701*/NEROS	SLIM
41	NEW	1	1	BUCKTOWN U.S.A. REMIX (C) (D) (T) DUCK DOWN 53455/PRIORITY	COCOA BROVAZ FEAT. M.O.P.
42	RE-ENTRY	44	1	DEJA VU (UPTOWN BABY) (C) (D) (T) (X) CODEINE 78755/COLUMBIA	LORD TARIQ & PETER GUNZ
43	50	36	36	WHO AM I (C) (T) (X) 2 HARD 6160*/MP	BEENIE MAN
44	NEW	1	1	TELL ME (C) (T) (X) VP 6282*	BEENIE MAN FEATURING ANGIE MARTINEZ
45	RE-ENTRY	5	1	FUNK WIT THAT (C) (T) (X) RHYTHM OF ATLANTA 3601	STAYHI
46	36	40	8	DON CARTAGENA (T) MYSTIC/ATLANTIC 95527*/AG	FAT JOE (FEATURING PUFF DADDY)
47	RE-ENTRY	3	1	G-SPOT (C) (D) (T) ALL NET/PLATINUM 12291/INTERSOND	KOMPOZUR
48	46	42	7	HOW DO U WANT IT/CALIFORNIA LOVE (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2PAC (FEAT. KC AND JOJO)
49	33	43	13	FIND A WAY (T) JIVE 42534*	A TRIBE CALLED QUEST
50	40	31	15	IT'S ALRIGHT (C) (D) (T) ROC-A-FELLA/DEF JAM 566210/MERCURY	MEMPHIS BLEEK (& JAY-Z)

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for CD single. *Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

R&B

ARTISTS & MUSIC

Bounty Looks To Be 'Next' Killer Thing

BOUNTY'S 'MILLENNIUM': Jamaican DJ/rapper Bounty "Poor People's Governor" Killer's "Next Millennium" (sic), which came out Nov. 3 on Blunt/TVT Recordings, is keeping it real via alliances with such stateside MCs of the street as Noreaga, Mobb Deep, Cocoa Brovaz, Killa Priest, and Dramatix, who, like Bounty, rhyme it like it is and how it could be better.

"I don't work with a rapper just because he's popular," says Bounty. "I work with a rapper who matches my image and can introduce me to my audience. Reggae represents hip-hop in Jamaica, and hip-hop represents reggae in the U.S. It's just different flows. The beats are similar, but reggae's tempo is a bit faster and the accents are different." The first single, "Deadly Zone," featuring Mobb Deep, released to radio Sept. 15, drops right into WQHT (Hot 97) New York's MC flow like the missing link, with Bounty representing the international ghetto through an aggressive mike attack that evokes Busta Rhymes but is located further down the reggae end of the DJ/rapper spectrum.

"Some reggae artists try to flip the reggae shit on the rap beat, but you gotta hook to the flow," observes Bounty. Though reggae fans will undoubtedly welcome "Millennium," Bounty plans to release "The Fifth Element," a straight reggae album, early next year.

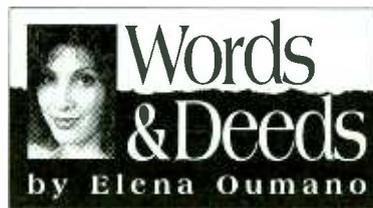
Except for **Beenie Man's** "Who Am I?"—produced by Jamaica's **Jeremy Harding**, who applies hip-hop mixology to dancehall tunes—America's '90s hip-hop massive has resisted overtures by reggae DJs. Bounty, however, won his core hip-hop audience with '96's "My Xperience." "Millennium's" 13 booming tracks, some written and produced in Jamaica, others recorded in New York and helmed by **Knowbody**, **Nashiem Myrick**, **Wyclef Jean**, and **Jerry Wonder**, will expand that base.

"The thing to do is come with straight-ahead hardcore reggae, not pop or R&B reggae," advises Bounty. "That's why I'm not trying to jack hip-hop and sing like rappers. I just get the real rappers to introduce me: 'This is Bounty Killer from Jamaica and he does reggae and this is how he does his shit.' And from then, I think I can take it."

Camille Evans, marketing director for Blunt/TVT, says the label views the promotion of Bounty as a merger between dancehall and hip-hop marketing.

"Bounty is one of the few [reggae] acts who is well-respected and loved on the street and can go anywhere in the urban market," she says. "We're also building on his status as an international reggae artist to take him to the next level—international urban artist. He's very focused and has dedicated himself to being on the road and promoting the album for a year."

The Next Millennium U.S. tour began Oct. 7 and ends Dec. 20, after which Bounty goes to Europe. There, the album is licensed by edel, except in France, where it's licensed by Mu-



sidisc. The Japanese distributor is JVC.

The "Deadly Zone" video was already in rotation at BET's "Rap City" and MTV when the set officially launched Nov. 1 at a party at New York's Tunnel, hosted by Hot 97's Funkmaster Flex.

LOUNGE RAP: Many MCs—such as **Mos Def** and **Talib Kweli** of **Black Star**—can thank Lyricist Lounge, New York's strongest hip-hop showcase, for giving them a stage and linking others with labels. The weekly parties can also take some credit for providing a nonviolent hip-hop performance space and for supporting the music's recent swing back to keeping it conscious while street-real. Around 1 a.m. Oct. 22, the heady scent of hope was palpable at the Cooler, generated by a packed crowd of mike-rockers, their crews, and other assorted hip-hop heads, including reggae singer **Jimmy Cliff's** 18-year-old MC son **Luqman Cliff**.

One hopeful named **Overbite** busted some penis-obsessed rhymes, but the literate and skilled **Mr. Trips** and the **Survival Soundz** musician/MC collective won the crowd with original thoughts and flows. (They appeared again—along with **Nuclear Nomads**, **Yejide**, and **Kreata**—Oct. 31 at Avant Yard, a monthly music and art showcase at TriBeCa gallery Thoughtforms promoted by Survival Soundz.)

"Each event is real special in itself," says **Anthony Marshall**, partner with **Danny Castro** in the Lounge's promotion outfit, **Collage Projects**. Founded in 1991, the Lounge moved from a Lower East Side space to the now-defunct Village Gate to its present home at the Cooler. Among Collage's many projects in support of the Lounge and other clients is the Lyricist Lounge tour, currently covering the U.S. through the end of the year. Playing venues like San Francisco's Maritime Hall and L.A.'s and Chicago's House of Blues clubs, it features up-and-com-

ers on bills with **Big Pun**, **Black Eyed Peas**, **De La Soul**, or **Slick Rick**.

Collage's Open Mic Records debuted May 5 with a two-CD compilation, "Lyricist Lounge, Vol. 1," distributed by Rawkus Records. "Volume two will drop early next year, and we're in negotiations right now for a new distribution deal," says Marshall, who would not comment on why the label is looking for new distribution.

"Collage is the umbrella organization for a model agency, a street promotion division, and a merchandise division. All of this is oriented toward urban-based creativity through multimedia," Marshall adds. "We plant seeds in hip-hop. We're also that garden and its caretakers, making sure the seeds flourish and grow."

UPCOMING BOOM SHOTS: New York reggaedom—plus **Shaggy**, **Bounty Killer**, and **Degree**—turned out in full force for the Oct. 28 party, promoted at that city's Speed by reggae DJ **Mad Lion**—celebrating **Mr. Vegas's** debut vinyl release, "Heads High." The singjay sensation of the year applies a sweet melodic chant to hardcore riddim frameworks in a style reminiscent of the late, great **Tenor Saw** but slanted more to the ladies. Also featured in **Hype Williams's** debut film, "Belly," Vegas has the charisma, chops, and smarts to follow **Beenie Man** into the mainstream U.S. market.

METH 2000: **Common Sense**, **Jay-Z**, **Wu-Tang** members **Raekwon** and **Ghostface Killah**, **Angie Martinez**, and other hip-hop luminaries came out to support **Method Man** at a listening party for "Tical 2000: Judgement Day." The Nov. 17 release is the long-awaited follow-up to his '94 platinum-certified, Grammy-winning "Tical." The crowd at New York's Sony Studios was treated to a viewing of the title track/first single's futuristic, mega-budget video, plus 11 of the set's 21 tracks—hot, sizzling paradigms of a "more beat, less padding" aesthetic parsed neatly between magnetic combinations, like "Big Dogs" with **Redman**, and the Methodical One rough riding solo.

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Billboard TOP R&B ALBUMS

NOVEMBER 14, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	6	JAY-Z ▲ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98) 5 weeks at No. 1 VOL. 2... HARD KNOCK LIFE		1
HOT SHOT DEBUT						
2	NEW	1	1	DRU HILL UNIVERSITY 524542/ISLAND (10.98 EQ/17.98)	ENTER THE DRU	2
3	NEW	1	1	FAITH EVANS BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
4	2	2	10	LAURYN HILL ▲ ³ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
5	4	3	5	OUTKAST ● LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
6	5	4	6	KIRK FRANKLIN GOSPO CENTRIC 90178*/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
7	6	7	7	SOUNDTRACK ● DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
8	9	11	24	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
GREATEST GAINER						
9	13	14	11	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	8
10	8	10	12	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	2
11	10	5	4	BIZZY BONE MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	2
12	12	6	4	KURUPT ANTRA 540963/A&M (10.98 EQ/17.98)	KURUPTION!	4
13	3	—	2	GAMBINO FAMILY NO LIMIT 50718*/PRIORITY (10.98/16.98)	GHETTO ORGANIZED	3
14	19	22	5	DEBORAH COX ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
15	7	9	4	MACK 10 HOO BANGIN' 53512*/PRIORITY (10.98/16.98)	THE RECIPE	6
16	18	19	21	BRANDY ▲ ² ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
17	11	—	2	AARON HALL MCA 11778 (10.98/16.98)	INSIDE OF YOU	11
18	14	13	6	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	2
19	17	12	6	A TRIBE CALLED QUEST ● JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
20	15	—	2	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
21	21	15	4	TWISTA & THE SPEED KNOT MOBSTAZ CREATOR'S WAY/ATLANTIC 83142*/AG (10.98/16.98)	MOBSTABILITY	9
22	NEW	1	1	VARIOUS ARTISTS POLYGRAM TW/DEF JAM 538176*/MERCURY (10.98 EQ/17.98) DEF JAM SURVIVAL OF THE ILLEST: LIVE FROM 125—N.Y.C.		22
23	26	28	15	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
24	40	31	7	SHAQUILLE O'NEAL T.W.ISM. 540947/A&M (10.98 EQ/16.98)	RESPECT	8
25	20	16	4	CYPRESS HILL ● RUFFHOUSE 83142*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
26	32	32	16	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
27	24	20	5	VARIOUS ARTISTS NO LIMIT 53505*/PRIORITY (10.98/16.98) MEAN GREEN — MAJOR PLAYERS COMPILATION		6
28	16	8	3	HELTAH SKELTAH DUCK DOWN 53543*/PRIORITY (10.98/16.98)	MAGNUM FORCE	8
29	28	21	5	MOS DEF & TALIB KWELI ARE BLACK STAR RAWKUS 1158* (10.98/16.98)	BLACK STAR	13
30	25	23	5	BRAND NUBIAN ARISTA 19024* (10.98/16.98)	FOUNDATION	12
31	36	35	12	LUTHER VANDROSS VIRGIN 46089 (11.98/17.98)	I KNOW	9
32	30	27	14	SNOOP DOGG ▲ ² NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
33	23	26	7	FLIPMODE SQUAD ● FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	3
34	34	—	2	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HS	ON DA GRIND	34
35	NEW	1	1	PRAS RUFFHOUSE 69516*/COLUMBIA (10.98 EQ/16.98)	GHETTO SUPASTAR	35
36	22	17	3	VARIOUS ARTISTS BAD BOY 73022*/ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	17
37	27	18	4	TELA RAP-A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER	13
38	38	36	5	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
39	39	30	56	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
40	NEW	1	1	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES	40
41	35	33	20	SOUNDTRACK ▲ ² BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
42	33	29	10	FAT JOE ● MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	DON CARTAGENA	2
43	55	37	7	GENERAL GRANT POLYBEAT 46055/VIRGIN (10.98/16.98) HS	MR. ENERGIZER	37
44	37	34	16	JERMAINE DUPRI ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98) JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK		1
45	42	40	18	NOREAGA ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
46	44	39	25	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
47	29	25	4	PRIME SUSPECTS NO LIMIT 50728*/PRIORITY (10.98/16.98)	GUILTY TIL PROVEN INNOCENT	14

48	NEW	1	1	KOOL G RAP ILLSTREET/DOWN LOW 6001/K-TEL (10.98/14.98)	ROOTS OF EVIL	48
49	43	42	28	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
50	49	41	59	JON B. ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
51	45	43	37	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
52	47	44	23	MASTER P ▲ ² NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
53	41	38	16	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
54	46	46	38	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
55	31	24	3	SOUNDTRACK IMMORTAL 69587*/EPIC (11.98 EQ/17.98)	SLAM — THE SOUNDTRACK	24
56	51	47	10	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42
57	50	45	5	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98) HS	PLEASURES OF THE NIGHT	36
58	53	49	18	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
59	60	54	6	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	54
60	54	60	5	TYRESE RCA 66901* (9.98/13.98) HS	TYRESE	53
61	58	51	58	BRIAN MCKNIGHT ▲ ² MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
62	NEW	1	1	BIG DADDY KANE THE LABEL/BLACKHEART 371801*/MERCURY (10.98 EQ/16.98)	VETERANZ DAY	62
63	52	55	29	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
64	57	48	7	MAGIC TRU/NO LIMIT 50017*/PRIORITY (10.98/16.98)	SKY'S THE LIMIT	3
65	56	50	57	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
66	76	71	15	MAC NO LIMIT 50727*/PRIORITY (10.98/16.98)	SHELL SHOCKED	4
67	72	77	49	WILL SMITH ▲ ² COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
PACESETTER						
68	92	—	2	DA KAPERZ FULLY LOADED 8010 (10.98/15.98)	DA KAPERZ	68
69	61	59	50	CHICO DEBARGE ● KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
70	75	62	5	BAD AZZ PRIORITY 50741* (10.98/16.98) HS	WORD ON THA STREET	32
71	65	52	12	SOUNDTRACK ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
72	59	91	3	VARIOUS ARTISTS LIL' JOE 234* (10.98/15.98)	LUKE'S HALL OF FAME VOLUME 3	59
73	66	65	28	BIG PUNISHER ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
74	69	57	12	E-40 ● SICK WID' IT 41645/JIVE (19.98/24.98)	THE ELEMENT OF SURPRISE	4
75	71	74	5	CHAKA KHAN NPG 9281 (14.98 CD)	COME 2 MY HOUSE	64
76	70	66	6	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
77	64	56	6	SOLO PERSPECTIVE 549040/A&M (10.98 EQ/16.98)	4 BRUTHAS & A BASS	25
78	84	84	12	LINK RELATIVITY 1645 (10.98/15.98) HS	SEX DOWN	46
79	62	58	14	MARY J. BLIGE ● MCA 11848 (10.98/17.98)	THE TOUR	7
80	63	63	9	BIG ED NO LIMIT 50729*/PRIORITY (10.98/16.98)	THE ASSASSIN	3
81	68	64	6	RAS KASS PATCHWERK 50739*/PRIORITY (10.98/16.98) HS	RASASSINATION	11
82	67	53	9	CANIBUS ● UNIVERSAL 53136* (10.98/16.98) HS	CAN-I-BUS	2
83	87	90	22	THE 2 LIVE CREW LIL' JOE 231* (10.98/15.98)	THE REAL ONE	59
84	78	73	52	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
85	77	67	6	REGINA BELLE MCA 11777 (10.98/16.98)	BELIEVE IN ME	42
86	NEW	1	1	98 DEGREES MOTOWN 530956 (10.98 EQ/16.98)	98 DEGREES AND RISING	86
87	91	87	10	JAYO FELONY DEF JAM 558762*/MERCURY (10.98 EQ/16.98)	WHATCHA GONNA DO	8
88	73	72	10	NICOLE THE GOLD MIND/EASTWEST 62209/EEG (10.98/16.98)	MAKE IT HOT	19
89	79	80	62	MASTER P ▲ ² NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
90	48	70	8	SKULL DUGGERY NO LIMIT/PENALTY 3082/TOMMY BOY (10.98/16.98) HS	THESE WICKED STREETS	4
91	81	76	72	K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
92	NEW	1	1	TAKE 6 REPRISÉ 46795/WARNER BROS. (10.98/16.98)	SO COOL	92
93	93	94	103	MAKAVELI ▲ ² DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
94	94	82	53	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
95	98	78	32	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
96	83	61	4	VARIOUS ARTISTS SO SO DEF 69346*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOLUME III	58
97	80	79	6	GHETTO TWIINZ RAP-A-LOT 46259/VIRGIN (10.98/16.98) HS	NO PAIN NO GAIN	35
98	85	93	18	KANE & ABEL NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	1
99	RE-ENTRY	17	17	GEORGE BENSON GRP 9906 (10.98/16.98)	STANDING TOGETHER	47
100	99	86	59	USHER ▲ ² LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	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.

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**DATU FAISON'S
RHYTHM
SECTION**

R&B

FOXY BROWN UNWRAPS 'CHINA DOLL'

(Continued from page 25)

Brooklyn, that's what I rap about. I'm the voice of urban youth in America. I rap about relationships and everyday life."

JUST ENTERTAINMENT

The rapper says one of the biggest misconceptions about her music is that it is only about sex. "People don't need to take things so seriously. They need to look at it as just entertainment rather than take me word for word... like, 'Did you hear what she said?' They aren't saying anything when Marilyn Manson urinates on the crowd [at a concert]."

Brown says that the key to her longevity lies in branching out into different areas of the music industry. "I want to own things," she says. "I'm starting a new label, called Ill Na Na. I would be the youngest female CEO. I am what makes my career. Only I can mess it up. I'm in charge of how far my career goes."

The label deal is still being worked out, says Brown, so no other details were available at press time.

Greenwald says Def Jam's marketing campaign for "China Doll" will have several phases, starting with the Def Jam street team that will hand out fliers, poster boards, and 12-inch singles in early November. The first 12-inch single, "B.W.A.," went to radio, mix-show jocks, record pools, and club DJs Oct. 30.

The B-side to "B.W.A." is "Paper Chase," a duet with Jay-Z. "My Life," a second single, is planned for early January.

Sonya Askew, urban music buyer at Canton, Ohio-based Camelot Music, says that although she hasn't heard the set yet, "China Doll" will be a strong B-release. "I wish it was coming out in January, because of the release schedule that is [already] in place for November and December. I think that it will do well, but I think it will do better at the beginning of the year."

Askew adds, "I know that my East Coast stores will blow out of that product because of her fan base there. Of course, if she has some of the people that were featured on her previous album, Jay-Z or Nas, that's only going to help her possibly get to the next level with more of a crossover appeal."

According to Hythem Bouchuiguir, director of international for Def Jam, the label is planning an international promotional tour in 1999. "We broke her in Europe last year. She was a huge success there," says Bouchuiguir. "It was well-received, and there is much anticipation for the new album in Japan, Australia, and the U.K."

According to the label, "Ill Na Na" has sold 250,000 units outside the U.S.

Greenwald says the label has no firm plans yet for a concert tour but adds that a U.S. promotional tour is planned for the new year. In addition, she says, Def Jam COO Lyor Cohen is planning a big rap tour sometime next year that will feature all of the label's acts. Details are pending on that tour.

Consumer advertising for the

album began in October with ads in The Source. Other publications will include Vibe, Hype Hair, Blaze, XXL, Trace, and Right On! The campaign will continue into January.

Outdoor advertising will include billboards in New York and Los Angeles. "Def Jam just bought giant billboards in Brooklyn and Harlem. She'll be part of a four-artist campaign that will also include Jay-Z, Method Man, and Redman, says Greenwald.

Radio advertising, she says, will include a 10-day run of 60-second spots in Brown's top 20 markets in mid-November. In addition, 30-second commercial spots will run two weeks before the album's release on MTV, BET, and the Box.

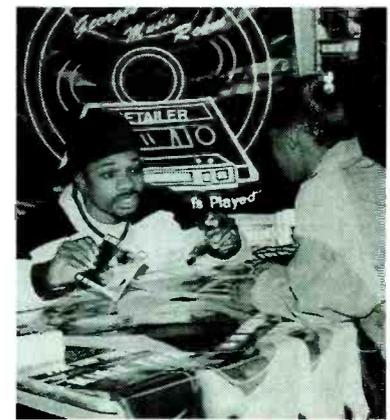
Greenwald says Brown will appear in a special MTV round-table, a two-hour "Ultrasound," called "Women In Hip-Hop," that will air Dec. 13, two days before "China Doll" is released. The rapper will also appear on a BET "Rap City" segment, also in December. The label is planning for her to appear on "MTV Jams," "Russell Simmons' One World Music Beat," "Motown Live," "The Chris Rock Show," and "The Roseanne Show."

Internet exposure will include the Def Jam World Wide Web site, which has a full page dedicated to the rap-

per. "It has photos and will have the video, when we get it on there," says Greenwald, who adds that the label is planning to develop a Brown site to launch next year.

The label is also planning for Brown to be on "88HIPHOP.com," an online hip-hop show, during the week of the album's release.

Brown is managed by Steve Stoute. Brown's music is published through Pork Music/ASCAP.



It's Nu Nation Time. Kirk Franklin made an appearance at George's Music Room in Chicago in support of his new album, "The Nu Nation Project," which debuted at No. 7 on The Billboard 200.

YOU MIGHT WIN SOME BUT . . . Some things seem like a given. You would figure that if a song holds the No. 1 position at the R&B radio format for nine weeks, with more than 50 million audience impressions, it would be a logical No. 1 on Hot R&B Singles when it hits retail. In fact, I even predicted in this column that Lauryn Hill's "Doo Wop (That Thing)" (Ruffhouse/Columbia)—the song I'm referring to—would be a No. 1 record. However, since the song hit stores weeks after its airplay peak and actually lost 3 million listeners this issue, the perfect picture changed. At the same time, the current No. 1, Deborah Cox's "Nobody's Supposed To Be Here" (Arista), gains another 6 million listeners and goes up another 13% at R&B core stores, where it ranks No. 1 in sales. Cox's album "One Wish" reaps another week of benefits, moving 19-14 on Top R&B Albums with a 19% sales increase. Cox's audience is now up to 37.6 million listeners, while Hill's slips to 44.8 million.

"Doo Wop," the B-side of which is her previous radio track "Lost Ones," moves 4-2 on Hot R&B Singles after debuting a week early due to street-date violations. It soars 62-3 on Hot R&B Singles Sales in its first complete week at retail. The song still maintains its No. 1 slot on Hot R&B Airplay and debuts this issue atop the Hot 100.

GETS BETTER WITH TIME: The Temptations' latest set, "Phoenix Rising" (Motown), is having the greatest success the group has seen in more than 10 years, as it moves 13-9 on Top R&B Albums. Before now, the act's highest chart ranking—No. 4—was for "To Be Continued," back in 1986. "Phoenix Rising" sees a 22% increase, earning Greatest Gainer status. The main factor is the success of the first radio track, "Stay," which spends its 11th week at the top of sister publication R&B Airplay Monitor's adult R&B chart. The song also earns two major distinctions: first, as the year's longest-running No. 1 song on that list and, second, as the group's longest stay at No. 1 in its 38-year history.

The set's success can only be enhanced by the fanfare surrounding the recent TV miniseries on the group, and the true impact of that will be seen here next issue.

STILL GOING: As Usher's former No. 1 single "My Way" (LaFace/Arista) moves from Hot R&B Singles to recurrent status, alongside another former No. 1, "Nice & Slow," one title still remains that was charting before either record. "You Make Me Wanna . . ." the first single from Usher's "My Way" album, hit Hot R&B Singles 65 weeks ago, back in the August 1997 issue, and moves 49-45 this issue. With that length of time, "Wanna" easily wins the award for longest chart run by a single in the SoundScan and Broadcast Data Systems era, which has governed Hot R&B Singles since 1991. Prior to Usher, the longest chart run belonged to Dru Hill's "In My Bed," which logged 63 weeks from January 1997 to March 1998. Songs move to recurrent on Hot R&B Singles if they chart for more than 20 weeks and fall below No. 50.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	5	2	FREE	M-DOC FEAT. CRISTINA (INDASOU/ALEXIA/CHIBAN)	14	17	2	JUMP AROUND (2000 MIX)	HOUSE OF PAIN (TOMMY BOY)
2	7	3	A CHANGE IS GONNA COME	MICHAEL THOMPSON & BOBBY WOMACK (TENTACODA/BUT/PP)	15	12	2	YES N DEED	SOCIETY (LUKE/LIL' JOE)
3	4	4	YEAH YEAH YEAH	DOWN SOUTH PLAYERS (RESTLESS)	16	13	6	HEAT	ABSOLUTITE (FEAT. KELLY PRICE AND CHA CHAI) (REPCODE/JAMMERCURY)
4	8	8	BULLSH** (B.S.'N)	N'DEA DAVENPORT FEAT. MOS DEF (V2)	17	—	8	IMPACT "FEEL ME"	SCORPIO JACKSON (TLE)
5	3	3	LIFE AIN'T EASY	CLEOPATRA (MAVERICK/WARNER BROS.)	18	14	5	FOUL CATS	KOOL G RAP (ILLSTREET/DOWN LOW/K-TEL)
6	—	1	EVERYONE FALLS IN LOVE	TANTO METRO & DEVONTE (PENTHOUSE/VP)	19	—	6	MY PHILOSOPHY	KRS-ONE (JIVE)
7	1	2	NITTY GRITTY	JAYO FELONY (DEF JAM/MERCURY)	20	—	7	GIVE A LITTLE	LAVONRA (312 ENTERTAINMENT/COPPER SUN/PP)
8	—	1	BUCKTOWN U.S.A. REMIX	COCOA BROVAZ FEAT. M.G.P. (DUCK DOWN/PRIORITY)	21	21	5	CURSE ON YOU	SLEEPY'S THEME FEAT. KEISHA JACKSON (BANG II)
9	9	7	G-SPOT	KOMPOZUR (ALL NET/PLATINUM/INTERSOUND)	22	—	9	DOUBLE DUTCH DANCE	KINSU (PLATINUM/INTERSOUND)
10	10	2	TELL ME	BEENIE MAN FEAT. ANGIE MARTINEZ (VP)	23	25	13	CRAWL BEFORE YOU BALL	SAAFIR (QWEST/WARNER BROS.)
11	6	8	WORLD WAR III	TOP AUTHORITY (TOP FLIGHT/WRAP/CHIBAN)	24	—	14	END TO END BURNERS... EPISODE 2	COMPANY FLOW (OFFICIAL/RAWKUS)
12	—	3	LIZARD-LIZARD	NO GOOD - N - JIGGIE FEAT. LUKE (LUKE/LOUD)	25	22	10	ALL NIGHT	N2DEEP (SERVE/LIGHTYEAR)
13	16	2	ALL I DO	X PRESENTS NIVEA FEAT. BIG BUCK (BLACK LABEL/CHIBAN)					

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

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Humperdinck Takes To The Dancefloor On 'Dance Album'

WHATTA GUY: Ya may want to sit down before continuing on to the next sentence. Legendary pop crooner **Engelbert Humperdinck** has recorded a dance album, and—surprise, surprise—it's brilliantly cool. Smartly titled "The Dance Album," it deftly bridges the gap between yesterday and today.



HUMPERDINCK

Released Oct. 27 on Los Angeles-based Interhit Records, the set combines five new originals with such Humperdinck classics as "Quando, Quando, Quando," "The Last Waltz," "After The Lovin'," "Spanish Eyes," and "Release Me."

Produced by **Chris Cox** and **Barry Harris** (collectively known as production/remix outfit **Thunderpuss 2000**), "The Dance Album" finds Humperdinck flawlessly making the transition from "King of Romance" to



by Larry Flick

"King of Rhythm." In the process, he has created one of the most fun dance/pop albums of the decade.

"The weirdest part was putting my signature songs into new contexts," says Humperdinck, smiling. "At first, the new arrangements were very strange to my ears, but after a couple of hours of being in the studio with Chris and Barry, I realized what needed to be done—and that's when the fun began."

Interestingly enough, it was at the request of the singer that the album not be strictly a "greatest hits remixed" package, as was originally planned.

"That's right," says Cox. "Engel-

bert stressed the importance of also including new material on the album. So we presented him with several demos, and he chose the ones he liked."

Humperdinck points toward such new songs as "This Night," "When Love Finds Your Heart," and "Mano A Mano" as instantly clicking with him. "It's really amazing," he enthuses. "Because while they put me in a new light, they also sound like they belong in my repertoire." And that should please both longtime admirers and new fans.

"I've already added a few of the new songs to my show," he notes. "And while my loyal fans are enjoying them, it would be great if this album also opens me up to a whole new audience."

What Humperdinck may not realize is that he already is a cult figure with the MTV generation, which has embraced his cheeky song "Fly High Lesbian Seagull" from the "Beavis & Butt-head Do America" soundtrack

and his duet with **Smash Mouth** on the FX cable network's "Penn & Teller's Sin City."

Now, consider "The Dance Album's" first single, "Release Me." With remixes by **Thunderpuss 2000**, **Paul Grace**, and **Joey Moskowicz**, it was serviced to club DJs the week of Oct. 19 and—this should please Humperdinck—has already received props galore on dancefloors in New York, Miami, and Los Angeles. It will be in stores Tuesday (10).

A video lensed by **Delaney Bishop** was recently completed for "This Night." It uses the singer's "Pink Palace," which once belonged to actress **Jayne Mansfield**, as its backdrop.

In his 30 years of making music, Humperdinck has sold more than 130 million albums worldwide, according to the artist. And he continues to perform at more than 200 shows annually.

On Nov. 16, he embarks on a two-month tour of Germany, Austria, and Switzerland. "The Dance Album" will be released on **Arcade Records** throughout most European territories (excluding the U.K. and Italy).

"What I really want to do is perform in the clubs," says Humperdinck. "I want to feel the energy of the kids and see how they react [to my music]. We just have to fit some club dates into my current tour schedule." We can hardly wait.

PARADISE FOUND: Twenty years ago—Nov. 27, 1978, to be exact—**Taana Gardner** received a phone call that would forever change her life. "It's a day I'll never forget," she says, smiling. "Mel [Cheren, president of West End Records and a partner in New York's legendary club **Paradise Garage**] and **Kenny** [Nix, producer/songwriter] invited me to their studio. They had a song they wanted me to record. I thought, why not?"

Within a few takes, Gardner had completed the vocals for "Work That Body," a single that would quickly become one of West End's biggest sellers. That is, until the label released



GARDNER

Gardner's "Heartbeat" in 1981. Selling more than 800,000 copies, "Heartbeat" has become one of the most-sampled songs in dance music history. Most recently, its chugging bassline formed the hip-grinding foundation for **Ini Kamoze's** platinum-certified single "Here Comes The Hotstepper."

"When we were in the studio recording the song, we all knew it was something special, but we had no idea just how special. It was played around the world," says Gardner. And still, when I perform it, people always tell me how much it means to them and how it has affected their life. It really captured a moment and continues to do so."

Today, Gardner is hoping for a similar fate for "I'm Comin'," her new single on the recently resurrected **West End**.

"It's one of those songs that everyone can relate to," says Gardner of "I'm Comin'," which will be released Tuesday (10). This issue also finds the **Ray Reid**-penned/**Nix**-produced/**Nicky Siano**-mixed slice of diva house entering **Hot Dance Breakouts** at No. 1.

For "I'm Comin'," Gardner has eschewed her signature feline purr for a soulful wail. "I'm not a teenager anymore," she says with a giggle. "My voice is stronger now, more mature. But I do feel that people [who know my past hits] will recognize my voice as something familiar—like an old friend."

WORKING GIRLS: Songstress **Regina Belle** is not known for recording songs with the fiery attitude of a dancefloor diva, but with "I've Had Enough" she's created one of the most powerful tales of self-empowerment since **M People's** "Moving On Up."



BELLE

One of many high-lights on her sorely overlooked **MCA** album "Believe In Me," "I've Had Enough"—originally produced by **Nick Martinelli** protégé **Greg Charley**—now features some fab Philly-inspired post-production work by **Hex Hector**.

In a short span of time, Hector has become the beatmeister of choice to hire when a complete restructuring is needed. In other words, Hector knows how to creatively change a downtempo jam into a mighty club anthem.

Just consider what the man has done for **Deborah Cox's** visibility on worldwide dancefloors: Songs like

(Continued on next page)

Kruder & Dorfmeister Get Down On 'Sessions'

BY ANDY SHIH

NEW YORK—For last month's European Union meeting in Vienna, the Austrian government elected the famed DJ/production/remix team of **Kruder & Dorfmeister** as one of the nation's official music ambassadors.

As unconventional as this choice may initially seem, a listen to the duo's new two-CD set, "The Kruder & Dorfmeister Sessions," easily makes clear the wisdom of this selection by the city of waltz.

Released on **Studio K7 Records** in the U.S. and Germany, the album is essentially a collection of recent remixes by the duo sprinkled with a few new originals.

While some selections may be familiar to devotees of electronic dance music, there is also a wealth of previously unreleased mixes, including sublime versions of "Jazzmaster" by **Alex Reece** and "Heroes" by **Roni Size**.

Similarly interesting interpretations of well-known songs by the likes of **Depeche Mode**, **Lamb**, **David Holmes**, **Bomb The Bass**, and **Bone Thugs-N-Harmony** complete the package.

"We want to show people what we did the past few years," states **Richard Dorfmeister** via phone from Vienna. "We wanted to be the one to bring all the remixes together, to present them in the way we wanted."

Noted for their bottom-heavy, downtempo grooves and intricate, lyrical sonic embellishments, which were showcased on their independently released debut, the underrated "G-Stoned" EP, **Kruder & Dorfmeister** mine a musical vein that verges on heresy in the techno/house soundscape of Germany and Austria.

Although they cite jazz and hip-

hop as influences, in practice their production draws ideas and timber from genres as diverse as bossa nova and experimental electronics.

"We are really happy that we don't fit completely in any category," adds **Dorfmeister**, "because we love dub beat as much as spaced-out sounds, Latin, even the minimal techno-house sounds from [German label] **Basic Channel**."

Indeed, the **Kruder & Dorfmeister** sound owes less to genre allusions than to its creators' cosmopolitan taste and perfectionist temperament. It's been reported that the duo often takes weeks to



KRUDER & DORFMEISTER

deconstruct a song and then reanimate the pieces with its characteristic deep, mellow vibe.

"We see a remix the same as a new track," **Dorfmeister** stresses. "And we put as much time and energy into them as we do with our own music."

As much as **Kruder & Dorfmeister's** lush, casual cool is currently in demand on the remix circuit, they harbor no illusions about their status as "underground" artists, albeit with "above ground" admirers—from **Madonna**, for whom they have remixed the forthcoming single "Nothing Really Matters," to **Elvis Costello** and **U2**, whose remix offers were declined due to the duo's refusal to be just another remix pro-

duction line.

Yet their mix CD compilation for **Studio K7's** respected "DJ Kicks" series has sold almost 100,000 units worldwide and, according to **SoundScan**, 6,000 in the U.S.—an impressive figure by any measure in the saturated dance music compilation market.

According to **Michael Yim**, U.S. publicist for **Studio K7**, "The Kruder & Dorfmeister Sessions" will be released in Europe and the U.S. on Tuesday (10) and Dec. 8, respectively.

Says **Yim**, "The European pre-sales for 'Sessions' reached 65,000 units. We expect a proportional success for its release here."

"We usually do about 10% to 20% of the European figure here," he continues. "We are hoping for about 20,000 to 30,000 units on this release."

Yim indicates the label plans to focus its promotional effort on the college market, specifically via radio stations reporting to **CMJ**, of which 100 stations will receive extra promotional attention. The radio marketing will be supported by press activities in selected publications.

"We are targeting the educated crowd," says **Yim**. "Our audience follows the press and are generally up on the scene."

Unfortunately, these discerning fans will have to wait until early next year before the duo tours the U.S. in support of the new release. In the meantime, they can enjoy some of the musical magic conjured by **Kruder & Dorfmeister** by listening to the continuously mixed double album, in which beats and rhythms glide with the stateliness and grace of an old Viennese waltz.

Billboard. Dance Breakouts

NOVEMBER 14, 1998
CLUB PLAY

1. I'M COMIN' TAANA GARDNER WEST END
2. MUSCLES CLUB 69 FEAT. SUZANNE PALMER TWISTED
3. WISHING ON A STAR RANDY CRAWFORD. BLACK CULTURE IMPORT
4. BACK IN YOUR ARMS AGAIN JUDY TORRES THIRD MILLENNIUM
5. THE BREAK '98 ARTHUR BAKER GROOVILICIOUS

MAXI-SINGLES SALES

1. I STILL LOVE YOU LIL SUZY METROPOLITAN
2. DON'T LET THIS MOMENT END GLORIA ESTEFAN EPIC
3. CHANGES SO PURE! FEAT. SHELEEN THOMAS CUTTING
4. EVERYBODY GET UP DJ ESCAPE NERVOUS
5. BRING BACK THE LOVE 95 NORTH PRESENTS LAURA HARRIS STRICTLY RHYTHM

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

CLUB PLAY					
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	5	6	THE FUTURE OF THE FUTURE (STAY GOLD) ARISTA 13566™ 1 week at No. 1	DEEP DISH WITH EVERYTHING BUT THE GIRL
2	4	7	7	LOVE HIM ATLANTIC PROMO	DONNA LEWIS
3	7	10	7	CHANGES CUTTING 437	SO PURE! FEATURING SHELEEN THOMAS
4	1	2	8	THE FREAKS COME OUT TOMMY BOY SILVER LABEL 327/TOMMY BOY	◆ CEVIN FISHER'S BIG FREAK
5	6	6	9	TONIGHT...I'M DREAMING 4 PLAY 1014	FIFTY FIFTY
6	3	1	10	CAN'T GET HIGH WITHOUT U SUBLIMINAL 007/STRICTLY RHYTHM	JOEY NEGRO FEAT. TAKA BOOM
7	5	4	9	RAIN GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
8	8	3	9	NOBODY'S SUPPOSED TO BE HERE ARISTA 13551	◆ DEBORAH COX
9	12	19	5	CUBIK:98 ZTT PROMO/UNIVERSAL	808 STATE
10	16	22	6	THE FIRST NIGHT ARISTA PROMO	◆ MONICA
11	15	18	6	I WANT YOUR LOVE NARCOTIC 014/STRICTLY RHYTHM	ROGER SANCHEZ PRESENTS TWILIGHT
12	9	14	8	JET SET JELLYBEAN 2539	DAT OVEN
13	20	26	5	YOU BETTER MCA 55512	MOUNT RUSHMORE
14	18	21	7	FEEL IT NERVOUS 20322	TIKO PRESENTS THE GROOVE FEAT. DAWN TALLMAN
15	26	28	5	FIND ANOTHER WOMAN GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
16	22	23	7	SUPERSTAR LOGIC 3000 54069/LOGIC	◆ NOVY VS. ENIAC
17	14	8	14	MUSIC SOUNDS BETTER WITH YOU ROULE 38561/VIRGIN	◆ STARDUST
18	10	9	11	GREATER RADIO UNIVERSE PROMO/UNIVERSAL	DUKE
19	17	15	9	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
20	19	11	11	LET'S GO ALL THE WAY COLUMBIA 78958	◆ REACT
21	11	12	10	MOVIN' ON UNIVERSITY PROMO/INTERSCOPE	◆ MYA FEATURING SILKK THE SHOCKER
22	25	25	7	PORNSTAR SNAPT 2072/MAXI	BIG MUFF
23	23	24	7	THE DOOR SFP 9626	CIRCUIT BOY
24	29	33	4	GIVE AWAY MY FEAR EIGHTBALL 129	AETHER
25	30	38	3	TO THE RHYTHM PAGODA 45305/DRIVE	PEPSTAR
26	32	42	3	STRONG IN LOVE EDEL AMERICA 3990	◆ CHICANE FEATURING MASON
27	13	13	13	LET ME GO...RELEASE ME H.O.L.A. 341070	VERONICA
28	28	32	4	WHEN CAN OUR LOVE BEGIN KING STREET 1087	KIMARA LOVELACE
29	34	48	3	I'M GONNA GET YA BABY EDEL AMERICA 4375	BLACK CONNECTION
30	24	17	12	DON'T WANT YOU VINYL SOUL 100/MUSIC PLANT	GEORGIE PORGIE
31	38	—	2	THIS JOY WELCOME WAX 001	VERNESSA MITCHELL
32	21	16	12	WHAT THE CHILD NEEDS ARIOLA DANCE 60431/BMG LATIN	HANNAH JONES
33	37	43	4	BRING BACK THE LOVE STRICTLY RHYTHM 12554	95 NORTH PRESENTS LAURA HARRIS
★★★ Power Pick ★★★					
32	47	—	2	DON'T LET THIS MOMENT END EPIC 79059	◆ GLORIA ESTEFAN
35	39	44	4	LOVE IS ALL AROUND PRELUDE 0001	BRENDA DURMANN
36	36	39	4	YOU USED TO HOLD ME '98 UNDERGROUND CONSTRUCTION 325	RAZOR N' GUIDO
★★★ Hot Shot Debut ★★★					
37	NEW ▶	1	1	I LIKE THE WAY 4 PLAY 1018	◆ DENI HINES
38	31	30	10	SHOW YOU LOVE I.C.U. 004	A.K. SOUL FEATURING JOCELYN BROWN
39	35	31	8	I'LL GIVE YOU LOVE SOULSHINE 005	ANDRICKA HALL
40	NEW ▶	1	1	BELIEVE WARNER BROS. PROMO	CHER
41	27	20	12	THE AGE OF LOVE GROOVILICIOUS 050/STRICTLY RHYTHM	◆ THE AGE OF LOVE
42	44	—	2	KEEP LOOKIN' PLAYLAND 53320/PRIORITY	DELOUR DIMENSION FEATURING QUEEN MARY
43	NEW ▶	1	1	YOU DON'T KNOW STRICTLY RHYTHM 12546	MASS SYNDICATE FEATURING SUSU BOBIEN
44	NEW ▶	1	1	JOIN IN THE CHANT WAVE 50033	KEVIN AVIANCE
45	NEW ▶	1	1	DAYS LIKE THIS COLUMBIA PROMO	◆ KENNY LATTIMORE
46	42	35	10	NEW KIND OF MEDICINE AM:PM IMPORT	◆ ULTRA NATE
47	41	45	4	SKY FITS HEAVEN MAVERICK IMPORT/WARNER BROS.	MADONNA
48	NEW ▶	1	1	SNOW ON THE SAHARA EPIC PROMO	ANGGUN
49	33	27	13	GOD IS A DJ ARISTA 13564	◆ FAITHLESS
50	43	49	4	AIRE AQUA BOOGIE 058	MIJANGOS LATIN SOL ORCHESTRA

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

MAXI-SINGLES SALES					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	25	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG™ 19 weeks at No. 1	◆ BRANDY & MONICA
2	3	4	6	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	◆ DEBORAH COX
3	2	2	7	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS.	◆ DEPECHE MODE
4	5	3	15	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
5	4	6	6	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	◆ STARDUST
6	6	5	28	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
★★★ Greatest Gainer ★★★					
7	50	—	2	MUSCLES (T) (X) TWISTED 55488/MCA	CLUB 69 FEATURING SUZANNE PALMER
8	8	9	20	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
9	7	8	31	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	◆ BACKSTREET BOYS
10	9	10	23	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
11	15	—	2	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
12	10	11	9	THINKIN' BOUT IT (T) (X) EASTWEST 63809/EEG	◆ GERALD LEVERT
13	20	12	14	CLOSING TIME (X) UNDER THE COVER 9803	SOKAOTIC
14	14	16	24	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
15	41	—	2	WHAT DO YOU REMEMBER (T) (X) CLASSIFIED 0255	M:G
16	18	17	34	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
17	25	23	16	IF YOU COULD READ MY MIND (T) (X) TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
18	13	13	22	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
19	23	22	10	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (T) (X) TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
20	11	14	12	IF I HAD THE CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
21	12	15	3	WHENEVER YOU'RE NEAR ME (T) (X) ARISTA 13554	◆ ACE OF BASE
22	22	18	40	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
23	19	19	17	HERE WE GO AGAIN (T) (X) ARISTA 13503	◆ ARETHA FRANKLIN
24	21	21	10	SUAVEMENTE (T) (X) SONY DISCOS 82795	◆ ELVIS CRESPO
25	33	24	30	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
26	24	—	27	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
27	RE-ENTRY	2	2	BACK IN YOUR ARMS AGAIN (T) (X) THIRD MILLENNIUM 1584	JUDY TORRES
28	32	—	2	LOVE OF A LIFETIME (T) (X) METROPOLITAN 4530	COLLAGE
29	29	40	43	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
30	RE-ENTRY	2	2	JUMP, JIVE AND WAIL (X) UNDER THE COVER 9807	BIG DADDY ORCHESTRA
31	16	20	16	CRUEL SUMMER (T) (X) ARISTA 13506	◆ ACE OF BASE
32	17	31	15	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
33	28	38	14	TAKE ME AWAY (T) (X) PHAT CAT 90001	MIX FACTORY
34	26	27	22	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
35	35	42	42	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
36	36	30	10	SUMMER OF LOVE '98/ROAM (X) REPRISE 44519/WARNER BROS.	THE B-52'S
37	27	25	27	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET
38	RE-ENTRY	7	7	SUPERHERO (T) (X) COLUMBIA 78787	◆ DAZE
★★★ Hot Shot Debut ★★★					
39	NEW ▶	1	1	CAN'T TAKE MY EYES OFF YOU (T) (X) GROOVE/SOULWAXWORKS	THE FU LA-LA'S
40	30	28	9	WHATEVER YOU WANT (T) (X) NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
41	RE-ENTRY	5	5	ZOOT SUIT RIOT (X) UNDER THE COVER 9802	CHILL PILL DANCERS
42	NEW ▶	1	1	BAD ENOUGH (T) SUBLIMINAL 008/STRICTLY RHYTHM	CZR FEATURING DARRYL PANDY
43	38	39	17	DELICIOUS (T) (X) GEFEN 22408	◆ PURE SUGAR
44	39	35	34	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
45	RE-ENTRY	4	4	CORAZON PARTIO (X) WEA LATINA 23094	◆ ALEJANDRO SANZ
46	34	33	19	CAN'T WE TRY (T) (X) ROBBINS 72025	ROCKELL [DUET WITH COLLAGE]
47	RE-ENTRY	5	5	EVERYBODY DANCE (T) (X) STRICTLY RHYTHM 12552	BARBARA TUCKER
48	44	50	9	RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
49	RE-ENTRY	3	3	IRIS (X) UNDER THE COVER 9805	GRANNY'S GOODIES
50	RE-ENTRY	11	11	BRIMFUL OF ASHA/SLEEP ON THE LEFT SIDE (T) (X) LUAKA BOP 44524/WARNER BROS.	◆ CORNER-

HUMPERDINCK TAKES TO THE DANCEFLOOR ON 'DANCE ALBUM'

(Continued from preceding page)

"Things Just Ain't The Same" and "Nobody's Supposed To Be Here" immediately flood the mind. Of course, Cox had much support from her label.

Our hope is that MCA knows exactly what it has with "I've Had Enough," because with the proper push it could be major. On Tuesday (10), the label will issue a promo-only single to club DJs. At press time, there was no confirmation of a commercial release. How unfortunate is that?

Debelah Morgan, whose sparkling debut, "It's Not Over," continues to warm our hearts with its classic soul/pop spirit, is searching for a home for the set's first single, "Yesterday."

While the bitter-sweet ballad failed to ignite the flames at R&B (which, quite honestly, amazes us), the folks at



MORGAN

VAZ/Motown are now setting their sights on dancefloors.

With a handful of club remixes released Nov. 3, "Yesterday" now pumps along with heart-pounding urgency. Club pundits who embraced Soul Solution's radio-friendly, yet decidedly club, restructurings on such songs as Tina Turner's "On Silent Wings" and Shania Twain's "You're Still The One" will take an immediate liking to its work on "Yesterday." Underground clubsters will

find solace in the mixes of John Kano and Boris & Beck. We promise.

COMP THIS! While several compilations have landed on our desk the past few weeks, none are as essential as the following two.

From Warner Bros., we have "Club Floor Classics, The 70's." Released Oct. 27, this ultra-fine set finds the label dusting off 10 of its classic disco tracks—and what tracks they are: Rose Royce's "Do Your Dance,"

Candi Staton's "Victim," Ashford & Simpson's "Found A Cure," and Eumir Deodato's "Whistle Bump," to name but a few. If ever there was a soundtrack to our musical youth, this is it.

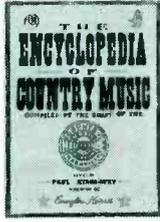
And on Sept. 21, England's Barely Breaking Even label issued "Strange Games And Funky Things, Vol. 2," a 15-song collection featuring solid rare grooves like "Easy Money" (Dee Dee Sharp Gamble) and "Magic Ride" (Bobby Lyle). Rare, indeed.

CMF, Oxford Unveil Expansive 'Encyclopedia Of Country Music'

BY JIM BESSMAN

NEW YORK—After 4½ years in the making, what is perhaps the best single-volume reference work on country music is finally finished.

The 634-page "Encyclopedia Of Country Music" was published Nov. 5 by Oxford University Press in conjunction with Nashville's Country Music Foundation (CMF).



Compiled by the CMF's staff, it was edited by Paul Kingsbury, the CMF's deputy director of special projects and executive editor of its Journal of Country Music.

The hefty \$55 tome (promotionally priced at \$49.95 through December) was penned by 137 music writers, historians, and industry professionals and has a foreword by longtime CMF

board member Emmylou Harris. It provides histories and biographies of singers, groups, songwriters, producers, and other key creative and music industry personalities.

Also covered among some 1,300 entries are record companies, important radio and TV programs, major country music landmarks, musical instruments, and special terminology. There are more than 300 black-and-white photos and 250 color reproduc-

tions of rare singles and album covers. Additionally, 14 appendices supply such data as country music's best-selling albums and Grammy Award winners, as well as information on America's country radio stations; 10 extensive essays further explore the culture and history of country music, including its relationship to Southern culture and its connection to gospel music. Other topics include country songwriting, touring, and costuming, as well as the history of Nashville's Music Row music industry sector.

"We think it's the best country music encyclopedia out there," says Kingsbury. "It's bigger and more comprehensive than any of the others, which focus on bio entries—mainly just of performers. From talking among our own staff over the years we felt that at this point, if you want to begin research on any topic in country music, you couldn't rely on any one encyclopedia out there, because they all had weaknesses and discrepancies among them. But people know the quality of our work and

know [the encyclopedia] will be reliable—and it's published by Oxford, one of the most respected publishers in the world."

Kingsbury adds that the CMF staff meticulously fact-checked the entries to ensure accuracy.

"In addition to bringing on experts to write them, we double-checked birthdays, death days, and birthplaces by going through genealogical and Social Security records, as well as having conversations with families. So we can guarantee that the information is correct. Which is what an encyclopedia should be: a compendium of facts and the essence of a person or entity in a nutshell."

The imposing undertaking began in the spring of 1994 with the CMF's "wish list" of entries, Kingsbury says. Writing assignments were made a year later. Now that the book has been published, Oxford and the CMF are looking to get the contributors involved in promoting the work in their individual markets. Oxford trade

(Continued on page 35)

Ralph Emery Pays Tribute To Ray Charles In New Book; Dick Clark To Keynote CRS

CHECKING IN WITH: **Ralph Emery**, the longtime radio and TV personality, has just published his third book of country memoirs. "The View From Nashville: On The Record With Country Music's Greatest Stars" (William Morrow and Co.) is a collection of his encounters with a number of major Nashville artists. It also pays homage to a non-Nashvillian who has figured largely in country music history over the years.

"Ray Charles has had a tremendous impact on country music," Emery tells Nashville Scene. "He knows more about it than most people in Nashville. His country records have had incredible influences on people here."

Emery says some people in Nashville at first thought Charles standoffish. "He doesn't give autographs," Emery says, "which is understandable. The first time I interviewed him here, someone asked him for an autograph, and Ray refused. He said, 'Don't feel bad. I just left the White House, and I didn't give the president an autograph either.'" Emery reminds us that Charles began his career in country music, when he was piano player for the **Florida Playboys** in Tampa, Fla., when Ray was 16. He also began singing lead with the group and learned to yodel.

"I close the book with a quote from Ray—let me read it to you: 'We should never let this sound—the sounds of the hills and mountains—slip away, no more than I think we should allow the genuine old-fashioned-type **Muddy Waters** blues slip away. Why? We Americans don't have nothing else, musically speaking. We don't have **Bach** and **Beethoven** or **Tchaikovsky** or **Sibelius**. They're

other countries' music. But **Muddy Waters**, **George Jones**—we own that music! We can go to the bank with that.'"

ON THE ROW: **Dick Clark**, **Tim McGraw**, and **Bill Engvall** will headline the 30th annual Country Radio Seminar, scheduled for March 10-13 at the Nashville Convention Center. Clark will be keynote speaker, McGraw will headline the Super Faces Show, and Engvall returns to again host the New Faces Show.

Lari White and **Gary Morris** will spend Thanksgiving entertaining U.S. troops in Bosnia (**Billboard-Bulletin**, Nov. 3). TNN will film the show in Tuzla for a Christmas special, and 14 ABC radio stations will carry the show live, adding interactive hookups for friends and relatives in each market to speak with the troops. White and Morris will also entertain military personnel in Aviano, Italy; Ramstein, Germany; and Incirlik, Turkey.

PEOPLE: The **Del McCoury Band** signs with Monterey Artists for exclusive booking and plans an early 1999 tour with **Steve Earle**.

Ricky Van Shelton signs with Vanguard Records. His first release, just rolling out, is his album "Making Plans," which he released on his own RVS Records through Wal-Mart in 1997.

Three previously unreleased **John Prine** tracks will be on Oh Boy Records' upcoming "Lucky 13." The 13-song collection, to be released Nov. 24, includes cuts by all Oh Boy artists, past and present: **Keith Sykes**, the **Bis-Quits**, **Heather Eatman**, **R.B. Morris**, and **Donnie Fritts**. The Prine songs are "Let's Talk Dirty In Hawaiian," "Beautiful World," and "Kokomo." List price will be \$11.98.



by Chet Flippo



Anderson Maneuvers Around The Big Players With Little Dog Label

BY DEBORAH EVANS PRICE

NASHVILLE—"I look at huge record companies as battleships, and I look at Little Dog as a PT boat," says Little Dog Records president Pete Anderson. "I can turn on a dime. If somebody comes in and says, 'Hey, so and so over here likes the record,' it don't take me long to say,



ANDERSON

'Change everything we're doing on this. Turn left!' If you try to turn a battleship around, it takes all day."

A Grammy-winning producer and highly acclaimed guitarist, Anderson is well-known for helping Dwight Yoakam create his signature sound. He's produced numerous other artists, including Michelle Shocked, Sara Evans, k.d. lang, Roy Orbison, and the Meat Puppets.

"Six or seven years ago, I was reaching my limit as a producer for hire," he says. "I was making five albums a year, which is a lot for somebody who shows up at the studio every day. I got to the point where I wanted to have more involvement with the records after I made them. I wanted to get in a more executive position."

After having been self-employed for so long, Anderson admits the idea of working for a label didn't appeal to him.

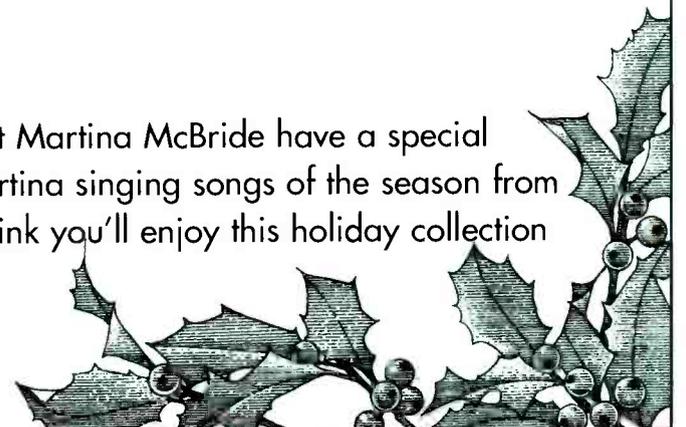
"The only other logical choice ended up being starting a record company," he says. "I wanted to have complete freedom to make records."

Little Dog started in early 1994. Anderson's first signing was singer/songwriter Anthony Crawford, who had worked with Neil Young and Steve Winwood as a musician and harmony singer. The label grew with

(Continued on page 35)

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 **HOT COUNTRY** SINGLES & TRACKS

NOVEMBER 14, 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
*** No. 1 ***						
1	1	3	13	WIDE OPEN SPACES P.WORLEY,B.CHANCEY (S.GIBSON)	◆ DIXIE CHICKS (C) (D) (V) MONUMENT 79003	1
2	6	9	15	A LITTLE PAST LITTLE ROCK M.WRIGHT (J.BROWN,T.LANE,B.JONES)	◆ LEE ANN WOMACK (C) (D) (V) DECCA 72068	2
3	2	5	16	HOW DO YOU FALL IN LOVE D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (V) RCA 65561	2
4	5	7	17	FOREVER LOVE D.MALLOY,R.MCINTIRE (L.HENGBER,D.BRYANT,S.RUSS)	◆ REBA (V) MCA NASHVILLE 72062	4
5	3	8	13	YOU MOVE ME A.REYNOLDS (G.KENNEDY,P.PETTIS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	3
6	12	13	14	IT MUST BE LOVE D.JOHNSON (C.BICKHARDT,J.SUNDRUD)	TY HERNDON (V) EPIC 79049	6
7	11	12	14	WE REALLY SHOULDN'T BE DOING THIS T.BROWN,G.STRAIT (J.LAUDERDALE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	7
8	4	1	17	HONEY, I'M HOME R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY 566220	1
9	10	11	22	I WANNA FEEL THAT WAY AGAIN T.BROWN (J.STEVENS,S.BOGARD,D.LEIGH)	◆ TRACY BYRD (V) MCA NASHVILLE 72058	9
10	8	6	18	DON'T LAUGH AT ME C.CHAMBERLAIN (A.SHAMBLIN,S.SESKIN)	◆ MARK WILLS (V) MERCURY 566054	2
11	14	14	8	HUSBANDS AND WIVES D.COOK,K.BROOKS,R.DUNN (R.MILLER)	BROOKS & DUNN (V) ARISTA NASHVILLE 13143	11
12	7	4	19	WHERE THE GREEN GRASS GROWS B.GALLIMORE,J.STROUD,T.MCGRAW (J.LEARY,C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	1
13	13	15	10	LET ME LET GO D.HUFF,F.HILL (S.DIAMOND,D.MORGAN)	◆ FAITH HILL WARNER BROS. ALBUM CUT	13
14	15	16	12	YOU'RE EASY ON THE EYES K.STEGALL (T.SHAPIRO,C.WATERS,T.CLARK)	◆ TERRI CLARK (V) MERCURY 566218	14
15	17	17	13	SOMEONE YOU USED TO KNOW C.RAYE,P.WORLEY,B.J.WALKER, JR. (R.LEE,T.JOHNSON)	COLLIN RAYE (C) (D) (V) EPIC 79011	15
16	9	2	20	EVERYTHING'S CHANGED D.COOK,W.WILSON (R.MCDONALD,P.NELSON,L.BOONE)	◆ LONESTAR BNA ALBUM CUT	2
*** AIRPOWER ***						
17	23	34	5	RIGHT ON THE MONEY K.STEGALL (C.BLACK,P.VASSAR)	ALAN JACKSON (V) ARISTA NASHVILLE 13136	17
*** AIRPOWER ***						
18	19	27	13	YOU'RE BEGINNING TO GET TO ME J.STROUD,C.WALKER (T.SHAPIRO,A.BARKER)	CLAY WALKER (C) (D) (V) GIANT 17158/REPRISE	18
19	21	24	20	HOW DO YOU SLEEP AT NIGHT D.COOK (J.MCBRIDE,J.SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	19
20	20	26	8	ABSENCE OF THE HEART C.FARREN,D.CARTER (D.CARTER,C.FARREN,C.JONES)	◆ DEANA CARTER (V) CAPITOL 58738/CAPITOL NASHVILLE	20
21	24	30	9	WRONG AGAIN M.MCBRIDE,P.WORLEY (T.L.JAMES,C.WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	21
22	25	28	15	FOR YOU I WILL P.MCMAKIN,A.TIPPIN (T.MARTIN,M.NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	22
23	31	32	12	THERE YOU HAVE IT M.BRIGHT,T.DUBOIS (S.BOGARD,R.GILES)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	23
24	18	18	9	WHERE YOUR ROAD LEADS A.REYNOLDS (V.SHAW,D.CHILD)	◆ TRISHA YEARWOOD (DUET WITH GARTH BROOKS) (V) MCA NASHVILLE 72070	18
25	30	31	10	GETCHA SOME J.STROUD,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY 566432	25
26	26	22	20	HOW LONG GONE D.COOK,K.BROOKS,R.DUNN (S.CAMP,J.S.SHERRILL)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13143	1
27	29	29	14	I WILL STAND B.CANNON,N.WILSON (M.GERMINO,C.BEATHARD)	KENNY CHESNEY (C) (D) (V) BNA 65570	27
28	22	23	26	I'M ALRIGHT B.GALLIMORE,T.MCGRAW (P.VASSAR)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
29	33	35	6	SPIRIT OF A BOY, WISDOM OF A MAN J.STROUD,B.GALLIMORE,R. TRAVIS (T.BRUCE,G.BURTN:K)	◆ RANDY TRAVIS DREAMWORKS ALBUM CUT	29
30	28	25	25	TRUE T.BROWN,G.STRAIT (M.GREEN,J.STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	2
31	35	37	6	HOLD ON TO ME C.PETOCZ,J.M.MONTGOMERY (B.DALY,W.RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84197	31
32	34	33	12	IF I LOST YOU B.J.WALKER, JR., T. TRITT (T. TRITT S. HARRIS)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17152	32
*** Hot Shot Debut ***						
33	NEW	1	1	IT'S YOUR SONG A.REYNOLDS (B.HILL,P.WOLFE)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	33
34	32	20	16	I'LL GO ON LOVING YOU K.STEGALL (K.KANE)	◆ ALAN JACKSON (V) ARISTA NASHVILLE 13135	3
35	37	39	6	KINDLY KEEP IT COUNTRY T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 72072	35
36	16	10	16	NOTHIN' NEW UNDER THE MOON W.C.RIMES (R.BOWLES,T.SHAPIRO,J.LEO)	LEANN RIMES CURB ALBUM CUT/MCG	10
37	39	42	6	STAND BESIDE ME B.GALLIMORE,T.MCGRAW (S.A.DAVIS)	◆ JO DEE MESSINA CURB ALBUM CUT	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	36	36	12	GUILTY C.FARREN (B.WARREN,B.WARREN,D.BERG)	◆ THE WARREN BROTHERS (C) (D) (V) BNA 65552	36
39	42	51	3	UNBELIEVABLE M.D.CLUTE,DIAMOND RIO (A.ANDERSON,J.STEELE)	◆ DIAMOND RIO (V) ARISTA NASHVILLE 13138	39
40	40	40	8	BY THE BOOK R.E.ORRALL,J.LEO (M.PETERSON,R.E.ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	40
41	41	41	10	A BITTER END B.CHANCEY,C.YOUNG (D.DODD,K.BEARD)	◆ DERYL DODD (C) (D) (V) COLUMBIA 79013	41
42	43	44	7	NO PLACE THAT FAR N.WILSON,B.CANNON (S.EVANS,T.SHAPIRO,T.MARTIN)	◆ SARA EVANS (C) (D) (V) RCA 65584	42
43	38	38	10	EVERY TIME B.J.WALKER, JR., P.TILLIS (T.L.JAMES,J.KIMBALL)	PAM TILLIS (V) ARISTA NASHVILLE 13129	38
44	50	61	4	FLY (THE ANGEL SONG) T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,R.M.BOURKE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17131/REPRISE	44
45	48	49	7	TAKE ME D.HUFF (S.SMITH,B.DIPIERO)	◆ LARI WHITE LYRIC STREET ALBUM CUT	45
46	74	—	2	FOR A LITTLE WHILE B.GALLIMORE,J.STROUD,T.MCGRAW (P.VASSAR,S.MANDILE,J.VANDIVER)	TIM MCGRAW CURB ALBUM CUT	46
47	47	47	11	STRAIGHT TEQUILA C.HOWARD,A.SMITH (D.STAFFORD,J.HARGROVE)	◆ TRINI TRIGGS (C) (D) (V) CURB 73066/MCG	47
48	46	48	8	SOMETHING TO THINK ABOUT P.MCMAKIN (T.MARTIN,T.NICHOLS)	DAVID KERSH CURB ALBUM CUT	46
49	49	50	6	ONE DAY LEFT TO LIVE K.STEGALL (D.DILLON,R.BODREAU,J.NORTHROP)	◆ SAMMY KERSHAW (C) (D) (V) MERCURY 566052	49
50	53	59	5	EVERY LITTLE WHISPER S.WARINER (B.KIRSCH,S.WARINER)	STEVE WARINER CAPITOL ALBUM CUT/CAPITOL NASHVILLE	50
51	52	53	9	WINE INTO WATER G.NICHOLSON,T.GRAHAM BROWN (T.G.BROWN,B.BURCH,T.HEWITT)	◆ T. GRAHAM BROWN INTERSOND ALBUM CUT	51
52	58	63	4	SOMEbody'S OUT THERE WATCHING T.HASELDEN,R.ZAVITSON (R.LERNER,F.GOLDE,S.BOOKER)	THE KINLEYS EPIC ALBUM CUT	52
53	55	68	3	BUSY MAN J.KELTON,K.STEGALL (B.REGAN,G.TEREN)	◆ BILLY RAY CYRUS MERCURY ALBUM CUT	53
54	57	55	4	TICKET OUT OF KANSAS G.FUNDIS,R.METHVIN (T.SILLERS)	◆ JENNY SIMPSON (C) (D) (V) MERCURY 566476	54
55	54	54	5	WHEN I GROW UP L.PENDERGRASS,J.SCHERER (T.MARTIN,C.SWEAT)	◆ CLINT DANIELS (V) ARISTA NASHVILLE 13137	54
56	62	65	3	I'M YOURS J.STROUD,J.KING (P.COLEMAN,C.D.JOHNSON)	◆ LINDA DAVIS (C) (D) (V) DREAMWORKS 59015	56
57	56	60	7	SLOW DOWN J.CRUTCHFIELD,K.LEHNING (M.NESLER,T.MARTIN)	◆ MARK NESLER ASYLUM ALBUM CUT	55
58	45	45	8	WHEREVER YOU ARE M.WRIGHT (R.SPRINGER,T.MARTIN,R.WILSON)	◆ MARK CHESNUTT (V) DECCA 72066	45
59	NEW	1	1	WRONG NIGHT D.MALLOY,R.MCINTIRE (J.LEO,R.BOWLES)	REBA (V) MCA NASHVILLE 72075	59
60	63	—	2	ORDINARY LIFE N.WILSON,B.CANNON (B.BAKER,C.HARRINGTON)	CHAD BROCK (C) (D) (V) WARNER BROS. 17136	60
61	44	43	10	POOR ME D.COOK,L.WILSON (B.DIPIERO,A.ANDERSON)	JOE DIFFIE (V) EPIC 79048	43
62	65	—	2	I WALK THE LINE (REVISITED) R.CROWELL (R.CROWELL,J.CASH)	RODNEY CROWELL WITH JOHNNY CASH (C) (D) (V) REPRISE 17149	62
63	51	46	14	LOOSEN UP MY STRINGS C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 65585	12
64	60	62	5	I'M A COWBOY D.GRAU (B.ENGVAL,A.BAKER)	◆ BILL ENGVALL WARNER BROS. ALBUM CUT	60
65	NEW	1	1	DRIVE ME WILD M.A.MILLER,M.CANALLY (M.A.MILLER,G.HUBBARD,M.LAWLER)	SAWYER BROWN CURB ALBUM CUT	65
66	NEW	1	1	WHEN YOU GET TO BE YOU P.WORLEY,D.HUFF (C.WRIGHT,D.ROBBINS,M.D.EHMIG)	LISA BROKOP COLUMBIA ALBUM CUT	66
67	71	67	16	COMING BACK FOR YOU W.WILSON (J.D.RICH,C.WATERS,T.SHAPIRO)	◆ KEITH HARLING (V) MCA NASHVILLE 72064	39
68	73	—	2	I WON'T LIE N.WILSON,B.TANKERSLEY (B.BOUTON,H.LINDSEY)	◆ SHANNON BROWN ARISTA NASHVILLE ALBUM CUT	68
69	66	64	4	DON'T TRY TO FIND ME J.HOBBS,E.SEAY (T.MARTIN,A.L.GRAHAM)	◆ SPRINGER! (C) (D) (V) GIANT 17137/REPRISE	64
70	59	57	5	LIKE WATER INTO WINE G.GORDY, JR. (G.PETERS)	◆ PATTY LOVELESS EPIC ALBUM CUT	57
71	NEW	1	1	LEAVE MY MAMA OUT OF THIS P.DAVIS,E.SEAY (M.HOLMES,K.BLAZY,W.KIMES)	MONTY HOLMES BANG II ALBUM CUT	71
72	72	70	10	THE MAN SONG T.GRISWOLD,S.ALLEE,A.JOHNSON (S.MOREY)	SEAN MOREY BANJO ALBUM CUT	70
73	68	66	19	BURNIN' THE ROADHOUSE DOWN S.WARINER (R.CARNES,S.WARINER)	STEVE WARINER (DUET WITH GARTH BROOKS) (V) CAPITOL 58716/CAPITOL NASHVILLE	26
74	64	56	12	ALONE P.DAVIS,E.SEAY (B.GIBB,R.GIBB,M.GIBB)	◆ MONTY HOLMES BANG II ALBUM CUT	53
75	67	58	10	IF THE JUKEBOX TOOK TEARDROPS M.KNOX,M.WRIGHT (M.HENDERSON,M.IRWIN)	◆ DANNI LEIGH (C) (D) (V) DECCA 72067	57

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

Billboard **Top Country Singles Sales**

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	35	THIS KISS ● WARNER BROS. 17247	FAITH HILL
2	2	2	19	26 CENTS GIANT 17197/WARNER BROS.	THE WILKINSONS
3	3	3	8	FOR YOU I WILL LYRIC STREET 164023/HOLLYWOOD	AARON TIPPIN
4	4	4	36	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
5	8	8	7	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
6	7	5	13	WIDE OPEN SPACES MONUMENT 79003/SONY	DIXIE CHICKS
7	5	7	9	A LITTLE PAST LITTLE ROCK DECCA 72068/MCA NASHVILLE	LEE ANN WOMACK
8	6	6	31	COMMITMENT ● CURB 73055	LEANN RIMES
9	9	10	8	SOMEONE YOU USED TO KNOW EPIC 79011/SONY	COLLIN RAYE
10	10	9	74	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
11	11	11	8	I WILL STAND BNA 65570/RLG	KENNY CHESNEY
12	14	12	25	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
13	12	13	4	THERE YOU HAVE IT ARISTA NASHVILLE 13134	BLACKHAWK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	—	2	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
15	15	15	10	WRONG AGAIN/HAPPY GIRL RCA 65456/RLG	MARTINA MCBRIDE
16	13	14	16	COVER YOU IN KISSES ATLANTIC 84157/AG	JOHN MICHAEL MONTGOMERY
17	25	—	2	STRAIGHT TEQUILA CURB 73066	TRINI TRIGGS
18	18	22	4	ONE DAY LEFT TO LIVE/HONKY TONK AMERICA MERCURY 566052	SAMMY KERSHAW
19	17	17	16	THE HOLE DREAMWORKS 59010/GEFFEN	RANDY TRAVIS
20	21	18	30	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
21	20	20	19	I SAID A PRAYER ARISTA NASHVILLE 13125	PAM TILLIS
22	NEW	1	1	GUILTY BNA 65552/RLG	THE WARREN BROTHERS
23	23	19	22	IF YOU EVER HAVE FOREVER IN MIND MCA NASHVILLE 72055	VINCE GILL
24	22	21	21	STEPPING STONE LYRIC STREET 164019/HOLLYWOOD	LARI WHITE
25	24	23	41	YOU'RE STILL THE ONE ▲ MERCURY 568452	SHANIA TWAIN

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

COUNTRY CORNER



by Wade Jessen

WHO'S COUNTING: Entering Hot Country Singles & Tracks at No. 1 with the first single from "Garth Brooks: Double Live" was a late-breaking priority for Capitol Nashville's promotion department as a component of the leviathan marketing plan unveiled exclusively in Billboard's Oct. 24 issue, but "It's Your Song" opens with Hot Shot Debut honors at No. 33. Although the label's ambitious plan didn't completely match country radio's agenda, Brooks finishes with 1,891 plays at a whopping 147 monitored stations. Heavy airplay (more than 35 plays) is detected at KMLE Phoenix, KMPS Seattle, WRKZ Harrisburg, Pa., and WWGR Fort Myers, Fla.

Brooks' "The Thunder Rolls" retains the enviable title as the highest debut ever on our airplay chart. It entered at No. 19 in the May 18, 1991, Billboard.

Condensed from live performances dating back to '91, "Garth Brooks: Double Live" starts scanning Nov. 17.

COUNTRY GIRLS, WINNING STREAK: Dixie Chicks repeat their chart-topping wallop with a second week at No. 1 on Hot Country Singles & Tracks, up 245 plays. "Wide Open Spaces" (Monument) notches 5,583 plays, 674 spins more than Lee Ann Womack's "A Little Past Little Rock" (Decca), which gains 415 to shoot 6-2. Both songs turn in airplay at each of our 164 monitored stations. "Wide Open Spaces" and "A Little Past Little Rock" have inked 13 and 15 chart weeks, respectively. On Top Country Albums, "Wide Open Spaces" gains 1,000 units to bullet at No. 2, and Womack's "Some Things I Know" holds at No. 25.

HOPES AND WISHES: Capitol's "Hope Floats" soundtrack increases by 20,000 units to encore with double Greatest Gainer cups on Top Country Albums (3-3) and The Billboard 200 (27-14). The film hit video shelves Oct. 20 and reaped the largest unit gain on both charts last issue. Concurrently, Vince Gill's "Breath Of Heaven" (MCA Nashville) fans the yule log with Pacesetter stripes for a 25% gain. Gill's new seasonal package, which features Patrick Williams & His Orchestra, rises 27-23 on the country list and 10-7 on this issue's unpublished Top Contemporary Christian chart.

BLUE-EYED SOUL: In a market where independent releases typically face insurmountable odds, T. Graham Brown has measurable radio and retail support as "Wine Into Water" (Intersound) rises 52-51 on Hot Country Singles & Tracks and bows at No. 68 on Top Country Albums.

Brown's single, his first in more than seven years, is enjoying airplay at 55 monitored stations, including WQBE Charleston, W.Va., KRMD Shreveport, La., and WKKT Charlotte, N.C.

Meanwhile, Hot Shot Debut applause on Top Country Albums is offered for Sara Evans as "No Place That Far" (RCA) opens with approximately 3,000 scans at No. 48, while the title track rises 43-42 on our radio list with airplay at 118 monitored stations.

CMF, OXFORD UNVEIL EXPANSIVE 'ENCYCLOPEDIA OF COUNTRY MUSIC'

(Continued from page 33)

marketing director Mary Ellen Curley says some writers will appear at trade panels, such as one held in October at the Southern Festival of Books in Nashville. That panel was hosted by Kingsbury, Charles K. Wolfe, Walter Carter, and Billboard Nashville bureau chief Chet Flippo.

Also, at a recent Borders Books & Music vendors show, Oxford gave store managers tickets to the Country Music Hall of Fame and Museum, which the CMF operates.

"That was a coup for us right before publication," says Curley, noting that the biggest promotional effort behind the encyclopedia is at Borders. "They're able to merchandise books and music together and are very supportive of this book."

Borders has run an interview with Harris in its Inside Borders in-store magazine, and Curley hopes the piece will generate additional attention with book buyers. Borders Group Inc. book buyer Jennifer O'Donohue notes that the book's striking yellow jacket, with graphics by Nashville's famed CMF-owned Hatch Show Print poster printing shop, will also attract customer notice.

Also, she says, "The last encyclopedia-type country music book came out in '94, so we expect this one to do very well. It's the first one of this magnitude. We think it will be a top item on the holiday wish list for country fans."

Curley adds that Oxford is promoting the book to country radio as a

perfect resource—with the hope that stations will mention it to their audiences. Mailings have also gone to CMF's and Oxford's print media lists.

Oxford will market the book internationally, Curley notes.

"Country music is immensely popular in the U.K. and Europe, and the book comes out there next year," she says. "We're also excited about its prospects in Australia."

Kingsbury says the encyclopedia's publication—and its sales potential—are further validation of the subject.

"Country music is a mirror of our culture," he says. Like jazz and blues, he adds, it's finally "being regarded as a real American treasure that deserves to be taken seriously by scholars and journalists."

ANDERSON MANEUVERS AROUND THE BIG PLAYERS WITH LITTLE DOG LABEL

(Continued from page 33)

the signing of the Lonesome Strangers, and Anderson himself recorded an album, "Working Class."

"We also did a record with Joy Lynn White, who had recorded two albums for Epic," says Anderson. "Her record 'The Lucky Few' got incredible press, maximum star reviews from many magazines, top 10 lists. She's truly a one-take singer. She walks out there, sings it once, and it's perfect."

White and Anderson amicably parted ways after that 1997 album because he felt that Little Dog couldn't take her to the next level.

"There are invisible walls and glass ceilings you run into," he says. "I couldn't have gotten better press on a record, and to have done it and be so independent and small and come out of nowhere with it—it's truly an unbelievable story. But we couldn't take it to the next step. The next step really requires funding. The unfortunate thing in this business is that in country music, you have one outlet to the public. If it doesn't make it on country radio, you've lost a huge avenue of exposure."

Anderson says that fact won't stop him from signing other country artists and trying to expose product via other means such as the Internet,

roots-oriented radio stations, and tour support, particularly focusing on independent retailers.

One aspect of the label's business that is working well, he says, is distribution. When Little Dog debuted, all of its product was offered through a toll-free number. The Burbank, Calif.-based label went through agreements with the distribution companies REP and Valley/DNA before a friend introduced Anderson to Mercury Nashville president Luke Lewis.

"Luke said, 'I like what you do. I like your product and where you're going with the music,'" recalls Anderson. "He vouched for me, and I got a distribution deal with PolyGram. That's been a huge plus for us to get our records easily into places. Plus, they have such a great pricing scheme and the way they can do things."

Little Dog's roster includes Canadian singer/songwriter Jim Matt, three-time California State Men's fiddle champion Scott Joss (who is Yoakam's fiddler), and Wooden Circus, a young rock band fronted by singer/songwriter Paul Kenny. Anderson is currently working on an album of his own, a follow-up to last year's critically acclaimed "Dogs In Heaven." He's also scoring music for shows on CMT International and will work with

Yoakam on music for his next film.

Little Dog is moving from 500-square-foot offices to a new 1,900-square-foot space that includes a studio. The label staff includes senior VP of administration Elissa Seguin, senior VP of A&R/marketing Dan Hawes, and three interns.

For all the challenges and expenses involved in owning a label, Anderson says he's glad he took the plunge. If he had it to do over, would he have done anything differently?

"I love doing it," he says. "I'm sure I would have done a lot of things differently, but I still would have ventured into it. I've spent a bit of my own money doing this, but I've learned a ton. I could take over any major record company today and run it. Now I realize the unfortunate reality of the whole thing is that it's all about money—how much money are you going to spend to let people know you have product out?"

Anderson thinks the Internet will help level the playing field. (The label's site is www.littledogrecords.com.)

"The future is going to be that you're going to order [CDs] and download them at home," he says. "It's coming very fast. Your computer monitor will be everything."

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

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

- | | | | |
|---|--|---|---|
| <p>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</p> <p>74 ALONE (Gibb Brothers, BMI/Careers-BMG, BMI) HL</p> <p>41 A BITTER END (BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Luggy Bayou, ASCAP) HL/WBM</p> <p>73 BURNIN' THE ROADHOUSE DOWN (Songs Of Peer, ASCAP/Steve Warner, BMI) HL/WBM</p> <p>53 BUSY MAN (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM</p> <p>40 BY THE BOOK (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM</p> <p>67 COMING BACK FOR YOU (Sony/ATV Tree, BMI/Chris Waters, BMI/Hamstein Cumberland, BMI) HL/WBM</p> <p>10 DON'T LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM</p> <p>69 DON'T TRY TO FIND ME (Hamstein Cumberland, BMI/Baby Mae, BMI/Anna Lisa Graham, BMI) WBM</p> <p>65 DRIVE ME WILD (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cat IV, ASCAP/Cooter Moe, ASCAP)</p> <p>50 EVERY LITTLE WHISPER (Hamstein Cumberland, BMI/KidJullie, BMI/Steve Warner, BMI) WBM</p> <p>16 EVERYTHING'S CHANGED (Five Cowboys, BMI/Sony/ATV Tree, BMI/Tenilee, BMI/Sony/ATV Cross Keys, ASCAP) HL</p> <p>43 EVERY TIME (Still Working For The Man, BMI/EMI Blackwood, BMI/Garden Angel, BMI) HL</p> <p>44 FLY (THE ANGEL SONG) (Golden Phoenix, SOCAN/Kiaya-</p> | <p>songs, SOCAN/Rory Bourke, BMI) WBM</p> <p>46 FOR A LITTLE WHILE (Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL</p> <p>4 FOREVER LOVE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Starstruck Angel, BMI/Missoula, BMI) HL</p> <p>22 FOR YOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Gitterfish, BMI/Buna Boy, BMI) WBM</p> <p>25 GETCHA SOME (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL</p> <p>38 GUILTY (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL</p> <p>31 HOLD ON TO ME (Reynsong, BMI/Bayou Boy, BMI) HL</p> <p>8 HONEY I'M HOME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM</p> <p>3 HOW DO YOU FALL IN LOVE (Maypop, BMI/Wildcountry, BMI) WBM</p> <p>19 HOW DO YOU SLEEP AT NIGHT (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings, SESAC) HL/WBM</p> <p>26 HOW LONG GONE (Shawn Camp, BMI/Foreshadow, BMI/EMI, BMI/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) CLM/HL</p> <p>11 HUSBANDS AND WIVES (Sony/ATV Tree, BMI) HL</p> <p>32 IF I LOST YOU (Post Oak, BMI/Edisto, ASCAP) HL</p> <p>75 IF THE JUKEBOX TOOK TEARDROPS (Colgems-EMI, ASCAP/Michael Henderson, ASCAP/EMI April, ASCAP) HL</p> <p>34 I'LL GO ON LOVING YOU (Spur 66, SESAC/Moraine, SESAC/Little Duck, SESAC) WBM</p> | <p>land, BMI/Sony/ATV Tree, BMI/Wildcountry, BMI/Mike Curb, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) HL/WBM</p> <p>49 ONE DAY LEFT TO LIVE (Acuff-Rose, BMI/That's A Smash, BMI/Mike Curb, BMI/CPN, ASCAP) WBM</p> <p>60 ORDINARY LIFE (McSpadden-Smith, BMI/Magnolia Hill, ASCAP)</p> <p>61 POOR ME (Sony/ATV Tree, BMI/Al Andersongs, BMI/Mighty Nice, BMI) HL</p> <p>17 RIGHT ON THE MONEY (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL</p> <p>57 SLOW DOWN (Gitterfish, BMI/Buna Boy, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM</p> <p>52 SOMEBODY'S OUT THERE WATCHING (Warner-Tamerlane, BMI/Puckalesia, BMI/Nomad-Norman, BMI/Franne Golde, BMI/Windswept Pacific, BMI) WBM</p> <p>15 SOMEONE YOU USED TO KNOW (Melanie Howard, ASCAP/Big Giant, ASCAP)</p> <p>48 SOMETHING TO THINK ABOUT (EMI Blackwood, BMI/Ty Land, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM</p> <p>29 SPIRIT OF A BOY, WISDOM OF A MAN (WB, ASCAP/Big Tractor, ASCAP/War Bride, ASCAP) WBM</p> <p>37 STAND BESIDE ME (Hamstein Cumberland, BMI) WBM</p> <p>47 STRAIGHT TEQUILA (Top Brass, ASCAP/Penny Annie, BMI/House Of Penny, BMI/Copperfield, BMI)</p> <p>45 TAKE ME (EMI Blackwood, BMI/Singles Only, BMI/Sony/ATV Tree, BMI) HL</p> <p>23 THERE YOU HAVE IT (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM</p> <p>54 TICKET OUT OF KANSAS (Tom Collins, BMI) WBM</p> <p>30 TRUE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM</p> <p>39 UNBELIEVABLE (Mighty Nice, BMI/Al Andersongs,</p> | <p>BMI/Longitude, BMI/My Life's Work, BMI) HL/WBM</p> <p>7 WE REALLY SHOULDN'T BE DOING THIS (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL</p> <p>55 WHEN I GROW UP (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM</p> <p>66 WHEN YOU GET TO BE YOU (Hamstein Cumberland, ASCAP/Curtis Wright, ASCAP/WB, ASCAP/Cory Rock, ASCAP/Doctor Dan, BMI/Take The Vow, BMI)</p> <p>12 WHERE THE GREEN GRASS GROWS (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM</p> <p>58 WHEREVER YOU ARE (EMI April, ASCAP/Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) HL/WBM</p> <p>24 WHERE YOUR ROAD LEADS (EMI April, ASCAP/Desmobe, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI)</p> <p>1 WIDE OPEN SPACES (Pre-Eyed Groobee, BMI/Groobee, BMI)</p> <p>51 WINE INTO WATER (EMI Blackwood, BMI/River Of Time, BMI/Burch Brothers, BMI/Ted Hewitt, ASCAP) HL</p> <p>21 WRONG AGAIN (Still Working For The Man, BMI/Dyad, BMI)</p> <p>59 WRONG NIGHT (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI)</p> <p>5 YOU MOVE ME (PolyGram International, ASCAP/Piercepettsongs, ASCAP) HL</p> <p>18 YOU'RE BEGINNING TO GET TO ME (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM</p> <p>14 YOU'RE EASY ON THE EYES (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/PolyGram International, ASCAP/Teri-000, ASCAP) HL/WBM</p> |
|---|--|---|---|

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	1	52	SHANIA TWAIN ▲ ⁶ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
2	2	2	40	DIXIE CHICKS ▲ ² MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	2
★ ★ ★ GREATEST GAINER ★ ★ ★						
3	3	6	24	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
4	4	4	28	FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
5	5	3	9	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
6	6	—	2	DEANA CARTER CAPITOL 21142/CAPITOL NASHVILLE (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
7	8	—	2	TOBY KEITH MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	7
8	7	5	10	ALABAMA ▲ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
9	11	10	22	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
10	9	9	74	TIM MCGRAW ▲ ⁶ CURB 77886 (10.98/16.98)	EVERYWHERE	1
11	10	8	26	MARK WILLS ● MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	8
12	12	7	22	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
13	13	11	49	GARTH BROOKS ▲ ⁶ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
14	14	12	12	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
15	15	13	16	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
16	17	16	28	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
17	20	18	33	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
18	22	19	26	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
19	16	21	3	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
20	19	14	6	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
21	21	17	26	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
22	18	15	3	TRAVIS TRITT WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
★ ★ ★ PACESETTER ★ ★ ★						
23	27	35	5	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA MCA NASHVILLE 70038 (10.98/17.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	23
24	23	20	14	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
25	25	22	6	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
26	24	23	59	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
27	26	24	62	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
28	28	26	21	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
29	29	25	16	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
30	33	30	62	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
31	30	28	8	VARIOUS ARTISTS ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
32	32	31	24	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
33	31	29	9	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
34	34	32	60	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
35	36	39	16	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
36	39	37	12	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	20
37	37	36	68	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
38	35	27	9	WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98)	TEATRO	17
39	38	34	5	BLACKHAWK ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
40	42	45	4	MARTINA MCBRIDE RCA 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	40
41	40	33	4	AARON TIPPIN LYRIC STREET 165003/HOLLYWOOD (10.98 EQ/16.98)	WHAT THIS COUNTRY NEEDS	33
42	41	38	28	STEVE WARINER CAPITOL 94482/CAPITOL NASHVILLE (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
43	44	43	25	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
44	43	40	26	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
45	45	41	24	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
46	46	44	52	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
47	47	48	62	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
48	NEW	1	1	SARA EVANS RCA 67653/RLG (10.98/16.98) HS *	NO PLACE THAT FAR	48
49	49	51	28	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
50	51	52	55	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
51	48	42	5	LORRIE MORGAN BNA 67627/RLG (10.98/16.98)	SECRET LOVE	36
52	53	50	23	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
53	50	47	21	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
54	55	53	28	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
55	54	49	19	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	49
56	57	54	78	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
57	56	60	54	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
58	52	46	6	VARIOUS ARTISTS COLUMBIA 68073/SONY (10.98 EQ/17.98)	TRIBUTE TO TRADITION	36
59	63	64	74	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
60	59	67	32	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
61	58	58	21	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
62	62	56	80	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
63	72	—	2	CONFEDERATE RAILROAD ATLANTIC 83024/AG (10.98/16.98)	KEEP ON ROCKIN'	63
64	60	57	16	CHRIS LEDOUX CAPITOL NASHVILLE 21942 (10.98/16.98)	ONE ROAD MAN	24
65	66	68	55	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
66	61	55	66	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
67	64	65	18	PAM TILLIS ARISTA NASHVILLE 18861 (10.98/16.98)	EVERY TIME	26
68	NEW	1	1	T. GRAHAM BROWN INTERSOUND 9346/PLATINUM (10.98/16.98)	WINE INTO WATER	68
69	NEW	1	1	VARIOUS ARTISTS HIP-O 40124/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS II	69
70	65	66	14	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	58
71	68	59	10	EMMYLOU HARRIS EMINENT 25001 (10.98/15.98)	SPYBOY	27
72	69	69	72	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
73	67	62	10	DOLLY PARTON DECCA 70041/MCA NASHVILLE (10.98/16.98)	HUNGRY AGAIN	23
74	74	74	8	RANDY TRAVIS WARNER BROS. 47028 (10.98/16.98)	GREATEST #1 HITS	70
75	NEW	1	1	DANNI LEIGH DECCA 70032/MCA NASHVILLE (10.98/16.98)	29 NIGHTS	75

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
NOVEMBER 14, 1998

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	26 weeks at No. 1 THE HITS	167
2	2	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	195
3	3	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	158
4	4	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	121
5	5	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	231
6	6	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	202
7	8	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	221
8	9	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	606
9	7	DEANA CARTER ▲ ⁴ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	113
10	10	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	241
11	12	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	55
12	14	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	159
13	15	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	61

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	11	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	105
15	17	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	226
16	13	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	84
17	18	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	387
18	16	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	464
19	21	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	319
20	19	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	141
21	20	CLINT BLACK ▲ RCA 66671/RLG	THE GREATEST HITS	110
22	23	DAVID ALLAN COE COLUMBIA 40185/SONY (9.98 EQ CD)	GREATEST HITS	2
23	22	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	207
24	24	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	557
25	25	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	143

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.

Classical KEEPING SCORE



by Bradley Bambarger

LIGHT MUSIC: There are few serious composers who strike so resonant a chord with so wide a public as **John Tavener**. With their spare, ritualistic grace, Tavener's works venerate his devout Greek Orthodox beliefs; yet like all great sacred music, his compositions speak to people of other faiths (or lack thereof). A piece like "The Protecting Veil" can serve as an emblem of devotion—"an icon in sound," as Tavener says—or it can be appreciated as ecstatic instrumental poetry, accessible to all with two ears and a heart. Tavener's muse is bound up in a tradition so old it is archetypal, yet his music still seems contemporary; it is instructive that one of his few secular heroes is **Stravinsky**, that avant-traditionalist and *spiritus rector* of the 20th century.

In swinging '60s London, Tavener was certainly in tune with the times, hanging out with the **Beatles** and even recording his dramatic collage "The Whale" for the group's Apple label. A more contemplative life has followed those heady early years, yet the 54-year-old composer has a higher profile now than ever. Since **Steven Isserlis** gave thrilling voice to "The Protecting Veil" in 1991, many other cellists have turned their hands to the piece—most notably **Yo-Yo Ma**, whose Sony rendition has resided on Billboard's Top Classical Albums chart for 12 weeks. And in an event that has more resonance than any hit record, Tavener took his place in the long line of English composers who have assuaged the grief of their countrymen, as his "Song For Athene" moved millions worldwide when it was heard during the funeral service for **Diana, Princess of Wales**.

Another, more celebratory London event graced by a Tavener composition was the **Tallis Scholars'** 25th anniversary concert Nov. 3 at the National Gallery. Although specialists in Renaissance polyphony, the Tallis Scholars have long made Tavener an exception, having recorded an album of such now-classic Tavener choral works as "Ikon Of Light" and "The Lamb" for their Gimell label back in 1984. An interesting aspect of the latest Tavener/Tallis venture—the brief, chant-laced poetic drama "In The Month Of Athyr"—is that it has renewed the composer's link with pop culture: The piece calls for a speaker, which in the concert was realized by **Sting**.

Tallis Scholars leader **Peter Phillips** says the narrator's role in "Athyr" might have been filled by Tavener's friend **Prince Charles** or by a professional actor such as **Sir John Gielgud**; yet in Sting, the piece was blessed by "a real musician—and a very sensitive and serious-minded musician at that," he insists. "You'd think that Sting had done it all, but he really threw himself into this piece." Sting also led the way in the Scholars' silver jubilee encore: a specially arranged choral version of one of Phillips' favorite Sting songs, "Fields Of Gold."

No stranger to classical recitation, Sting has recorded Stravinsky's "A Soldier's Tale" and **Prokofiev's** "Peter And The Wolf," and in the privacy of home, he plays the **Bach** lute suites on the guitar. ("Very badly," he says, "but I get a lot of solace from them.") Although enamored of "The Protecting Veil," Sting says the potency of Tavener's music really hit home when he attended Diana's funeral: "For me, just to hear a tritone in such a setting was extraordinary. But 'Song For Athene' was particularly powerful; it was the ideal accompaniment to a ceremony that was harrowing yet beautiful."

Describing "In The Month Of Athyr" as characteristically "mystical" and "emotionally convincing," Phillips says Tavener's music is "like the Catholic music

of the 16th century in that it is like a drug—not the same drug, of course, since Tavener is not **Taverner**; his music is more visceral than intellectual. But it is definitely intoxicating. His pieces can take a sympathetic listener out of this world—they're transporting."

Showcasing another inspired collaboration, the most entrancing Tavener collection to date is due in February: the **Harmonia Mundi** album "Eternity's Sunrise," with the orchestra and choir of the **Academy Of Ancient Music** led by **Paul Goodwin**. Tavener's prime vocal vessel, soprano **Patricia Rozario**, sings the aptly titled "Song Of The Angel," and Rozario and soprano **Julia Gooding** pair for "Sappho: Lyrical Fragments"; baritone **George Mosely** solos in "Petra" and the haunting "Funeral Canticles" (which Tavener wrote for his father). Commissioned by the Academy and dedicated to the memory of Diana, the title work features Rozario intoning her clarion call to sublime effect amid the Baroque strings, lute, and bells.

Relishing the experience of writing for the archaic instruments of the Academy, Tavener says, "Like the sound of a woman's voice without vibrato, the sound of gut strings is very sensual—even erotic, as in the Greek *eros*. The sound has this quality of longing, which I appreciate. I would like to write more for the Academy, perhaps for the group with **John Harle**. His saxophone has such a pure tone that it seems very old. I don't know anything on earth that sounds like that."

"Eternity's Sunrise" will join a number of recent additions to the Tavener catalog, including a fine new Linn disc that sees violinist **Clio Gould** and her **BT Scottish Ensemble** shine in "Tears Of The Angels" (an instrumental take on "Song Of The Angel"). The set also spotlights Gould in "My Gaze Is Ever Upon You" and Rozario in "... Depart In Peace." Other gems of the ever-expanding Tavener discography: the monumental cantata "Eis Thanaton" and the orchestra-with-tape ritual "Theophony" directed by **Richard Hickox** on Chandos; the deeply affecting "Akhmatova Requiem," recorded live at the 1979 BBC Proms with ace vocalists **Phyllis Bryn-Julson** and **John Shirley-Quirk** and issued last year via Carlton's BBC Radio Classics imprint; and the diverse "Svyati," an RCA set that features Isserlis solo, in the gorgeous string quartet "The Hidden Treasure," and with Rozario in the "Akhmatova Songs."

The definitive version of "Song For Athene" can be found on "Innocence," an essential Sony collection from '95 with **Martin Neary** leading the **Westminster Abbey Choir**. And there are several key Tavener works represented on the sadly demised Collins Classics label, including the sacred opera "Mary Of Egypt" (with Rozario in the title role) and the dervish dance of "The Repentant Thief," with clarinetist **Andrew Marriner** and the **London Symphony Orchestra** under **Michael Tilson Thomas**. Also, just out are two more versions of "The Protecting Veil," one with cellist **France Springuel** in Telarc's series of **I Fiamminghi** discs and the other with **Raphael Wallfisch** in Tring/Intersound's **Royal Philharmonic Orchestra** budget line.

Despite fragile health in recent years, Tavener has been fervently productive, with a number of completed pieces not yet recorded (such as "The Apocalypse," a bold acoustical extravaganza) and enough new commissions coming in to keep his publisher, London's Chester Music, very busy. Countertenor **Michael Chance** recently sang "The Hidden Face" at the Proms, and the **Chilingirian Quartet** has performed "Diódia," a string quartet drawn from "The Toll Houses," an as-yet-unproduced "metaphysical pantomime." Also, the first piece scheduled to be performed in London's St. Paul's Cathedral in the new century is Tavener's grand oratorio "Fall And Resurrection."

With a stance that is more East than West, Tavener strives to speak from and to "the intellective organ of the heart," he says. "We are lost in a way here. It's dreadful to say, but Diana's funeral brought good in that it touched a lot of people. And they needed touching."



STING, TAVENER, PHILLIPS

TOP CLASSICAL 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 (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	30	★ ★ NO. 1 ★ ★ ANDREA BOCELLI PHILIPS 46203 (10.98 EQ/17.98) 22 weeks at No. 1	ARIA — THE OPERA ALBUM
2	2	11	CARRERAS-DOMINGO-PAVARTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
3	3	50	ANDREA BOCELLI PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
4	4	2	CECILIA BARTOLI LONDON 455981 (10.98 EQ/16.98)	LIVE IN ITALY
5	5	5	DOMINGO/BRIGHTMAN/LOTTI SONY CLASSICAL 60396 (10.98 EQ/16.98)	A GALA CHRISTMAS IN VIENNA
6	6	42	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
7	15	7	RENEE FLEMING LONDON 460567 (17.98 EQ CD)	I WANT MAGIC
8	7	19	DON CAMPBELL SPRING HILL 6501 (17.98 CD)	THE MOZART EFFECT: STRENGTHEN THE MIND
9	9	6	SERGEI RACHMANINOFF TELARC 80489 (10.98/15.98)	A WINDOW IN TIME
10	NEW ▶		PHILIP GLASS NONESUCH 79506 (16.98 CD)	KOYAANISQAT!
11	10	50	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
12	NEW ▶		CHRISTOPHER PARKENING EMI CLASSICS 56730 (9.98/16.98)	CELEBRATES SEGOVIA
13	12	41	MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
14	8	37	YO-YO MA SONY CLASSICAL 63203 (31.98 EQ CD)	BACH: THE CELLO SUITES
15	RE-ENTRY		DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	10	★ ★ NO. 1 ★ ★ LONDON SYMPHONY ORCHESTRA (HORNER) SONY CLASSICAL 60691 (10.98 EQ/16.98) 10 weeks at No. 1	BACK TO TITANIC
2	2	58	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO/ANGEL 56511 (9.98/16.98) HS	TIME TO SAY GOODBYE
3	3	2	VARIOUS ARTISTS LONDON 460600 (10.98 EQ/16.98)	PAVARTTI & FRIENDS FOR THE CHILDREN OF LIBERIA
4	8	4	BRYN TERFEL DG 457628 (17.98 EQ CD)	IF EVER I WOULD LEAVE YOU
5	6	7	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3715 (15.98 CD)	MAIDEN OF MYSTERIES
6	5	10	PLACIDO DOMINGO ATLANTIC 23794 (16.98 CD)	FOR LOVE
7	4	12	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98) (HS)	GOES CLASSIC
8	7	16	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM
9	11	3	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 63252 (10.98/17.98)	HOLIDAY POPS
10	10	54	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
11	9	14	JOSHUA BELL/LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 60659 (10.98 EQ/16.98)	GERSHWIN FANTASY
12	12	38	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
13	14	9	UTE LEMPER LONDON 460594 (17.98 EQ CD)	ALL THAT JAZZ-THE BEST OF UTE LEMPER
14	13	7	LOS ANGELES GUITAR QUARTET SONY CLASSICAL 60274 (10.98 EQ/16.98)	L. A. G. Q.
15	15	53	ARIA ASTOR PLACE 14009 (16.98 CD)	ARIA

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

TOP CLASSICAL MIDLINE

- 1 VARIOUS MOZART FOR YOUR MIND PHILIPS
- 2 VARIOUS BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL
- 3 CARRERAS-DOMINGO-PAVARTTI A TENOR'S CHRISTMAS SONY CLASSICAL
- 4 VARIOUS MOZART-GREATEST HITS SONY CLASSICAL
- 5 VARIOUS MOZART FOR MEDITATION PHILIPS
- 6 VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS
- 7 VARIOUS THE SPIRIT OF THE TITANIC ST. CLAIR
- 8 VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON
- 9 VARIOUS PACHELBEL CANON RCA VICTOR
- 10 VARIOUS AVE MARIA RCA VICTOR
- 11 VARIOUS BEETHOVEN AT BEDTIME PHILIPS
- 12 VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL
- 13 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- 14 VARIOUS MORE MOZART FOR YOUR MIND PHILIPS
- 15 PLACIDO DOMINGO BRAVO DOMINGO! DG

TOP CLASSICAL BUDGET

- 1 VARIOUS BRAHMS: SYMPHONY NO. 4 LASERLIGHT
- 2 VARIOUS ARTISTS BRUCKNER: SYMPHONY NO. 3 LASERLIGHT
- 3 VARIOUS THE BEST OF MOZART LASERLIGHT
- 4 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
- 5 JOHN BAYLESS BEATLES GREATEST HITS INTERSOUND
- 6 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
- 7 VARIOUS BACH'S GREATEST HITS REFERENCE GOLD
- 8 VARIOUS 20 CLASSICAL FAVORITES MADACY
- 9 VARIOUS CLASSICAL MASTERPIECES MADACY
- 10 VARIOUS MOZART: SYMPHONY NOS. 40 & 41 MADACY
- 11 VARIOUS NUTCRACKER CHRISTMAS INTERSOUND
- 12 VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
- 13 VARIOUS BAROQUE'S GREATEST HITS REFERENCE GOLD
- 14 VARIOUS IDIOT'S GUIDE TO CLASSICAL MUSIC RCA VICTOR
- 15 VARIOUS TCHAIKOVSKY-GREATEST HITS REFERENCE GOLD

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
★★★ No. 1 ★★★				
1	1	2	HERBIE HANCOCK	2 weeks at No. 1 GERSHWIN'S WORLD
2	6	20	VARIOUS ARTISTS	JAZZ FOR A RAINY AFTERNOON
3	4	62	DIANA KRALL	LOVE SCENES
4	2	7	MICHAEL FEINSTEIN	MICHAEL & GEORGE: FEINSTEIN SINGS GERSHWIN
5	7	7	CYRUS CHESTNUT	CYRUS CHESTNUT
6	3	9	VARIOUS ARTISTS	JAZZ FOR THE QUIET TIMES
7	5	6	JOSHUA REDMAN	TIMELESS TALES (FOR CHANGING TIMES)
8	9	30	VARIOUS ARTISTS	FABULOUS SWING COLLECTION
9	10	51	HARRY CONNICK, JR.	TO SEE YOU
10	8	7	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE	TOKYO '96
11	15	8	DANILO PEREZ	CENTRAL AVENUE
12	12	8	JOE LOVANO	TRIO FASCINATION EDITION ONE
13	23	7	RUSSELL MALONE	SWEET GEORGIA PEACH
14	14	24	VARIOUS ARTISTS	JAZZ, AN AMERICAN ORIGINAL
15	17	69	VARIOUS ARTISTS	PRICELESS JAZZ SAMPLER
16	16	50	SOUNDTRACK	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
17	18	30	JOHN SCOFIELD	A GO GO
18	11	27	WYNTON MARSALIS	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5
19	NEW		VARIOUS ARTISTS	WICKED SWING
20	22	61	LOUIS ARMSTRONG	PRICELESS JAZZ
21	13	10	SOUNDTRACK	NEXT STOP WONDERLAND
22	21	4	PONCHO SANCHEZ	AFRO-CUBAN FANTASY
23	RE-ENTRY		ELLA FITZGERALD & LOUIS ARMSTRONG	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
24	RE-ENTRY		KYLE EASTWOOD	FROM THERE TO HERE
25	RE-ENTRY		DIANA KRALL	STEPPIN' OUT - THE EARLY RECORDINGS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
★★★ No. 1 ★★★				
1	1	5	WILL DOWNING & GERALD ALBRIGHT	5 weeks at No. 1 PLEASURES OF THE NIGHT
2	2	50	KENNY G	KENNY G GREATEST HITS
3	3	2	PETER WHITE	PERFECT MOMENT
4	4	22	GEORGE BENSON	STANDING TOGETHER
5	6	39	DOWN TO THE BONE	FROM MANHATTAN TO STATEN
6	5	7	RICK BRAUN	FULL STRIDE
7	7	21	FOURPLAY	
8	12	11	WALTER BEASLEY	FOR YOUR PLEASURE
9	13	7	RUSS FREEMAN & CRAIG CHAQUICO	FROM THE REDWOODS TO THE ROCKIES
10	9	20	MARC ANTOINE	MADRID
11	NEW		KIRK WHALUM	FOR YOU
12	8	12	MEDESKI MARTIN & WOOD	COMBUSTICATION
13	18	6	CANDY DULFER	THE BEST OF CANDY DULFER
14	14	6	ERIC MARIENTHAL	WALK TALL
15	10	3	VARIOUS ARTISTS	KKSF SAMPLER FOR AIDS RELIEF, VOLUME 9
16	11	30	KEIKO MATSUI	FULL MOON AND THE SHRINE
17	23	3	KIRK WHALUM	THE GOSPEL ACCORDING TO JAZZ, CHAPTER 1
18	15	6	GEORGE DUKE	AFTER HOURS
19	16	75	BONEY JAMES	SWEET THING
20	RE-ENTRY		ACOUSTIC ALCHEMY	POSITIVE THINKING...
21	25	6	JEFF LORBER	MIDNIGHT
22	17	4	WAYMAN TISDALE	DECISIONS
23	24	5	TUCK & PATTI	PARADISE FOUND
24	19	10	AL DI MEOLA	THE INFINITE DESIRE
25	20	21	BELA FLECK AND THE FLECKTONES	LEFT OF COOL

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

Artists & Music

Canada's Ferguson Incorporates Passages From India

Although it might seem like a stretch of the imagination to associate Canadian-born **Maynard Ferguson** with the music and culture of



FERGUSON

India, the trumpeter is in fact quite comfortable playing the occasional raga. "My association with Indian music and culture started years ago, when I befriended a sitar player," relates the 70-year-young Ferguson. "We would play together and just laugh at each other's reaction. I'd play a **Charlie Parker** lick, and he'd marvel at it, trying to mathematically analyze the time signature. Mathematics play an important role in Indian music, and he couldn't believe I'd mastered something that he analyzed as being so complex. Meanwhile, I was playing 'One O'Clock Jump' in 4/4."

Ferguson laughs heartily at his recollection, the events of which changed the direction of his life.

"I travel to India once a year now," he relates. "I teach music at the Institute of Higher Learning, which is run by my guru." Ferguson is quick to note that his annual pilgrimage extends far beyond hours spent in meditation. "I bring charts, and I am instantly both a bandleader and a student," the trumpeter explains. "It's a learning experience. There is a lot to learn from a 19-year-old who's been playing the sitar since he was four years of age."

That experience manifests itself clearly on "Brass Attitude" (Concord, Oct. 13), Ferguson's latest offering with his 10-piece ensemble, **Big Bop Nouveau**. The album's centerpiece is the 15-minute "Misra-Dhenuka," a dramatic composition derived from a traditional Indian raga.

"The *dhenuka* is a scale, a discipline, and *misra* loosely translates to 'freedom,' explains Ferguson. "The aspect of freedom allows you to leave the raga's discipline, to improvise. That means a lot to a jazz player who delves into Indian music, because the musical form of the raga is the place where the Indian musician and the jazz musician hook up."

Not surprisingly, the concept of personal expression within a strict discipline plays heavily in Big Bop Nouveau's larger-than-life sound.

"I try to encourage creativity rather than dictating the exact direction of the band," says Ferguson, whose trademark brass arrangements give the group the feel of a much larger ensemble. "That keeps me happy and keeps the musicians on their toes. It makes playing with this band a constant learning experience for me. That's why I like having a lot of young, creative guys in the band."

Ferguson culls his band from universities where he lectures; Big Bop Nouveau's members are all part of the under-30 set. The trumpeter is a strong believer in both a formal musical education and apprenticeship.

"Years ago, when you hired a musician, you had to first ask whether he could read music," he explains. "Now, jazz has been elevated to an art form, and the quality of jazz education has increased dramatically. Musicians can all read; they come from prestigious schools, and the overall level of musicianship has gone up several notches.

plays in my band gets a chance to shine, to strut their stuff," the trumpeter proudly proclaims. "You've got to have a sense of humor to make the music sound good. Look at **Dizzy Gillespie**. One of the greatest players of all time: serious on the musical side but with a great sense of fun. That's what a musician should be."

GRACE NOTES: Basketball's loss is our gain, as smooth jazz bassist **Wayman Tisdale** retires from the sporting arena to concentrate full-time on his music. "Decisions" is Tisdale's first for Atlantic; he previously recorded for the now-defunct Mojazz label.

Although her highest-profile gig was with the "Saturday Night Live" band in its 1995-96 season, guitarist **Jane Getter** has played alongside a diverse array of artists like **Michael Urbaniak**, **Joe Lovano**, and organist **Jack McDuff**. "Jane" (Lipstick), her first effort as a leader, showcases Getter's energetic playing and well-rounded pop/fusion compositions alongside the production and keyboard skills of **Adam Holzman**.



by Steve Graybow

"Likewise," he continues, "there are still opportunities for a musician to play in a band [such as Big Bop Nouveau] where they can apprentice and learn the ropes." In keeping with the trumpeter's jovial demeanor, an apprenticeship with Ferguson is far from a somber affair.

"Since the caliber of musicianship out there is so high, everyone who

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®				
★★ NO. 1 ★★				
1	NEW		THE CHRISTMAS ANGEL	MANNHEIM STEAMROLLER
2	1	51	PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲	ENYA
3	2	40	GRAND PASSION	JOHN TESH
4	10	5	BEST OF NARADA CHRISTMAS	VARIOUS ARTISTS
5	NEW		PURE MOVIES	THE JOHN TESH PROJECT
6	3	52	TRIBUTE ▲	YANNI
7	4	32	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS	GEORGE WINSTON
8	14	25	PERFECT TIME	MAIRE BRENNAN
9	NEW		CONVERSATIONS WITH GOD DISC 2	VARIOUS ARTISTS
10	5	62	DEVOTION: THE BEST OF YANNI	YANNI
11	6	7	KRYPTOS	ANDREAS VOLLENWEIDER
12	9	3	THANKSGIVING	VARIOUS ARTISTS
13	7	9	GUITAR BY THE FIRE	THE JOHN TESH PROJECT
14	8	92	PICTURE THIS ●	JIM BRICKMAN
15	17	3	A WINTER SOLSTICE REUNION	VARIOUS ARTISTS
16	12	47	CONVERSATIONS WITH GOD	VARIOUS ARTISTS
17	11	31	KARMA	DELERIUM
18	18	2	THE COLORS OF CHRISTMAS	VARIOUS ARTISTS
19	13	36	INSTRUMENTAL MOODS	VARIOUS ARTISTS
20	15	64	NIGHTBIRD	YANNI
21	19	16	SONGS FROM AN ENGLISH GARDEN	DAVID LANZ
22	16	79	PORT OF MYSTERY	YANNI
23	NEW		LA ESPERANZA	LA ESPERANZA
24	22	81	IN THE MIRROR ●	YANNI
25	23	78	WHITE STONES	SECRET GARDEN

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Songwriters & Publishers

ARTISTS & MUSIC



Hutton At MCA. MCA Music Publishing has made a worldwide publishing deal with L.T. Hutton, the songwriter/producer who is head of A&R at Ruthless Records and has a production deal with Universal Records. He has also produced songs for Bone Thugs-N-Harmony, 2Pac, Eazy-E, MC Ren, and Snoop Dogg. Shown at the signing, from left, are Donna Caseine, director of creative services at MCA Music Publishing; Max Gousse, MCA director of urban A&R; David Renzer, MCA president; Betsy Anthony-Brodey, MCA VP of talent acquisition; and Hutton (seated).



He's Busted. Stuttering John, second from left, a musician and BMI songwriter, recently stopped by the New York office of the performance right group to promote his new Razor & Tie Records album, "Everybody's Normal But Me." He's prevented from running off with BMI property by, from left, Marc Kleiner, director of writer/publisher relations; Charlie Feldman, VP of writer/publisher relations; and David Fritz, attorney with Grubman Indursky Schindler & Goldstein.



Impressing The Press. ASCAP recently hosted a celebration of the 90th anniversary of the National Press Club in Washington, D.C. Shown, from left, are lyricist Hal David, pianist/musical director Mike Renzi, lyricist Alan Bergman, pianist/vocalist Shirley Horn, composer/ASCAP board member Cy Coleman, lyricist/ASCAP president Marilyn Bergman, and pianist Frank Owens. Performers included Nick Ashford and Valerie Simpson, Alan and Marilyn Bergman, John Bucchino, Coleman, David, Jay Livingston and Ray Evans, and Gretchen Peters.



Snow Time. Artist/writer Savannah Snow, center, has signed her first publishing deal with Sony/ATV Tree Publishing. A native of Jackson, Miss., she has already had one of her songs recorded by Pam Tillis. She's shown flanked by Donna Hilley, CEO/president at Sony/ATV Tree, and company executive John Van Meter.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
DOO WOP (THAT THING)	Lauryn Hill	Sony/ATV Tunes/ASCAP, Obverse Creation/ASCAP
HOT COUNTRY SINGLES & TRACKS		
WIDE OPEN SPACES	Susan Gibson	Pie-Eyed Groobe/BMI, Groobe/BMI
HOT R&B SINGLES		
DOO WOP (THAT THING)	Lauryn Hill	Sony/ATV Tunes/ASCAP, Obverse Creation/ASCAP
HOT RAP SINGLES		
JUST THE TWO OF US	Will Smith, Bill Withers, W. Salter, R. MacDonald	Antisia/ASCAP, Bluenig/ASCAP
HOT LATIN TRACKS		
ESPERANZA	Enrique Iglesias, Chein Garcia Alonso	EMI April/ASCAP

Forerunner Strides Ahead With Sampler; EMI Promotes Its Evergreens To Execs

FORERUNNER OF SUCCESS: Nashville-based Forerunner Music Group, celebrating its 10th year as a charting publisher—a business that began a year after the firm was formed in 1987—has released a 40-track promotional collection that offers a musical history of the company, which this year has had two No. 1 country hits by songwriter **Shawn Camp (Garth Brooks' "Two Piña Coladas" and Brooks & Dunn's "How Long Gone")**.

The indie company's first of many No. 1 hits was **Kathy Mattea's "Goin' Gone,"** which she co-wrote with **Pat Alger**. The company was established by producers **Allen Reynolds** and **Jim Rooney**, engineer **Mark Miller**, and administrator **Terrell Tye**. Other writers represented on the set include **Tony Arata, Matt Lindsey, Ruby Lovett, Herb McCullough, George Marinelli Jr., Tim O'Brien, Taylor Pie, Barry**

& Holly Tashian, and Peter Wasner. Tye serves as Forerunner president, while Lindsey is VP. Also, **Leslie Barr** is creative director; **Debra Miller** handles accounting, and **Charlie Green** and **Josh Allen** are the tape librarians. The company's top units are Forerunner (ASCAP) and Foreshadow (BMI).

DIPPING INTO GREATNESS: EMI Music Publishing VP of music resources **John Melillo** has sent along a promotional four-CD effort called "The Standards, Vol. 1," which offers 93 evergreens from the company's vast catalog of songs.

Notes Melillo, "As with all the CD promotional products we produce, it has been and continues to be sent to advertising [executives], film and TV music supervisors, producers, and other promotional targets to encourage interest in licensing these songs."

And please note: This is only the first volume!

TRF HOLIDAY SOUNDS: TRF Production Music Libraries has

released two Christmas CDs for use in TV, radio, or other media. One in the Chestnut Ridge, N.Y.-based company's Pyramid library is "Christmas," a combination of traditional and contemporary versions of well-known and original holiday songs; the other, in its PowerSound line, carries the same title and offers jazz, R&B, techno, and calypso versions of similar material.

SPEAKING OF the upcoming holidays, MCA Records has a two-CD compilation of **Bing Crosby's** holiday-oriented songs that he recorded for Decca Records. They include four versions of **Irving Berlin's "White Christmas,"** Crosby introduced that in the 1942 film "Holiday Inn," which also spawned

favorites like "Happy Holiday" and "Let's Start The New Year Right." In the '54 film "White Christmas," he and **Danny Kaye** introduced

another Berlin seasonal song, called "Snow." The album is called "Bing Crosby: The Voice Of Christmas—The Complete Decca Christmas Songbook."

'VIOLET' CASTER: Continuing its interest in show music—composer **Jeanine Tesori** in particular—Windsor, Vt.-based Resmiranda Records, a 12-year-old label that puts out classical material, has released Tesori's cast score for the off-Broadway work "Violet" (with book and lyrics by **Brian Crowley**). Earlier this year, the label put out Tesori's music for the Lincoln Center production of **Shakespeare's "Twelfth Night."**

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

1. **Barbra Streisand**, "Higher Ground."
2. **Dave Matthews Band**, "Before These Crowded Streets."
3. **Metallica**, "Re-Load."
4. "Jekyll & Hyde," vocal selections.
5. **Joe Satriani**, "Crystal Planet."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"KISS AN ANGEL GOOD MORNIN'"
Written by Ben Peters
Published by Ben Peters Music (BMI)

Charley Pride's recording of "Kiss An Angel Good Mornin'" is one of the most successful country singles of the 1970s. The song debuted on *Billboard's Hot Country Singles* chart in October 1971. It peaked at No. 1 and stayed there five weeks, making it Pride's most successful chart single. (Pride had numerous chart-toppers that spent multiple weeks at No. 1, among them "[I'm So] Afraid Of Losing You Again," "Is Anybody

Goin' To San Antone," and "I'm Just Me.") "Kiss An Angel Good Mornin'" was recently covered by **Heather Myles** on her current Rounder album, "Highways & Honky Tonks."

"It's one of my favorite tunes on the album," says Heather Myles. "I think 'Kiss An Angel Good Mornin'' depicts me and what I do very, very well. It's a good representation of the album. I would have loved to have written the song . . . I love Charley Pride's version, and I don't think I ruined it."

Myles has always been a fan

of the song, and she says it turned out pretty much as she had envisioned it. "When I'm in the studio, I'm there from the beginning to the end. Every guitar chord and harmony vocal—I want to be there and listen to it. I like a real straight-ahead guitar sound without a lot of frills. I think that works real well on 'Kiss An Angel Good Mornin',' that in-your-face kind of guitar playing . . . I love singing it. At a show I did two nights ago I sang that song, and I couldn't believe the response. The women just went crazy over it, and the guys liked it too. They were like, 'Cool!'"



Brosious Family Brings Equipment Auctions To The Web

THE FATHER-AND-SON TEAM of **Ham Brosious** and **Matt Brosious**—pioneers in the hard-scrabble game of buying, selling, renting, and auctioning pro audio equipment—has found a lucrative revenue stream in cyberspace.

Their World Wide Web site, **digibid.com**, is an online division of **Hamilton Brosious Associates (HBA)**, which for some 20 years has been in the business of auctioning, appraising, and liquidating entertainment assets for pro audio and video equipment.

Although it's been in operation for about two years, **digibid.com** has revved up in the last fiscal quarter, surpassing HBA's sales and pointing the way toward the company's future.



HAM BROSIOUS

Brosious père et fils say the Web site grew out of the observation that people who might be interested in

buying equipment don't necessarily have time to schlep to live auctions.

"We noticed that as people are busier with their personal and professional lives, they have no time to attend an auction," says Matt. "So, two years ago, building on my background in programming for the Internet, we decided to build an Internet-based auction service where we could offer equipment of interest to recording studios, engineers, producers,

artists, and the video business."

Free of geographical constraints, **digibid.com** has enlisted 1,500 members and is recruiting people at a rate of approximately 25 a day, says Matt. In addition, some 15,000 people have visited the site without necessarily signing on.

The Web site has three sources of revenue: used equipment the company buys and puts on sale; gear sold on consignment; and manufacturer surpluses or discontinued models, according to Ham.

The used equipment undergoes thorough testing at the company's Washington, D.C.-area warehouse to make sure it's in good working order. Functional and cosmetic details about the condition of the equipment are listed online to avert surprises for end users. A lot of items, especially old analog tape recorders, are reconditioned before being sold, according to Ham.

Without revealing the exact breakdown between HBA's traditional and Internet businesses, Matt says, "Last quarter, **digibid.com** outperformed the live auction business. However, if there's a big studio liquidation, the balance would shift."

Ham says margins for online transactions are more favorable to the seller than live retail due to the lower cost of overhead.

"Part of what is well-known about the Internet is that it is not necessarily as labor-intensive an operation as



by Paul Verna

retail," he says. "The costs are lower, so it enables you to sell things for less and still make a higher percentage."

In a typical **digibid.com** transaction, an item will go on the auction block at a base price, and members will submit bids for a period of one week. User may ask **digibid.com** to automatically bid for them by listing a desired increment and a maximum bid amount—which is kept secret. At the end of the bid period, the winner's credit card is billed, the person is notified, and the item gets shipped via **Federal Express**. The buyer has three days to return the item.

For high-ticket items, the bid periods can be longer to allow users to familiarize themselves with the product. By contrast, some items command selling times of as little as three days.

Matt says **digibid.com**'s success depends as much on his and his father's reputations as it does on the customer-service orientation of the site itself.

"Ham has always been customer-

service-oriented in terms of giving people a friendly feeling of doing business," says Matt.

PRO PEOPLE ON THE MOVE: **Jane Scobie** is promoted to VP of **Royaltone Studios** in North Hollywood; she had been studio manager since the facility opened in 1995. Since then, **Royaltone** has catered to an impressive list of major recording artists, including **Alanis Morissette**, **Rod Stewart**, **David Lee Roth**, **Don Henley**, **Mudhoney**, **Royal Crown Revue**, **Toto**, **Melissa Etheridge**, and **Hootie & the Blowfish**; producer/engineer clients have included **Elliot Scheiner**, **Glen Ballard**, **Tony Visconti**, **David Bianco**, and **Don Gehman**... **Debby Haney** has been promoted to director of sales and marketing at **Menlo Park, Calif.-based Music Annex Inc.**; she was previously sales manager... **Duane Tornquist** has joined **Bad Animals** in Seattle as account manager. A veteran of **A&M Recording Studios** and **Ocean View Digital Mastering**, **Tornquist** was

most recently sales manager/account executive at **Caribiner International's** audiovisual staging division in **Phoenix** and **Seattle**... **Mark Bailey** has been appointed to the newly created position of technical support manager, Europe, for **JBL Professional**. He joins from **Arbiter Pro Group plc**, the **JBL** distributor for the **U.K.** and **Ireland**.

THE MUSIC PRODUCERS Guild of the Americas (MPGA) is scheduled to host an all-day career conference Saturday (14) at the **University of Southern California School of Music**. Hosted by **MPGA** chairman **Ed Cherney**, the panel of producer/engineers includes **Bob Clearmountain**, **Mike Clink**, **Marvin Etzioni**, **Rhett Lawrence**, **Stewart Levine**, **Jack Joseph Puig**, **Danny Saber**, and **John X**. Also participating will be music attorney **David Byrnes** of **Loeb & Loeb**, **RCA VP of A&R Ron Fair**, and **Shannon O'Shea** of **SOS Management** and the **MPGA** Management Committee.

St. Louis' Four Seasons Targets Corporate And Music Clients

BY DAN DALEY

When **Four Seasons Media Productions** opened its recording studio in October in **St. Louis**, the new facility underscored two significant themes that have come to characterize professional sound in recent years. First, world-class status is no longer limited to metropolitan areas like **New York**, **Los Angeles**, **Nashville**, or **Atlanta**, and second, baby boomers rule.

The facility, estimated at nearly \$3 million, was designed by the **Dallas-based Russ Berger Design Group**. It features three control rooms, two of which are designed to handle **Four Seasons'** anticipated core business of jingles, commercials, corporate audio, and spoken-word recording.

Control Two and **Control Three** are acoustically identical suites fitted with a **Yamaha O2R** digital mixer, a **Mackie Human User Interface** setup for **Digidesign Pro**

Tools, and **Alesis Adat XT-20** modular digital multitracks. The third control room, dubbed **Control One** and fitted with an **API Legacy** board, has a floor-to-ceiling glass window facing a large recording space with several isolation booths.

All three rooms are intended to handle corporate types of projects, immediately indicated by their capacity to seat several people within the prime listening area, with their reflection zones culminating at the edge of the producers' desks.

"That's important if you're doing that kind of work," observes **Berger**, who also prepared the rooms for 5.1-channel, surround capability both in terms of physical layout and by inclusion of high and low bass trapping to increase low-frequency energy response.

As a music center, **St. Louis**
(Continued on next page)

AUDIO TRACK

NEW YORK

AT MASTERS AT WORK, **India** recorded a cover of "I Love The Nightlife" for **RMM** with producers **Masters At Work** (aka **Little Louie Vega** and **Kenny "Dope" Gonzalez**), engineer **Steve Barkan**, and assistant **Oscar Monsalve**; **Public Enemy** stopped in for a vocal session for **Def Jam** with engineer **Tony Prendatt** and assistant **Kayo Teramoto**; the **Alvin Ailey Ballet** worked with producer **Benny Diggs**, engineer **Dave Darlington**, and assistant **Teramoto** on original music for an upcoming production to be released on **V2**; and **DJ Spooky** tracked and mixed a self-produced **Outpost/Geffen** album with engineers **Dan Yashiv** and **Darlington** and assistant **Allen Towbin**.

LOS ANGELES

CAPITOL ROCK BAND Everclear worked at **Skip Saylor** on a mix for a single from its current platinum album, "So Much For The Afterglow"; **Art Alexakis** produced, **Neal Avron** engineered, and **Ian Blanch** assisted. Also at **Skip Saylor**, **Aftermath** artist **King T** collaborated with **Dr. Dre** on an album that includes production from **DJ Pooh** and **DJ Quick**, with

Segal, **Marek**, and **Ian Blanch** engineering; **Capitol** act **Twist Pop** mixed its debut album with producer **Rick Neigher**, engineer **Avron**, and assistant **Blanch**; **Nate Dogg** mixed new songs for his upcoming double album on **Celestial Breakaway Entertainment/PolyGram** with collaborators **Snoop Dogg** and **Warren G**, engineer **Lance Pierre**, and assistant **Daniel Romero**; and **Heavyweight/A&M** artist **Khaydee** mixed his debut single with mix specialist **Rob Chiarelli** and assistant **Blanch**.

NASHVILLE

AT WOODLAND STUDIOS, **Radney Foster** tracked an **Arista** album with producer **Darrell Brown** and engineer **Niko Bolas**; comedian **Jeff Foxworthy** mixed a **Warner Bros.** album with producer **Doug Grau** and engineer **Lee Groitch**; **Tommy Sims** recorded a self-produced, independently released album with engineer **Martin Woodlee**; and the **Neville Brothers** overdubbed for their **Columbia** debut with producer **Sims** and engineer **Woodlee**.

OTHER LOCATIONS

AT CHICAGO RECORDING CO. (CRC), **R&B** star **R. Kelly** com-

pleted his latest **Jive/Zomba** album with engineers **Steve George** and **Tony Masserati**. Also at **CRC**, local heroes **Cheap Trick** recently mixed an album recorded at the studio last summer that includes guest appearances by **Chicago** rockers **Billy Corgan** and **D'Arcy** from the **Smashing Pumpkins**. **Liz Phair** worked at **CRC** on her **Rick Rubin**-produced contribution to the upcoming "South Park" soundtrack. And the **Smashing Pumpkins**, off the road from supporting their "Adore" album, worked on **B-sides** at **CRC** with engineer **Chris Shepard**.

In other musical genres, **CRC** hosted the **Chicago Symphony Orchestra's** conductor/musical director, pianist **Daniel Barenboim**, who recorded an album of **Duke Ellington** music for **Teldec** with **Cliff Colnot** producing and **Gus Mossler** engineering. And hip-hop act **Crucial Conflict** finished its sophomore effort for **Universal Records** with recording engineer **Jeff Lane** and mastering engineer **Sean Sutton**.

Please send material for *Audio Track* to Paul Verna, *Pro Audio/Technology* Editor, *Billboard*, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: pverna@billboard.com.



Studio designer **Russ Berger**, left, and **Four Seasons** owner/manager **Steve Richards Mahoney** show off **Control Room One** at the **St. Louis** facility.

ST. LOUIS' FOUR SEASONS TARGETS CORPORATE AND MUSIC CLIENTS

(Continued from preceding page)

made a small but very loud mark in the '70s with rock bands like Head East. But facility owner/manager Steve Ricahrds Mahoney went into this venture fully aware that music recording would not be the facility's anchor market.

"The [music] studio was part of the design from the start, but it wasn't part of the business plan," he says. "We know that the main revenues will come from corporate and advertising work, of which there's plenty in St. Louis."

The incentive to build a multi-million-dollar studio complex also partly stems from Mahoney's hope that it will both keep larger recording projects from leaving the city and attract agency and other audio work from other cities. Even the studio's location—a 10-minute drive from either downtown or the municipal airport—reflects its primary target market.

"There's so much work out there these days with all the cable channels and the fact that corporations use audio for all sorts of applications, from sales and marketing to training," says Mahoney. "Audio can be a big business and support a studio like this without having to be in Chicago or New York."

But it's clear that the inclusion of a full recording studio satisfies other needs for Mahoney. A Berklee College of Music attendee who played bass and sang in local Boston bands, he relocated to New York in the '70s hoping to pursue music on a larger scale but wound up instead, like many musicians, attracted to the technology and the business of recording studios.

He started working at New York's Soundtrack Studios as an intern and ended up as assistant night manager of the facility, where he learned the jingle and commercial business. He moved back to St. Louis in 1993 to be closer to his family and worked for a studio there that specialized in agency work even as he was assembling a recording studio in his basement, which soon grew into his own independent production company.

With corporately correct, close-cropped hair and a single earring, Mahoney is characteristic of a generation that grew up along with the contemporary music industry but also managed to make it more than an avocation. And considering that he spent much of the facility's opening-night party jamming with an ad hoc blues band in the main studio, it's clear that music is at least equal to business in his personal hierarchy. Berger comments, "What attracted me to this project in the first place was Steve's passion for music."

However, Mahoney says, he is realistic about the city's chances as a music center. "There's just not a great demand for a major recording studio in St. Louis," he says. "While there's lots of corporate and advertising agency audio work here, it's just not a music business city, even though St. Louis has produced some pretty major acts in recent years, like Gravity Kills and Urge. We're being realistic about where the money comes from in this town."

Still, the music component of

the facility accounts for between 30% and 40% of the construction and equipment budget. However, it could have been more. Company staff producer and audio/video engineer Gary Holladay says the decision to make an API Legacy the large studio's main console was based on its sound and functionality rather than the need to participate in a local audio "arms race," something studios in larger cities face every day.

Mahoney concurs, adding that

St. Louis' evolutionary lag as a media center meant the studio had a wider array of consoles to choose from. "If there was a Solid State Logic G Series in town, I would have had to buy a G+," he says. "If there was a G+, I would have had to buy a 9000J. Fortunately, we didn't have to compete with that sort of thing, so we had a lot of options open to us, and we chose a console based on what we thought worked best for us, and it's a great music console that can

also handle A/V work. It also allowed us to keep certain cost factors better contained."

Although his financial future is pinned on the corporate market, Mahoney still reserves a soft spot in his heart for music recording. "We know that corporate work is where the revenue is," he says, "but I really do have a lot of hopes for the music side of things. Maybe it's my generation, too, but I just want the music to be fun."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 7, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	THE FIRST NIGHT Monica/ Jermaine Dupri (Arista)	NOBODY'S SUPPOSED TO BE HERE Deborah Cox/ A. Crawford, M. Jordan (Arista)	WIDE OPEN SPACES Dixie Chicks/ P. Worley, B. Chancey (Monument)	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	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	WESTWOOD SOUND (Nashville, TN) Eric Legg	CONWAY STUDIOS (Los Angeles, CA) Paul Northfield	OCEANWAY RECORD ONE B (Los Angeles, CA) Allen Sides
RECORDING CONSOLE(S)	DDA AMR 12	SSL 6056G	Neve V3	SSL 9000J	SSL 9000J w/Ultimation
RECORDER(S)	Sony APR 24	Studer 800	Sony 3348	Studer 800	Studer A800
MASTER TAPE	Quantegy 499	Quantegy 499	Sony 1460	BASF 900	BASF 900
MIX DOWN STUDIO(S) Engineer(s)	SILENT SOUND (Atlanta, GA) Phil Tan, Jermaine Dupri	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	THE WORK STATION (Nashville, TN) John Guess	SOUTH BEACH STUDIOS Tom Lord-Alge	OCEANWAY A (Los Angeles, CA) Jack Joseph Puig
CONSOLE(S)	SSL 4064G	SSL 6056G	Harrison Series 12	SSL 4000G+	Custom Oceanway Focusrite w/GML Automation
RECORDER(S)	Studer A820	Studer 800	Sony 3348/Ampex ATR 100	Sony 3348	Ampex ATR 102
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 499	Quantegy 499	BASF 911
MASTERING Engineer	MASTERDISK Tony Dawsey	MASTERDISK Tony Dawsey	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND Ted Jensen	FUTURE DISC SYSTEMS Steve Hall
CD/CASSETTE MANUFACTURER	UNI	UNI	PDO-HTM	UNI	WEA

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RIAA's Dopico To Address Conference

DOPICO TO KEYNOTE CONFERENCE: Ricardo J. Dopico, who was recently appointed director; Latin music, of the Recording Industry Assn. of America (RIAA), has been confirmed to deliver the keynote address at Billboard's 10th annual International Latin Music Conference, slated to take place April 20-22, 1999, at the Fontainebleu Hotel in Miami Beach.

During his discourse, scheduled for April 21 at the hotel, Dopico is expected to discuss the RIAA's anti-piracy initiatives as well as other projects relating to the U.S. Hispanic music industry.

Also, Sony Discos has confirmed that contemporary Christian star **Jaci Velásquez**, recent signee **Los Fugitivos**, and RJO/Sony salsa quartet **Son By Four** will perform during the conference. Sony launched the out-of-the-box career of **Elvis Crespo** with his crowd-pleasing showcase set at this year's conference.

Complementing the showcases will be seven industry panels that will focus on timely industry topics such as Billboard's charts, retail, publishing, alternative/Latin rock, and press and publicity.

Capping the confab will be Billboard's sixth annual Latin Music Awards.

For more information, contact **Michele Quigley** at 212-536-5088.

OLGA T. SETS MARK: With sales of her latest WEA Latina set, "Te Acordarás De Mí," exploding out of the gate, Puerto Rico's merengue-cum-pop goddess **Olga Tañón** becomes the first Latino artist to simultaneously debut at No. 1 on both The Billboard Latin 50 and Billboard's Heatseekers album chart in this issue. Not only is "Te Acordarás De Mí" the first Spanish-language title to bow at No. 1 on Heatseekers; it is also the first Spanish-language album to ever reach No. 1 on Heatseekers in the history of that chart.

Although The Billboard Latin 50 is unpublished this issue, the album appears on page 4, on the No. 1 in Billboard chart. The Heatseekers chart

is on page 20.

Produced by **Rudy Pérez**, the set has sold 14,000 units, good enough for it to enter at No. 111 on The Billboard 200 this issue. The set also tops the pop genre chart this issue.

JOINING THE CLUB: J & N Records introduced its latest tropical



by John Lannert

act, the **Music Club**, during a rousing showcase performance Oct. 28 at San Juan Grand Beach Resort and Casino in San Juan, Puerto Rico.

Better known as T.M.C.'s, the brash vocal quartet is the group J&N is betting on to reinvigorate sales among a generation of young Puerto Rican music fans who seemed to have forsaken salsa for merengue, rap, and reggae.

With its stage-diving, breakdancing antics, T.M.C. offered a more liberating alternative to the slick, stylized contemporary salsa that makes many dance-loving youths feel awkward.

"These days, I see young people, and they're afraid of salsa; they're afraid to dance to it," says **Sammy García**, T.M.C.'s producer/percussionist and one of its four vocalists.

Many of those in attendance at the showcase, including salsa luminary **Andy Montañez**, who chipped in a vocal performance, were upbeat about the group's debut album, "Únete Al Club."

The band's musical concept, says García, is to appeal to as diverse an audience as possible. "Salsa is the music of my pueblo, and it has to be transmitted as such," he says. "Today's young people are not like the young people of the '80s. They're the ones driving record sales, and we can't afford to bore them."

Rounding out T.M.C.'s lineup is **Juan García** (no relation), **Miguel "Canito" Rodríguez**, and **Miguel Rodríguez**.

VICENTE EARNS STAR: Sony Discos *ranchero* king **Vicente Fernández** will receive a star on the Hollywood Walk of Fame on Wednesday (11) in Hollywood. In April, Fernández was inducted into Billboard's Latin Music Hall of Fame during Billboard's fifth annual Latin Music Awards.

ESTEFANS, SOSA, AID DOMINICAN REPUBLIC: **Emilio Estefan Jr.**, together with his wife, **Gloria**, and baseball slugger **Sammy Sosa**, are teaming to produce a fund-raising concert for the Dominican Republic victims of Hurricane Georges. The Estefans previously donated \$50,000 to the archdiocese of Santo Domingo.

The show, set to take place Dec. 12 at Santo Domingo's Teatro Nacional, is expected to feature performances by **Gloria**, **Juan Luis Guerra**, **Jon Secada**, **Shakira**, **Angela Carrasco**, and **Carlos Ponce**.

Part of the proceeds from the concert will go to housing construction for thousands of families left without homes. Moreover, Gloria intends for some of the proceeds to go toward the

(Continued on next page)

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
3 AGUA PASADA (Giffra, BMI/Lanfranco, ASCAP)	
40 AMOR MALDITO (Ser-Ca, BMI)	
23 CASAS DE CARTON (Unimusic, ASCAP)	
2 CIEGA, SORDOMUDA (Copyright Control)	
12 COMO TE RECUERDO (Maximo Aguirre Music/Editora Angel Musical, SESAC)	
5 CONTRA LA CORRIENTE (New Edition EMOA, SESAC)	
35 COSTUMBRES (BMG, ASCAP)	
20 DAME, DAME, DAME (GIMME, GIMME, GIMME! (Copyright Control)	
25 DECIR ADIOS (F.I.P.P., BMI)	
4 DEJARIA TODO (1998 Deep Music)	
32 DESDE QUE TE AMO (Mas Flamingo, BMI)	
15 DIRECTO AL CORAZON (Edimusa, ASCAP)	
22 DOS HOJAS SIN RUMBO (Copyright Control)	
37 EL CHIVO (Copyright Control)	
16 EL PRIVILEGIO DE AMAR (Beechwood, BMI)	
1 ESPERANZA (EMI April, ASCAP/Unimusic, ASCAP)	
26 GRACIAS POR TANTO AMOR (Vander, ASCAP)	
24 GRITA (Copyright Control)	
18 HOTEL CORAZON (Mas Flamingo, BMI)	
14 LA OTRA PARTE DEL AMOR (Warner Chappell, ASCAP)	
21 ME HAS ECHADO AL OLVIDO (KMC, ASCAP/MCA, Livi, ASCAP)	
9 ME VOY A QUITAR DE EN MEDIO (Copyright Control)	
36 NINA BELLA (EMOA, ASCAP)	
10 PARA DARTE MI VIDA (WB Music Corp., ASCAP/Flamboyant)	
30 PERDIDO SIN TI (Draco Cornelius, BMI/Olinga, BMI/Music Corp. Of America, BMI/Polygram Musica Calaca, SGAE)	
11 PIDO (Lanfranco, ASCAP)	
7 POR MUJERES COMO TU (Vander, ASCAP)	
28 QUE BONITO (Pacific, BMI)	
6 QUE HABRIA SIDO DE MI (New Edition EMOA, SESAC)	
13 QUERIDA (BMG, ASCAP)	
31 QUIERO SER (Copyright Control)	
33 QUIERO VOLVER (Ernesto Musical)	
29 SIN TI (Edimusa, ASCAP)	
39 TE QUIERO TANTO, TANTO (Copyright Control)	
8 TU AMOR (F.I.P.P., BMI)	
34 TU NUEVA VIDA (De Luna, BMI)	
27 TUS OJOS SON (EMD, ASCAP)	
19 TU SONRISA (Sony/ATV Songs, BMI)	
35 VUELVO A NACER (Unimusic, ASCAP)	
17 YO NACI PARA AMARTE (F.I.P.P., BMI)	

Hot Latin Tracks™



THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	1	ENRIQUE IGLESIAS	ESPERANZA
1	1	8	ENRIQUE IGLESIAS FONOVISIA	ESPERANZA R. PEREZ-BOTIJA (E. IGLESIAS, C. GARCIA ALONSO)
2	2	4	SHAKIRA SONY DISCOS	CIEGA, SORDOMUDA S. MEBARAK, L. MENDEZ (S. MEBARAK, E. SALGADO)
3	5	7	FRANKIE NEGRON WEACARIBE/WEA LATINA	AGUA PASADA S. GEORGE (G. FRANCISCO)
4	NEW	1	CHAYANNE SONY DISCOS	DEJARIA TODO ESTEFANO, ESTEFANDI
5	3	13	MARC ANTHONY RMM	CONTRA LA CORRIENTE A. CUCCO PEÑA (O. ALFANNO)
6	7	10	VICTOR MANUELLE SONY DISCOS	QUE HABRIA SIDO DE MI O. ALFANNO (O. ALFANNO)
7	13	8	PEPE AGUILAR MUSART/BALBOA	POR MUJERES COMO TU PAGUILAR (FATO)
GREATEST GAINER				
8	29	2	OLGA TANON WEA LATINA	TU AMOR R. PEREZ (K. SANTANDER)
9	9	12	VICENTE FERNANDEZ SONY DISCOS	ME VOY A QUITAR DE EN MEDIO PRAMIREZ (M. MONTERROSAS)
10	4	4	MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	PARA DARTE MI VIDA R. QUEZADA (V. VICTOR)
11	6	13	LA MAFIA SONY DISCOS	PIDO M. LICHTENBERGER JR. (J. L. PILOTO)
12	10	10	LOS TEMERARIOS FONOVISIA	COMO TE RECUERDO A. ANGEL ALBA (A. ANGEL ALBA)
13	16	25	DI BLASIO WITH JUAN GABRIEL ARIOLA/BMG LATIN	QUERIDA R. DI BLASIO (J. GABRIEL)
14	15	18	GRUPO LIMITE RODVEN/POLYGRAM LATINO	LA OTRA PARTE DEL AMOR J. CARRILLO G. PADILLA (ALAZAN)
15	18	17	PEPE AGUILAR MUSART/BALBOA	DIRECTO AL CORAZON PAGUILAR (FATO)
16	19	2	MIJARES WITH LUCERO RODVEN/POLYGRAM LATINO	EL PRIVILEGIO DE AMAR J. AVENDANO LUHRS A. ZEPECA (J. AVENDANO LUHRS)
17	25	31	ALEJANDRO FERNANDEZ SONY DISCOS	YO NACI PARA AMARTE E. ESTEFAN JR. K. SANTANDER (K. SANTANDER)
18	11	14	LOS TUCANES DE TIJUANA EMI LATIN	HOTEL CORAZON G. FELIX (M. QUINTERO LARA)
19	12	11	ELVIS CRESPO SONY DISCOS	TU SONRISA R. CORA, J. CASTRO (E. CRESPO)
20	24	24	JESSICA CRISTINA ARIOLA/BMG LATIN	DAME, DAME, DAME M. TEJADA F. MENDEZ (B. ANDERSON, B. ULVACUS)
21	26	33	JOSE FELICIANO RODVEN/POLYGRAM LATINO	ME HAS ECHADO AL OLVIDO R. PEREZ (R. PEREZ, R. LIVI)
22	23	16	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	DOS HOJAS SIN RUMBO M. ABDALA (V. CORDERO)
23	21	20	MARCO ANTONIO SOLIS FONOVISIA	CASAS DE CARTON M. A. SOLIS (A. PRIMERA)
24	22	19	JARABE DE PALO EMI LATIN	GRITA J. DWORKNIK (JARABE DE PALO)
25	8	9	CARLOS PONCE EMI LATIN	DECIR ADIOS K. SANTANDER (K. SANTANDER)
26	36	17	JOAN SEBASTIAN MUSART/BALBOA	GRACIAS POR TANTO AMOR J. SEBASTIAN (J. SEBASTIAN)
27	NEW	1	KARIS EMD/BMG LATIN	TUS OJOS SON L. CORPORAN E. MONTANEZ (R. ARMANDO DEL VALLE)
28	28	2	LOS MISMOS EMI LATIN	QUE BONITO LOS MISMOS (M. E. CASTRO)
29	33	27	GRUPO BRYNDIS DISA/EMI LATIN	SIN TI DISA RECORDS (M. POSADAS)
30	14	15	RICKY MARTIN SONY DISCOS	PERDIDO SIN TI R. ROSA, K. C. PORTER (R. ROSA, K. C. PORTER, L. GOMEZ ESCOLAR)
31	35	2	LOS ANGELES AZULES DISA/EMI LATIN	QUIERO SER J. MEJIA AVANTE (J. MEJIA AVANTE)
32	RE-ENTRY	17	LOS TUCANES DE TIJUANA EMI LATIN	DESDE QUE TE AMO G. FELIX (M. QUINTERO LARA)
33	RE-ENTRY	17	BANDA MAGUEY RCA/BMG LATIN	QUIERO VOLVER E. SOLANO (E. SOLANO)
34	27	23	BANDA ARKANGEL R-15 LUNA/FONOVISIA	TU NUEVA VIDA A. DE LUNA (J. NAVARRO)
35	RE-ENTRY	8	INDIA RMM	COSTUMBRES I. INFANTE (J. GABRIEL)
36	NEW	1	MICHAEL STUART RMM	NINA BELLA J. GONZALEZ (Y. ENRIQUEZ)
37	NEW	1	ALQUIMIA CAIMAN	EL CHIVO J. RAMIREZ (V. GONZALEZ)
38	20	22	FRANKIE RUIZ RODVEN/POLYGRAM LATINO	VUELVO A NACER V. URRUTIA R. SANCHEZ (M. VALENTIN)
39	32	26	ONDA VASELINA SONY DISCOS	TE QUIERO TANTO, TANTO M. MENDEZ GUIJU (M. MENDEZ GUIJU)
40	39	36	INTOCABLE EMI LATIN	AMOR MALDITO J. L. AYALA (M. MENDOZA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
20 STATIONS	17 STATIONS	69 STATIONS
1 ENRIQUE IGLESIAS FONOVISA	1 FRANKIE NEGRON WEACARIBE/WEA LATINA	1 LOS TEMERARIOS FONOVISA
2 SHAKIRA SONY DISCOS	2 MARC ANTHONY RMM	2 GRUPO LIMITE RODVEN/POLYGRAM LATINO
3 CIEGA, SORDOMUDA	3 VICTOR MANUELLE SONY DISCOS	3 LOS TUCANES DE TIJUANA EMI LATIN
4 CHAYANNE SONY DISCOS	4 SHAKIRA SONY DISCOS	4 PEPE AGUILAR MUSART/BALBOA
5 OLGA TANON WEA LATINA	5 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	5 VICENTE FERNANDEZ SONY DISCOS
6 MIJARES WITH LUCERO RODVEN/POLYGRAM LATINO	6 JESSICA CRISTINA ARIOLA/BMG LATIN	6 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN
7 JARABE DE PALO EMI LATIN	7 ELVIS CRESPO SONY DISCOS	7 PEPE AGUILAR MUSART/BALBOA
8 JOSE FELICIANO RODVEN/POLYGRAM LATINO	8 OLGA TANON WEA LATINA	8 MARCO ANTONIO SOLIS FONOVISA
9 RICKY MARTIN SONY DISCOS	9 CHAYANNE SONY DISCOS	9 JOAN SEBASTIAN MUSART/BALBOA
10 ALEJANDRO FERNANDEZ SONY DISCOS	10 KARIS EMD/BMG LATIN	10 LOS MISMOS EMI LATIN
11 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	11 JARABE DE PALO EMI LATIN	11 QUE BONITO
12 LA MAFIA SONY DISCOS	12 ENRIQUE IGLESIAS FONOVISA	12 LOS ANGELES AZULES EMI LATIN
13 CARLOS PONCE EMI LATIN	13 INDIA RMM	13 LOS TUCANES DE TIJUANA EMI LATIN
14 MARC ANTHONY RMM	14 MICHAEL STUART RMM	14 BANDA MAGUEY RCA/BMG LATIN
15 VICTOR MANUELLE SONY DISCOS	15 ALQUIMIA CAIMAN	15 LA MAFIA SONY DISCOS

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 songs with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1998 Billboard/BPI Communications, Inc.

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LATIN NOTAS

(Continued from preceding page)

construction of a hospital that will be named after her nonprofit humanitarian organization, the Gloria Estefan Foundation.

There's a dire need for more fundraising events, as Hurricane Mitch's deadly trip has killed about 7,000 persons in Honduras and Nicaragua.

GETTING CAUGHT UP: New York merengue imprint 24K Records has signed a distribution pact with Sonolux USA. 24K was founded by **Raúl Acosta**, leader of the label's flagship act, **Oro Sólido**. The distribution accord takes effect immediately.

At press time, **William Castillo Mateu**, a singer with J&N/Sony merengue group **Zafra Negra**, was listed in critical condition in a hospital in San Juan after being shot Oct. 30 in a bar in Carolina, Puerto Rico. Castillo, 33, apparently got into an argument with **Mario Acevedo Torres**, who allegedly shot Castillo at close range in the stomach with a Magnum 357, according to the local police report.

Fast-rising Latino distributor A&A Music Enterprises will inaugurate its new facilities Wednesday (11) in Los Angeles with a grand-opening bash featuring appearances by several major recording artists.

Pop/tropical station WFNO-AM New Orleans has been added to the list of stations reporting to Hot Latin Tracks. Three regional Mexican stations—WIND-AM Chicago, KFUN-AM Phoenix, and KCUV-AM Denver—have been deleted from the reporting panel. There are now 99 reporting stations, of which 66 are regional Mexican, 21 are pop, and 18 are tropical/salsa. In addition, there are six dual reporters.

Spanish-language music channel HTV has signed agreements with Argentinian cable groups Multicanal and Red Intercable for carriage in Buenos Aires and 170 other cities throughout the country.

The *rock en español* faithful can catch monthly glimpses of their favorite acts with the just-released Calendarock '99. Among the participating calendar artists are **Café Tacuba**, **Aterciopelados**, **Enrique Bunbury**, **Los Fabulosos Cadillacs**, **Maldita Vecindad**, **Pastilla**, **Plastilina Mosh**, **Los Amigos Invisibles**, and **Ozomatli**.

Calendarock '99 was produced by Café Tacuba manager **Jessica Chornesky**; **María Madrigal** and **Emilio Morales**, publishers of rock mag *La Banda Elástica*; and photographer/designer **Ivo Stainoff**.

RYKODISC TAPS TWO: **Nili Belkind** has been appointed label manager of Rykodisc's Latin imprint **RykoLatino**. She previously was Latin, world, and reggae product manager of Virgin Retail Group. Current label manager **Aaron Levinson** will remain with the label as a producer and consultant.

Also, **Joe Boyd**, senior VP of A&R of Rykodisc, who already oversees Hannibal Records, will now also supervise **RykoLatino**. Both Belkind



Celine's Hot Latin Track. 550 Music/Epic's Celine Dion was recently presented with a plaque in recognition of her landmark achievement of becoming the first artist to top Hot Latin Tracks with an English-language single. "My Heart Will Go On" reached No. 1 on Hot Latin Tracks in the Feb. 21 issue. Shown, from left, are Jorge Pino, VP/GM of Sony Latin; Oscar Llord, president of Sony Discos; Dion; Frank Welzer, president of Sony Music International; and Suzanne Sponder, senior director of Epic-Latin America.

and Boyd will be based in New York at the offices of Palm Pictures, the company that recently merged with Rykodisc.

HEAVY COP STORY: **Peter Hance**, calendar model and front man for merengue act **Grupo Heavy**, wants to return to his former job as an officer with the Puerto Rico Police Department. Problem is, he quit after coming under fire by the department for performing with a troupe of male strippers (he kept his clothes on).

In an amusing political cartoon that appeared recently in a San Juan daily, Hance, whose real name is **Pedro Orta Villegas**, and Puerto Rico Police Superintendent **Pedro Toledo** embrace each other in reconciliation. Hance asks for his job back, and the "Super," a former FBI hostage negotiator who is notoriously tubby, asks Hance about a gig with **Grupo Heavy**.

CONCIERTO OF LIFE: **María Conchita Alonso** is set to host "El Concierto De La Vida," a fund-raising show sponsored by Gay Men's Health Crisis, the New York-based AIDS service and advocacy organization.

Scheduled to perform at the show, which is slated for Nov. 16 at New York's Avery Fisher Hall, are **Albita**, **Rubén Blades**, **Celia Cruz**, **Johnny Pacheco**, and **Gilberto Santa Rosa**. Also booked to appear at the event are actress/singer **Liz Torres**, model **Christy Turlington**, and TV reporter **Elizabeth Vargas**. For more information, call 212-367-1111.

CHART NOTES, RADIO: Armed with 17 million audience impressions overall, **Enrique Iglesias'** "Esperanza" (Fonovisa) maintains a comfortable hold on the throne of Hot Latin Tracks for the fourth week in a row.

Likewise, Iglesias' ballad smash stays at No. 1 on the pop genre chart for the fourth week running, with 12.5 million audience impressions from stations reporting to the pop genre chart.

Iglesias' labelmates **Los Temerarios** top the regional Mexican genre chart for the fifth consecutive week with "Como Te Recuerdo," which had 8.2 million audience impressions from stations reporting to the regional

Mexican genre chart—identical to the song's overall number of audience impressions.

And **Frankie Negrón** ascends to No. 1 on the tropical/salsa genre chart with "Agua Pasada" (WEA Latina). Negrón's hit scored 12.5 million audience impressions from stations reporting to the tropical/salsa genre chart. That tally is 300,000 less than the song's overall number of audience impressions, 12.8 million.

CHART NOTES, RETAIL: Sparked by the robust tally of **Olga Tañón's** "Te Acordarás De Mi" (WEA Latina), sales of titles on The Billboard Latin 50 this issue came in at a lofty 115,000 units, a hefty 34% spike over the same period in 1997.

By contrast, decreased sales were recorded by **Enrique Iglesias'** No. 2 album "Cosas Del Amor" (Fonovisa), which dropped from 11,000 units to 10,000 pieces, and **Shakira's** No. 3 disc "Dónde Están Los Ladrones?" (Sony Discos), down from 9,000 to 8,500 units. On The Billboard 200, "Cosas Del Amor" fell 133-152, while "Dónde Están Los Ladrones?" slid 157-175.

The soundtrack to the film "Dance With Me" (Epic/Sony) tops the tropical/salsa chart for the 12th week in a row. **Grupo Límite's** "De Corazón Al Corazón" (Rodven/PolyGram Latino) retains the No. 1 slot on the regional Mexican chart for the second straight week.

SALES STATFILE: The Billboard Latin 50: this issue: 115,000 units; last issue, 107,000 units; similar issue last year: 87,000 units.

Pop genre chart: this issue: 61,000 units; last issue: 52,000 units; similar issue last year: 46,000 units.

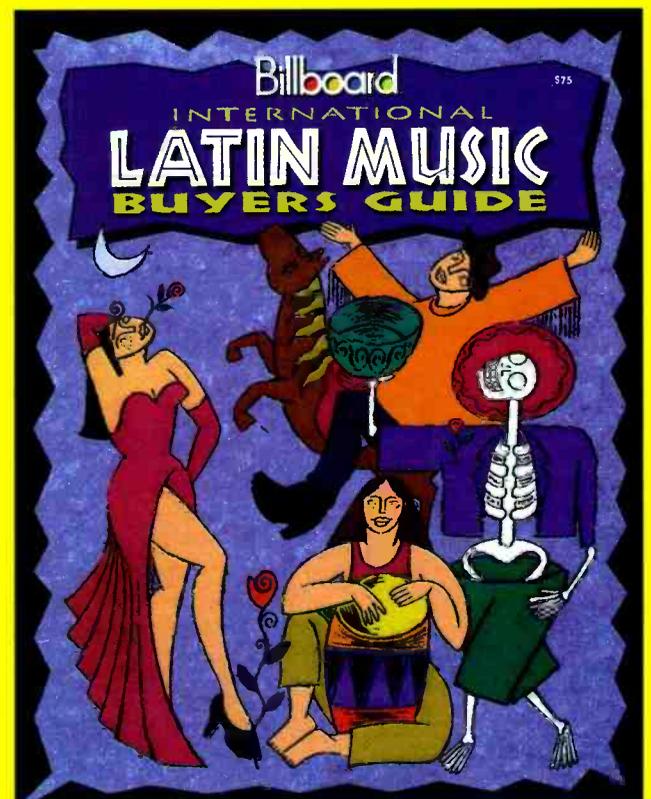
Tropical/salsa genre chart: this issue: 27,000 units; last issue: 28,000 units; similar issue last year: 18,000 units.

Regional Mexican genre chart: this issue: 22,000 units; last issue: 22,000 units; similar issue last year: 19,000 units.

Assistance in preparing this column was provided by **Karl Ross** in San Juan.

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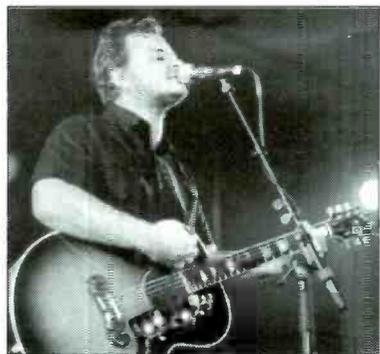
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International Conference Season Sets 4th-Qtr. Tone

Sony Music U.K. showcased its releases for the fourth quarter in Brighton on England's south coast in a presentation titled "Travelling In A Class Of Our Own." Chairman Paul Burger, above, told assembled staff, international partners, and media that the last quarter's release slate, which includes greatest-hits packages from Tony Bennett, George Michael, Mariah Carey, Bill Withers, Julio Iglesias, and Roy Orbison, would be one of the strongest in the company's history.



Among the acts that played at the conference were James Dean Bradfield of the Manic Street Preachers (Epic), shown, above right, performing "If You Tolerate This Then Your Children Will Be Next" from their U.K. No. 1 album, "This Is My Truth Tell Me Yours." Apollo 440, shown at right playing "Lost In Space" from the "Godzilla" soundtrack, was among the other performers, who included Des'ree (Epic), the Montrose Avenue (Columbia), and B*Witched (Epic).



Warner Music Eastern Europe president Manfred Lappe held the division's third conference in Semmering in Austria, with 100 executives from 16 Warner licensees and business partners attending. Lappe told delegates that anti-piracy measures in the region are leading to impressive sales.

U.K. teen R&B act Cleopatra was among the acts at the conference. Shown, in front, are Zainam Higgins of Cleopatra; Christine Higgins, mother of the act's three sisters; Manfred Wodara, deputy managing director of Warner Music Austria; Cleopatra Higgins of Cleopatra; and Yonah Higgins of Cleopatra. Behind them, from left, are Emil Bartovic, managing director of Warner Music Czech Republic; Helmar Escher, managing director of Warner Music Poland; Laszlo Pasztor, managing director of Warner Music Hungary; Wolfgang Laimer, financial director of Warner Music Austria; Manfred Zumkeller, president of Warner Music Europe; Manfred Lappe; and Hassan Choudhury, head of international at WEA U.K.



Warner Germany signing Al Bano Carrisi serenaded guests and was rewarded with a gold disc for 25,000 Austrian sales of his album "Classico." Shown presenting the disc, from left, are Dagmar Schwab of Warner Classics Austria; Carrisi; Manfred Wodara, deputy managing director of Warner Music Austria; and Carin Munczinski of Warner Classics Austria.



Italian sensation Nek, left, gets a gold disc for 25,000 Austrian sales of his latest album, "In Due," from Warner Music Europe president Manfred Zumkeller.



BMG joint venture Gun Records presented gold discs in the form of snowboards to Guano Apes for 250,000 sales of the band's album "Proud Like A God." Shown, from left, are Dennis Poschwatta of Guano Apes; Wolfgang Funk, managing director of Gun Records; Stefan Ude of Guano Apes; Thomas M. Stein, president of BMG Germany/Switzerland/Austria and Eastern Europe; and Sandra Nasic and Henning Rumenapp, both of Guano Apes.



No Mercy was among the acts at the BMG conference. Shown, from left, are Monti Luftner of Monti Media; Andre Selleneit, managing director of BMG Berlin Musik; Ariel Hernandez of No Mercy; Rudi Gassner, president/CEO of BMG Entertainment International; Marty Cintron of No Mercy; Thomas Stein; and Gabriel Hernandez of No Mercy.

Frankfurt was the venue for a meeting of 700 employees of BMG companies in the Germany/Switzerland/Austria and Eastern Europe regions. The division's president, Thomas M. Stein, told delegates that the company would concentrate on creativity and A&R. "We must move away from hit singles and turn our attention to developing more stars," he said.



Dieter Bohlen of Modern Talking, in front, left, shares a moment with producer Frank Farian, right. Behind them are Andre Selleneit, managing director of BMG Berlin Musik, and Rudi Gassner, president/CEO of BMG Entertainment International.



A thumbs-up comes from Warner Music Asia staff for their recent meeting in Penang, Malaysia. Shown cementing business relationships, in front from left, are Iman Sastrosatomo, marketing and A&R director at Warner Music Indonesia; Siriwan Raksawong, international marketing manager at Warner Music Thailand; and Sandy Lai, marketing director at Warner Music Hong Kong. In the second row, from left, are Jin Yong Jung, international marketing manager at Warner Music Korea; Lachie Rutherford, senior VP at Warner Music Southeast Asia; and Sharon Menezes and Kim Chua of Warner Music Malaysia. In the third row, from left, are Sung Bong Kim, marketing director at Warner Music Korea; Sendjaja Widjaja, managing director at Warner Music Indonesia; and Mony Romana, international marketing manager at Warner Music Philippines.



Universal Music held its international marketing meeting in Los Angeles, and among the artists performing was Beck. Shown with the singer, from left, are Mel Posner, head of international at Geffen Records; Bill Bennett, Geffen president; Beck; Eddie Rosenblatt, Geffen chairman/CEO; and Max Hole, senior VP marketing and A&R at Universal Music International.

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

GERMANY'S GLOBAL REACH



'N Sync



Rammstein



Sarah Brightman

BY THOM DUFFY

To measure the strength of the German record industry, you could take a tour of the country's multiple music-business capitals, from Munich in the south, the headquarters of BMG and Virgin, to the financial towers of Frankfurt, where Sony is based, up the Rhine River to EMI's home in Cologne and onward to the media hub of Hamburg to find edel, PolyGram, Universal, Warner and others.

Executives within Germany are perennially upbeat about their priority artists as they head into the holiday season (see related story). But this has been a tough year, with unit sales down 5.4% for the first six months of '98 and unemployment at 10.6% as of late summer. Industry observers hope the election of a new government in September, with Chancellor Gerhard Schröder ousting long-serving Helmut Kohl, will help jump-start the economy.

Yet a different perspective of the state of the German music business is found beyond Munich, Frankfurt, Cologne or Hamburg. It is available instead from New York, London, Tokyo, Amsterdam, Stockholm or even Orlando, Fla. It is the view of Germany's global reach—a growing awareness of the international impact of German artist development.

BREAKING ABROAD

Even while sales are down at home, German record companies have become increasingly savvy in the '90s about exploiting and marketing their repertoire worldwide. And it's not necessarily only German-born artists. From Orlando's Trans Continental label, the American teen pop of the Backstreet Boys and 'N Sync broke out of Germany before going platinum-plus in the U.S. for Jive and RCA Records, respectively. From London, musical-theater star Sarah Brightman signed directly to EastWest Records in

Germany and cut a record-setting hit with Italian tenor Andrea Bocelli on "Time To Say Goodbye." Brightman subsequently signed with Angel Records (for the world outside Europe, and her album of the same name, recorded with the London Symphony Orchestra, has sold a million units in the U.S. and Asia. From Canada, the Moffatts have seen worldwide sales of nearly 700,000 since being relaunched via EMI in Cologne, the same company that broke the British rock band Chumbawamba.

The German Ear For Music Discovers Both Quantity And Quality

"The Germans are getting better at their ability to pick good quality music wherever it comes from," says Dave Novik, senior VP of international A&R at RCA Records in New York, who has helped guide acts such as 'N Sync and La Bouche (both comprised of American musicians) from BMG in Germany to success in the U.S.

"The second half of the equation," says Novik, "is that there are bands—and Rammstein is a good example—who are being broken out of Germany. There are rock acts, in

particular, that we are looking at now. There is a quality upgrade in English [-language recording], which allows the music created in Germany to be more globally suited."

HARD-ROCK STORY

The story of Rammstein is one of the most remarkable cases of German artist development with international impact. Who would have predicted that a hard-edged band from East Germany would break onto The Billboard 200—performing in German? Signed directly to PolyGram's Motor Music label in Hamburg, Rammstein gained an early fan in director David Lynch, who featured the group's music in his movie "Lost Highway."

Slash Records president Bob Biggs recalls seeing the band perform at Popkomm in Cologne in 1997. "To a lot of people, they seemed really weird or out there, but, to me, their music spoke to the bottom line of alienation—which you can never go wrong with in America. When you see them, you see there are no marketing issues." Biggs signed Rammstein for America to Slash, whose repertoire goes through London Records, with radio promotion via Island. "The A&R aspect, that pristine vision, is divorced from the part where you have to popularize it," notes Biggs. "The Island promotion department was so instrumental in getting this to radio and getting them to see it wasn't scary." Rammstein's album "Sehnsucht (Longing)" has sold more than 500,000 copies, according to SoundScan, and peaked at No. 45 on the Billboard 200.

Worldwide sales for the band are estimated at 1.7 million, according to PolyGram, and the U.S. success has since translated to the U.K., where London Records is releasing the single "Du Hast" this month. "We're watching very closely the success the band has had in Europe and America," says London Records U.K. marketing manager Richard Connell. "There is a market for their kind of hard rock here; it's just a question of timing."

Continued on page 46

• BMG Ariola Munich is highlighting the potential of **Tito & Tarantula**, picked up from Osnabrück-based Goldrush Entertainment, a BMG satellite company. The group's laid-back single "Mexico" will be out just before Christmas, while an album, "Never," is slated for release in late December or early January. Originally signed by independent Cockroach Records in the U.S., Tito & Tarantula made a name for themselves by performing in the cult movie "From Dusk Till Dawn" and on its soundtrack, which sold 500,000 units worldwide. Goldrush Entertainment is marketing the group in cooperation with Cockroach Records. "We believe in the sales potential of the upcoming album, since the debut album, 'Tarantism,' sold 70,000 units after several weeks on the official Musikmarkt charts," says Goldrush managing director Sabine Ganske. "Their music is relaxed and passionate at the same time." Tito Larriva, the lead singer, songwriter and producer for the group, has written the score to the German movie "Kai Raabe Against The Vatican Killers," which will be released Nov. 19. The band also performs one song in the movie.

• BMG Ariola Hamburg has great hopes for **Die 3 Generation**, three young men from Berlin, ages 17 to 23, whose music and lyrics reflect the urban lives of their generation. "They share a passion for music, and they speak the language of the street—raw hip-hop—which they use to reflect on life in the multicultural melting pot of Berlin honestly and authentically," says BMG managing director Eckhart Gundel. BMG Hamburg also has signed the Danish group **Colorblind**, which offers driving guitar-based pop, expressive vocals, high-energy choruses and a certain indie flair. Its debut album, "Sway," was released in late August for a pan-European push.

• Columbia/Portrait has geared up to promote "Inspiration" from 20-year-old **Sandra Schwarzhaupt**. The album presents passionate pop ballads with English lyrics written by the artist, who feels at home in both the operatic and pop fields. Schwarzhaupt made her debut at age 11 as a classical singer at Carnegie Hall and, since



Sandra Schwarzhaupt

then, has worked with the best—from Albert Hammond ("Written In The Stars") to renowned bass opera singer Kurt Rydl, who sings a duet ("Una Amore Così Grande") on this album. She performed the song "Hero Of The Night," written for boxing champion Axel Schulz, before a nationally televised fight. "Sandra Schwarzhaupt is a serious artist whom international audiences should look out for," says Ute Sodemann, product manager at Portrait/Columbia.

• E.A.M.S. has placed its stock this autumn in the debut release of newcomer **Sio Steinberger**, who offers German-language, melodic



Sio Steinberger

potential with the label's international act **Jennifer Palge**, whose "S/T" album should hit the charts across Europe. The "Crush" single has already received successful advance promotion. October also brought the release of a second album from **Aaron Carter**, after his debut album sold more than 1 million copies. Says Geisemeyer, "We want the second album to perform at least twice as well worldwide." This also applies to the second **Blümchen** album, "Jasmin," which has been selling well since the end of September.

• EMI this month is releasing a
Continued on page 52

GERMANY

top album priorities

BY WOLFGANG SPAHR and ELLIE WEINERT

Record companies in Germany, as elsewhere, release their strongest albums during the fourth quarter of the year in a bid to tap holiday shoppers and gain momentum for the year ahead. Here are some of the current priority releases in the German market, including several signings targeted for international audiences.

GERMANY'S GLOBAL REACH

Continued from page 45

TEUTONIC TEENS

For the Backstreet Boys, 'N Sync and such Orlando label-mates as Aaron Carter and Take Five, the timing turned out to be excellent. It had been years since teen pop was taken seriously by American record executives, most of whom appear to have long forgotten when New Kids On The Block sold 8 million copies of "Hangin' Tough" in 1989. But Lou Pearlman, president of Trans Continental, had been inspired by New Kids to recruit and record the Backstreet Boys at his studio complex in Florida.

"We went everywhere in the United States," recalls Pearlman. "It was not going to happen." The Backstreet Boys eventually signed a worldwide deal with Jive Records, but, recalls Pearlman, "Germany gave the Backstreet Boys their very first gold record. Germany was so receptive, and what happened with 'N Sync was very much



Modern Talking

the same."

In this era of multinational labels, with their quarterly global-marketing meetings and affiliate-presentation sessions, RCA's Novik acknowledges that acts such as La Bouche have broken from BMG Germany into the U.S., in part, because of old-fashioned import airplay. More than three years ago, as RCA's new U.S. team came together under label president Bob Jamieson. "La Bouche was one of the first acts we picked up [from BMG Germany]," says Novik. "Knowing that this act had some [import] airplay put a magnifying glass on the project."

La Bouche's debut album, "Sweet Dreams," produced a run of hit singles, including the title track, "Falling In Love" and "Be My Lover," the latter hitting No. 6 on the Hot 100. The duo's follow-up album, "S.O.S.," released by RCA earlier this year and again guided by veteran German producer Frank Farian, includes the single "You Won't Forget Me," which peaked at No. 48 earlier this year on the Hot 100.

DEUTSCH DANCE

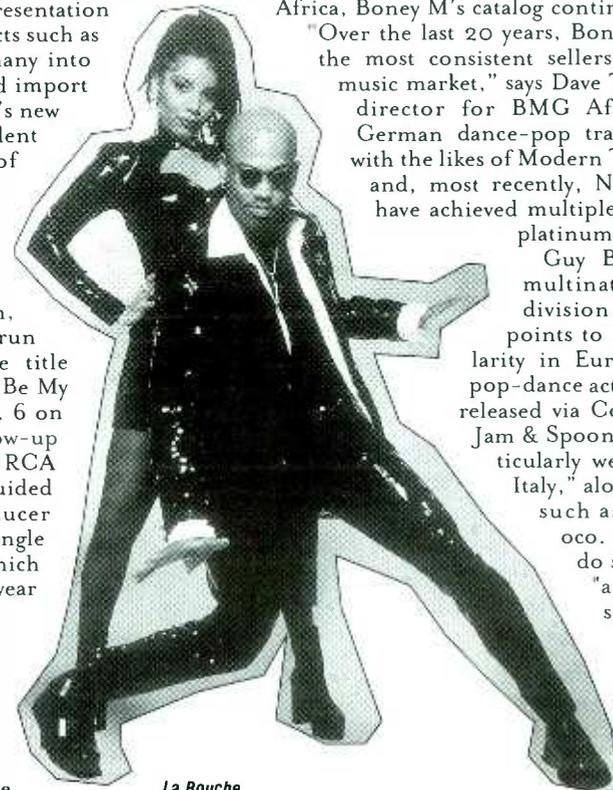
Germany's international partners have had no shortage of successful pop and dance acts developed out of the market, going back to the

days of another Frank Farian creation, Boney M, in the '70s. In fact, in markets from Scandinavia to South Africa, Boney M's catalog continues to sell strongly.

"Over the last 20 years, Boney M has been one of the most consistent sellers in the South Africa music market," says Dave Thompson, marketing director for BMG Africa, who notes the German dance-pop tradition has continued with the likes of Modern Talking, Bad Boys Blue and, most recently, No Mercy—all acts that have achieved multiples of the 50,000-unit platinum mark in South Africa.

Guy Brulez, VP of Sony's multinational Dance Pool division, based in London, points to the continuing popularity in Europe of such German pop-dance acts as Culture Beat (now released via Columbia Records) and Jam & Spoon, who "usually do particularly well in Holland and in Italy," along with newer names such as Spacefrog and Orinoco. "Some of the barriers do still exist," says Brulez, "and what the Germans see as the latest trend in dance, the French may not, or the other way around, but a good track is a good track."

A&R executives
Continued on page 57



La Bouche

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...THE CONSUMER'S CHOICE



GERMANY

THE CYBERSPACE RACE

Germany Leads Europe In Internet Consumers And Online Music Sales

BY WOLFGANG SPAHR

HAMBURG—The German record industry sees online music sales as an important potential source of new business. Germany is expected to lead Europe in overall electronic commerce, according to research by Jupiter Communications in the U.S. By the year 2002, total online merchandise sales will total almost \$1.6 billion—from airline bookings to music and software sales.

Researchers believe that the volume of online music sales via the Internet will reach \$23 million in Germany in the coming year, will triple that figure by the year 2000 and will top \$250 million in value by the year 2002. This is still a fraction of Germany's overall music business, valued at \$2.8 billion in 1997, but it's a rapidly growing market segment.

The optimism is based on Germany's large number of online consumers. Now standing at 8 million—or more than 10% of the population—the number of German consumers online is expected to top 27 million by the year 2000. According to this estimate, Germany will lead Europe in online consumers by the millennium; the U.K. is expected to have 19 million online, and France only 8.3 million by that date.

"We can shore up and improve our position in the market only if we permit new possibilities for exploitation and make consistent use of them," says Wolf-D. Gramatke, chairman of the IFPI in Germany and president of PolyGram Germany. In his opinion, online sales will mean the end of regional markets as we know them today. Online and traditional retail sales will become increasingly mixed, suggests Gramatke, who envisions future "virtual department stores" on the Internet serving consumers of music and other goods.

Here is a guide to the major online players in the German music business:

MUSIC ON DEMAND WWW.AUDIOON DEMAND.DE

Music On Demand, from Deutsche Telekom, is a cooperative venture between the music industry and the Bonn-based German telephone giant. MoD is being positioned as the leading brand for music shopping on the Internet in Germany.

More than 20,000 titles are currently offered by more than 80 suppliers, including such well-known record companies as Arcade, EAMS, Lesser, Rough Trade and Warner Music. The music is not licensed; the sale of the music is arranged directly between the label and the customer, with MoD assuming a middleman role as a "service provider." No costs are incurred by the participating labels for providing the music during a test period in Germany, and record companies retain the right to dictate what is offered and at what prices.

At the same time, MoD plans the real-time delivery of music via ISDN lines and MP3 players from any music company that has exploitation rights for repertoire in Germany. This service will be available only within Germany.



PRIMUS-ONLINE
www.primus-online.de

MoD is not yet reporting sales figures.

MCY MUSIC WWW.MCY.COM

MCY, with offices in Berlin, London and New York, has been developed over the past three years within the Fritsche & Friends Mediagroup, which itself was founded in 1991. Its Web site offers some 750,000 CD titles for purchase via mail order and another 20,000 titles that can be downloaded online. A large number of 20-second samples can be heard in 8-bit mono.

Fulfillment of mail orders is done via MCY's business partner, Music Net, in 16 countries worldwide, and CDs can be shipped to any destination. However, MCY Music—which sees its primary long-term business as the digital delivery of music—seeks to obtain worldwide distribution rights for music it offers online. MCY Music was formally launched last month with home pages being prepared for different international markets.

"MCY's main business is the digital sale of music via the Internet, i.e. music downloads," says company spokeswoman Sibylle Baluschek. "We are not officially entering the market with our product, MCY Music City, until the end of the year, so we do not currently have any relevant sales [figures] for 1998 in the digital-delivery and CD mail-order sector."

PRIMUS ONLINE GMBH & CO. WWW.PRIMUSONLINE.DE

Based in Cologne and launched in February, Primus Online has an inventory of 120,000 titles, with 30% of its sales going to consumers outside Germany. It claims customers in 24 countries and online sales during the first six months of 1998 totaling \$2 million. "We are No. 1 in Europe, and we want to expand," says Primus spokeswoman Andreas Engel.

CYBER CD WWW.CYBERCD.DE

With some 485,000 album titles in its online catalog, Cyber CD, based in Wuppertal, sells much via the Internet with delivery by international post and courier services. Launched in 1994, the company estimates that 40% of its customers are outside Germany and 25% are outside the European Union. Its sales for the first six months of 1998 have topped \$2 million, the company reports. Cyber CD's strengths, says spokeswoman Rene Jeuckens, are "competent, friendly service, simple handling with the software, and a big catalog with many rarities."

JPC SCHALLPLATTEN WWW.JPC.DE

The online arm of JPC Schallplatten, based in Georgsmarienhuetten, this site was launched in September 1996 and claims a catalog of 199,000 titles. JPC handles its own fulfillment for web sales, serving customers within the European Union only. It estimates its sales for the first six months of 1998 at \$2.5 million. ■

jpc
schall
platten

ON THE ROAD

Top Promoters Guided Tours Through '98 And Look To Book '99

BY WOLFGANG SPAHR

After a few years of stagnation, the German concert scene came back to life in 1998 with a string of tours by top international stars and some spectacular live events. Germany's leading concert promoters, meanwhile, are more actively presenting tours beyond their home territory.

The majority of Germany's promoters were satisfied with business this year and have made considerable investments to organize even more successful tours, both in Germany and international markets, in the coming year.

Here are capsule reports on 1998 activity and expectations for the year ahead from key German concert promoters:

COMPANY

Lieberberg Konzertagentur

HEADQUARTERS
Frankfurt am Main

OWNER

Marek Lieberberg



Elton John

STRONGEST SHOWS IN 1998:

"Lord Of The Dance" (64 arena performances with 450,000 ticket buyers), David Copperfield (44 arena performances for 220,000 fans), Depeche Mode (nine arena performances and two amphitheater shows for 165,000 fans), Elton John (three stadium shows and six arena performances for 130,000 fans) and Jon Bon Jovi (four arena performances for 50,000 fans). In addition, Lieberberg's two festivals, Rock am Ring and Rock im Park, have been the most popular open-air summer events in Germany by far for the past 13 years. Headliners in 1998 included the Smashing Pumpkins, Prodigy, Ozzy Osbourne, Van Halen, Genesis and Bob Dylan as part of a bill of 90 artists performing on four stages in three days. The attendance for Rock am Ring was 60,000, while Rock im Park drew 50,000 fans. Expectations for 1999: Celine Dion is the superstar for next year, in the view of Lieberberg, who will present the singer in four stadium concerts in 1999. Alanis Morissette will be on her first arena tour next year, and "Lord Of The Dance" will continue to attract the masses in 1999. "There is a huge demand for quality—and family—entertainment," says Lieberberg. "Promoters and producers must look for attractions and shows that cater to the taste of the wide public. Most of the new rock acts will depend on the success of their last album."

Continued on page 50

GERMANY'S LEADING INDEPENDENT



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LISTEN TO THE FUTURE



GERMANY

ON THE ROAD

Continued from page 48

COMPANY
Peter Rieger Konzertagentur

HEADQUARTERS
Cologne

OWNER
Peter Rieger



The Rolling Stones

STRONGEST SHOWS IN 1998:

The Three Tenors in Paris (drawing 250,000), Luciano Pavarotti (opening the new KölnArena in Cologne for a sold-out crowd of 18,000), the Rolling Stones in Katowice, Poland (50,000 fans), Janet Jackson's "Velvet Rope" Tour (eight sold-out shows drawing 90,000 fans) and the Bizarre Festival in Cologne (drawing 30,000 people per day over three days). Other 1998 tours: Jimmy Page and Robert Plant, the Cure, Portishead, Iggy Pop, Green Day, Monster Magnet, Whitney Houston, Genesis, Joe Cocker, Simple Minds, the Corrs, Phil Collins Big Band, St. Petersburg State Ice Ballet, Joe Jackson, Marillion and Runrig. Expectations for 1999: "Too early to announce," says Rieger.

COMPANY

Karsten Jahnke Konzertdirektion

HEADQUARTERS
Hamburg

OWNER
Karsten Jahnke



Blümchen

STRONGEST SHOWS IN 1998:

Herbert Grönemeyer (a total of 180,000 tickets sold), "Sesame Street Live" (197,000 tickets sold) and Herman van Veen (116,000 tickets). Other 1998 tours: Blümchen, Klaus Hoffmann, the Dubliners and Angelo Branduardi. Expectations for 1999: "The next trend? Swing in 1999," says Jahnke.

COMPANY

Mama Concerts & Rau

HEADQUARTERS
Unterfoehring

OWNERS
Marcel Avram, Mario M. Mendrzycki



Eros Ramazzotti

STRONGEST SHOWS IN 1998:

Eros Ramazzotti (a global tour playing to an estimated 1 million fans this year in Europe, North America and South America by year's end, included two open-air appearances before a total of 80,000 fans at Munich's historic Königsplatz with Tina Turner and Joe Cocker, globally broadcast by Premiere Television), Rod Stewart (in a European tour reaching 300,000 fans in 29 dates), Peter Maffay (hosting 30 concert events titled "Begegnungen" or "Encounters" on five continents for 250,000 fans this autumn), Eric Clapton (in nine sold-out arena shows in Germany) and Roger Whittaker (playing 62 concerts in Germany and Austria between this fall and next spring to some 200,000 fans). Mama also presented open-air festivals headlined by Ramazzotti and Maffay in four German cities for more than 160,000 fans. Expectations for 1999: Tours by Neil Diamond, the Scorpions, Jethro Tull and Santana. Mama will be promoting two winter open-air events by mid-January, billed as "Rock'n'Show," as a tie-in with the first Snowboard World Championship in Germany, in cooperation with EM.TV and FIS (Federation Internationale de Ski). "We are currently negotiating with both international and national talent from the hip-hop, techno and alternative-rock genres," says Mama Concerts & Rau managing director Mario M. Mendrzycki. The sponsor of "Rock'n'Show" is Honda, and co-promoters include Nokia, Grundig and D2-Mannesmann Telecommunication. "This project will lay the groundwork for similar co-promotions in other international markets," says Mendrzycki. ■

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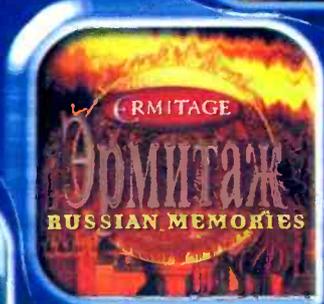
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***NSYNC**
The Winter Album



Touche **YMCA**



CC.CATCH Best of 98



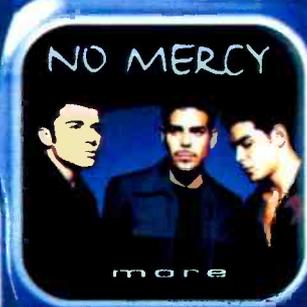
Another Level



Just the Best



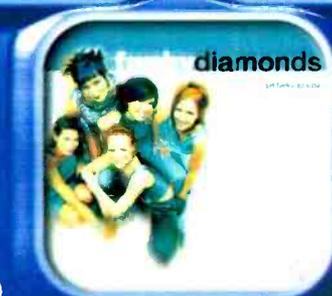
A Modern Back for Good



No Mercy More



4 the cause Stand by Me



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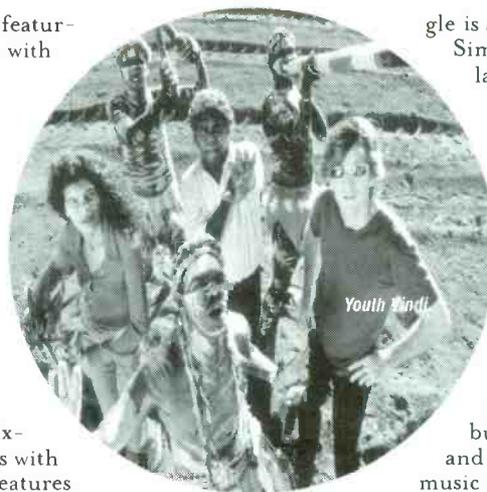
GERMANY

top album priorities

Continued from page 46

greatest-hits album by **Joe Cocker** featuring three new tracks, including a duet with Eros Ramazzotti titled "That's All I Need To Know," which was recorded live in Munich. Another highlight on EMI's fourth-quarter schedule is the new album from Belgian tenor **Helmut Lotti** titled "Helmut Lotti Goes Classic," on which the 28-year-old singer interprets 17 popularly arranged classics, traditionals and arias.

• Epic Records in Frankfurt has recently signed and released a new album from the Australian group **Yothu Yindi**. "One Blood" is a mixture of well-known hits and new songs with a very strong rural influence. It also features the voice of Liam O'Maonali (Hothouse Flowers) on the first single, "Mainstream," while the second sin-



gle is supported by the strong vocals of Simple Mind's Jim Kerr. Following a collaboration with Peter Maffay on his multicultural "Begegnungen (Encounters)" project, Yothu Yindi worked with Maffay producers and bandmates Bertram Engel and Carl Carlton on the new album. "The result is a perfect synthesis of world music and pop," says Katharina Landahl, marketing manager at Epic. "We believe in the hit potential of the album, because of the group's sales history and fan base in Germany, the musical variety of this album, its crossover singles and, last but not least, because of the marketing and print-media campaigns in all major music and lifestyle magazines backing up the release." Furthermore, says Landahl, the group will be on tour in Germany with Peter Maffay through Dec. 12 and will appear on the major TV show "Wetten Dass...?"

• Intercord is betting on newly signed electronic DJ/producer **Cosmic Baby**, whose album "Heaven" is now in stores. Cosmic Baby has created his own sound—a combination of Alan Parsons, Jean Michel Jarre, Art Of Noise and today's techno sounds. In fact, the first single and video is of the Parsons tune "Lucifer." Cosmic Baby is "an icon of modern German electronic-pop music," says Mike P. Heisel, managing director of Intercord. "His roots are in techno, although he dedicated himself to other projects at a very early stage, [such as] music for the theater. He received high critical acclaim for his music to 'Andorra' at the Theatre House in Stuttgart." With

"Heaven," says Heisel, "we expect a breakthrough in Germany."

Cosmic Baby, meanwhile, already has a worldwide following, thanks to previous tours as a DJ of Europe, the U.S., Australia and Japan.



• Koch International is putting all its efforts behind the group **Rondò Veneziano** and its new album, "Zodiaco." The 12 compositions on the album musically depict the 12 astrological signs. The

album displays the group's trademark mixture of flowing melodies and light-footed rhythms, combined with traditional as well as modern orchestration. In short, it's baroque *savoir vivre* transported into our time and age. "We believe in the success of this release for several reasons," says Koch spokesman Markus "Yogi" Soffner. "For the past two decades, Rondò Veneziano has stood for quality classical-baroque music with pop elements. Especially during the Christmas season, it's been second to none when it comes to contemplative holiday music. The current album centers on astrology, which interests many people. Their reputation and the popularity of their classic-pop mixture is documented by numerous sold-out concert tours and noteworthy sales in several European territories. With our [international] partners, we look forward to the success of this product in many other markets."

• "Dark, a little on the evil side, but still pop" is how Motor managing director Tim Renner describes his latest signing, **Motorsheep**, which will be releasing a single over the coming weeks. Renner is also proud of **Jan Gabarek**, the Norwegian saxophonist signed to ECM. Gabarek, who has always transcended the borders of jazz, goes a step further on his album "Rites." Says Renner, "The album offers everything from rare grooves to sacral choirs and vast impressive spaces." Gabarek's double CD is being backed by a large retail contest.

• According to marketing director Boris Loehe, Mercury has two strong national sellers slated for release this quarter: **Der Wolf** and **Cappuccino**. Both are releasing new albums and have received rave reviews in preliminary media tests. Initial retail orders have been strong, according to Loehe. The label is very optimistic about Cappuccino, who has recorded the title song for the new Til Schweiger film, "Eisbar." The second single will be off

Continued on page 56

great talent feels at home @wea

Deenay

The shooting star of 1998. Only 19-years-old, her first single was Top 10 in Germany, Austria and Switzerland with release all over Europe. Debut album Top 40.



MELLOWBAG

Decisive crossover to mainstream with Top 20 single "Tabula Rasa". New album in January.

lotte ohm.

Multi-talented musician, producer and performer with whimsical German lyrics. Massive press and critical raves for first WEA album.



DEVISION

Tasty, melodic electronic music made in Germany. Charts for both first single and debut album. Releases spreading in Europe.

sasha

Debut single a chart-topper, with a sure-smash follow-up. Already a teen idol and star of the teen press, with debut album in November.



ROCKERS HIFI

Birmingham's dub masters are back with "Overproof", a state-of-the-art album for the 21st Century. European tour in November

walkin' large

One of the hottest new hip-hop acts in Germany with a growing, impressive international reputation. First album for WEA in early 1999.



PENELOPE HOUSTON

Previously crowned the Queen of Neo-Folk, Penelope moves into a fresh new vein to showcase her biting lyrics on new album "Tongue". European release this fall, with US release on Reprise early next year.

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ECONOMIC WATCH

Currency: Deutsche Mark
 Exchange rate \$1 = 1.735 DM
 Per capita GDP: \$25,740
 Inflation rate (August 1998): 0.7%
 Unemployment rate (August 1998): 10.6%

SALES WATCH

Average wholesale album price: \$12.68
 Average retail album price: \$17.87
 Mechanical royalty rate: 9.01%
 Sales tax on sound recordings: 16%
 Unit sales (first six months 1998): 122 million
 Change from same period previous year: -5.4%
 Per capita album sales: 2.9
 Piracy level (1997): less than 10% of units
 CDs as a percentage of total units: 88%
 Platinum-album award: 500,000 units
 Gold-album award: 250,000 units

MEDIA WATCH (key promotional outlets)

Bravo, weekly youth magazine (1.3 million circulation)
Popcorn, monthly magazine (451,260 circulation)
MTV: 2.7 million viewers daily
Viva: 3.86 million viewers daily
WDR4 (Cologne): 3.75 million listeners

RETAIL WATCH (key retail outlets)

Karstadt (192 stores)
Saturn (33 stores, with six more planned by year's end)
World of Music (20 stores)

TRADE CONTACTS

IFPI national group: BPW
 Mechanical-rights society: GEMA
 Performing-rights society: GEMA
 Music-publishing association: DMV

REPERTOIRE BREAKDOWN

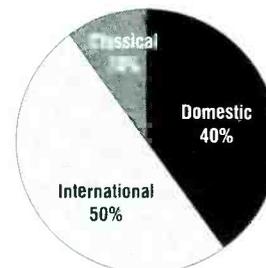


CHART WATCH

Top-Selling Albums: January-September 1998

1. "Let's Talk About Love," Celine Dion (Columbia)
2. "Eros," Eros Ramazzotti (DDD)
3. "Titanic," Soundtrack (Sony Classics)
4. "Back For Good," Modern Talking (Hansa)
5. "Möchtling Viel Theater," Pur (Intercord)
6. "Ray Of Light," Madonna (Maverick)
7. "Bleibt Alles-Anders," Herbert Grönemeyer (Electrola)
8. "Out Of The Dark (Into The Light)," Falco (EMI)
9. "Postcards From Heaven," Lighthouse Family (Wildcard/Polydor)
10. "13," Die Aerzte (Hot Action/Motor)

Top-Selling Singles: January-September 1998

1. "My Heart Will Go On," Celine Dion (Columbia)
2. "Alane/Saint George," Wes (Sony)
3. "It's Like That," Run DMC vs. Jason Nevins (Profile)
4. "Ein Schwein Names Maenner," Die Aerzte (Hot Action/Motor)
5. "Out Of The Dark (Into The Light)," Falco (EMI)
6. "Together Again," Janet Jackson (Virgin)
7. "Stand By Me," 4 The Cause (RCA)
8. "Frozen," Madonna (Maverick)
9. "Cose Della Vita," Eros Ramazzotti (DDD)
10. "Torn," Natalie Imbruglia (RCA)

SOURCE: IFPI, Media Control, Music & Media, Billboard research

Bringing You News from Germany, Resounding Around the World...

With comprehensive reporting every week-all year long, Billboard covers the latest happenings in the German music industry.

BMG Beefs Up Berlin Presence

BY WOLFGANG SPAHR

BERLIN—BMG is consolidating its Berlin-based labels into a new unit, says a top executive. The new unit, headed by Hans-Joachim Wulff, will include BMG's German labels, including BMG Berlin Music GmbH, which is run by Andre Sellenberg, currently managing director of Hansa Music Production, one of the major labels in Berlin.

Wulff, who has been in charge of BMG's German operations since 1995, says the new unit will be a "stronger presence" in the city. He also says that BMG is looking to expand its presence in other parts of Germany.

Intercord Finds Large Audience In Asia

E-Rotic, Other Dance Acts Score For EMI-Owned Label

BY WOLFGANG SPAHR

HAMBURG—The German city of Hamburg, famous for producing world-renowned Mercedes and Porsche, is now home to another potent German export: Intercord, acquired by EMI in 1995, has been notching top 10 hits in Asia for the past two years and now has a claimed market share in the region of 60%. The label's success is based on such acts as Fool's Garden, E-Rotic, and Nina, which have each been selling by the million in Japan, Thailand, Taiwan, and other Asian markets.

Heat Is On For German Pubs.

Nat'l Signings Produce 'Poker Game'

BY WOLFGANG SPAHR

The flat German record market is adding to the pressure on publishers to sign new artists and catalogs. Hartwig Mosch, managing director of BMG UFA in Munich, calls the situation "crazy," with the high sums of money being exchanged devoid of any commercial sense. "Particularly when you see the market for national chart success and the greater likelihood of international sales is leading to guaranteed advance payments," he says.

Asia To See Blossoming Of Germany's Blümchen

This story was prepared by Wolfgang Spahr in Hamburg. Genit Rurpe in Hong Kong, and Dorothea Prade in London.

Her love of flowers earned Jasmin Wagner the epithet of Blümchen, or "little flower," as a child. "The name stuck, and even my mum started to call me that, so I kept it as an artist name," says Wagner. Now Asian audiences are getting the scent of the 17-year-old in the guise of Blossom, German fans of this star of the "happy hardcore" scene would bare witness to her translation of her domestic success to the Asian and wider world market, say those involved in the project. Among those with a hand in this rosy effort are publisher, publisher, or that recorded and developed Blümchen as an artist, edel, British consultancy SWAT Enterprises, and the licensee in Asia.

Taking Wagner out of the European club environment from which her sales grew was not such a huge leap, says SWAT chairman Stuart Watson.

There are two things that matter

GERMAN HIP-HOP ACTS COULD GAIN FROM ECHO AWARDS BOOST

(Continued from page 1)

Motor Music artist Nana, who picked up awards for national male and newcomer, gave a live performance of her new single "Hemmerlein" (To Be) at the Echo Awards.

had Alanis Morissette at the Echoes. It was not the Alanis Morissette we know today, but with her appearance and the other things we did we sold over 1 million albums in Germany," says Motor Music managing director Tim Sauer.

Ariola Act Is 'N Sync With German Fans

BY WOLFGANG SPAHR

HAMBURG—One of the hottest top acts of the last few months in Germany—and a growing number of other European markets—is a five-piece band from the Sunshine State. 'N Sync, a group of five boys from Orlando, Fla., has made top records into the German charts.

The second single, "Tearin' Up My Heart," shot up the charts to No. 10 and resulted in even more sales for 'N Sync's 17-city tour through Germany.

The latest single, "Here We Go," has already been a No. 8 hit, while the self-titled debut album, released March 6, is one which is really doing very well, namely "it's a very good example of how you can enter the market and succeed," says Thomas Sauer, the Managing Director of BMG Music Entertainment in Germany.

According to head buyer and director Wolfgang Orthmayr, the WOM music store in the city of Kiel has enjoyed good sales with 'N Sync. "The record series of soul is one which is really doing very well, namely 'N Sync," he says.

Following is a list of this year's Echo Awards winners:

- Best national male artist: Nana (Motor)
- Best international male artist: Jon Bon Jovi (Mercury)
- Best national female artist: Sabrina Setlur (Sony)
- Best international female artist: Alanis Morissette (Jive)
- Best newcomer: Nana (Motor)

Echo Announces Nominees

Tic Tac Toe Leads With Four Nods

BY WOLFGANG SPAHR

HAMBURG—The Fugees and Afro 3000 will be pushing shoulders with top acts from the Germany/Switzerland/Austria region at this year's Echo Awards.

Veteran rocker Peter Maffay, Swiss dance upstart DJ Bobo, and German punk revivalists, Die Toten Hosen, will appear at the show, which takes place March 6 at the Congress Center here.

The Echo ceremony will be broadcast on German TV channel ARD March 8 at 8:15 p.m. and is expected to attract more than 8 million viewers.

Gerd Gebhardt, chairman of the German Phonographic Academy and managing director of Warner Music Germany, says, "In its sixth year, Echo has become a major forum for German artists. Young artists from Germany have frequently achieved international success after being nominated for Echo."

The continued rise of German and hip-hop is reflected in the latest Echo Awards. Die Toten Hosen way with four nominations, while solo artist Blümchen bags two.

BMG's studio act Captain Jack, Peter Maffay (RBM), and DJ Bobo (EAS) are among the nominees.

National male artist: Fugees (A&R)

National female artist: Alanis Morissette (Jive)

Most successful international male artist: Bryan Adams (A&R)

Most successful international female artist: Alanis Morissette (Jive)

Foreign Signings Paying Off For Germany's Major Labels

BY WOLFGANG SPAHR

HAMBURG—Germany is fast becoming a powerhouse for international acts. A&R executives are signing more acts from English-speaking markets, and the German majors are signing to their sister companies worldwide as their signings gain international success.

used to breaking into the German market, the GSA market is now open to them to their part in the U.K. again. EMI, for example, has signed acts from the U.K. again. EMI, for example, has signed acts from the U.K. again.

German Awards May Boost Local Hip-Hop Acts

BY WOLFGANG SPAHR AND DOMINIC PRIDE

HAMBURG—Germany's burgeoning hip-hop scene stands to gain most from this year's Echo Awards, which took place March 6 here.

Among the hip-hop artists at the show were Nana and Sabrina Setlur and Die Toten Hosen.

BMG GSA Sets Up Arm In Frankfurt

Division To Help Re-Establish Dance Label Logic

BY CHRISTIAN ARNDT

FRANKFURT—BMG Entertainment Germany/Switzerland/Austria (GSA) is to launch a new division, BMG Frankfurt, the latest manifestation of the company's strategy of establishing creative centers in cities with a vibrant music sector.

The company already operates three such centers in Munich, Hamburg, and Berlin.

The proposed division will combine BMG-owned publishing firm (B&B) and three BMG-associated labels—darkest, morris, and MUR (signed by Stark Musik).

founder and managing director Michael Stark will take the helm at BMG Frankfurt.

While the labels will continue to work independently, Stark will coordinate A&R policies to avoid overlap of label profiles.

Dark Star, for example, is a product of GSA producer Thomas Stein.

Stein concedes that mistakes have been made at Logic, but also declares, "I'm not interested in the past." Logic had been run jointly by Andy Weinek and Andreas Peter, who held their positions for a year until released from their contracts in July.

The rationale behind the new structure, according to Stark, is to take Logic back to its roots, releasing product that is at once "revivable, danceable and commercial, and ch...

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THE CORRS

ARRERAS DOMINGO PAVAROTTI LEVINE
THE TENORS
PARIS 1998



PETER RIEGER
KONZERTAGENTUR GMBH

THE SERIOUS ART OF PROMOTION

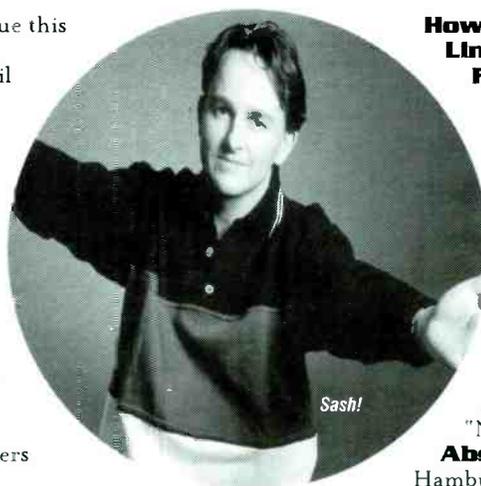
GERMANY

top album priorities

Continued from page 52

the new Cappuccino album, which is due this month. The German rock band **Cucumber Men** will be on tour until December, supporting a new album, "Turbo." Also, **Knorkator** from Berlin has a live release on the Mercury label.

• Polydor managing director Joerg Hellwig has launched a new marketing campaign for **James Last**, who turns 70 in February and will be embarking on an extensive tour of Germany and Europe in 1999 to tap into a new interest in easy-listening music. Polydor imprints have a busy schedule this autumn: "mighty" will be releasing product by chart-toppers **Masterboy**, **Sash!**, **Rapit** and **Wackside**. Druck has releases by **Two Remarks**, **Sils Marla** and **Stone The Crow** lined up. On the pop side, Polydor is launching new albums by

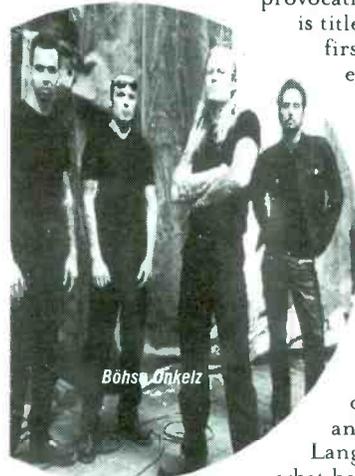


Sash!

Howard Carpendale, **Udo Lindenberg** featuring **Freundeskreisl**, and mega-seller **Andre Rieu**. Hellwig is confident that all these albums will sell well in the GSA territories.

• Universal's trump card this season is a group called **Kellerkopf**, from Ulm, which will be producing a German-language album for the GSA market featuring a new type of hip-hop, flavored with hard-rock guitars and humor. Sales have already been stoked with a video version of "Niemand" on MTV and Viva II. **Absolute Beginner**, from Hamburg, has long been a hot live act on the German-language hip-hop scene. The group's first album on an indie label sold more than 15,000 units. Universal will release **Absolute Beginner's** first nationwide album, "Bambule." A tour is also planned.

• Virgin is going all out this fall for the new release by the German-language punk band **Böhse Onkelz**, which presents hard-driving rock with provocative lyrics. The new album is titled "Viva Los Tioz," and its first single, "Terpentin,"



Böhse Onkelz

entered the German singles chart at No. 9 in September. "The band has built up a huge fan base over the years and is considered an authentic rock band," says Virgin managing director Udo Lange. "We expect to achieve a No. 1 album with platinum sales of 500,000 units. The album will obviously work in Austria and Switzerland," adds Lange. "just take a look at what happened abroad with Rammstein." The band has been on a 26-city tour in Germany and Austria since last month.

• Warner Special Marketing has a whole bouquet of new releases lined up that will substantially shake up the compilation market between now and the end of the year, says managing director Thomas Schenk. Examples include the latest edition of "**Bravo Hits**," arguably the most successful compilation in the German market, with each edition selling more than 1 million units. A joint venture with Polystar, EMI and Virgin, "Bravo Hits Vol. 23" was released at the end of October and, according to marketing manager Lars Ingwersen, is expected to be a chart-topper. This also applies to "Bravo Christmas Hot & Holy III," featuring such stars as Nana, Sasha, Squeezer, Die Toten Hosen, C-Block and many others. WSM's third mega-selling album is "Mystra Vol. II." Explains Ingwersen, "This music is like a magical time trip. Mystical and mysterious, it caresses your soul and remains unforgettable." The first volume co-produced by Polystar sold more than 200,000 copies and features acts such as Enya and Enigma.

• WEA managing director Bernd Dopp already has two major national releases on the charts: The **Westernhagen** album "Radio Maria" has sold more than 800,000 units, and the **Dieter Thomas Kuhn** album "Wer Liebe Sucht" has been charting for weeks with sales of more than 200,000 units. The company is also placing great expectations on the first best-of compilation of **Phil Collins** hits. "Phil Collins is one of the most successful international acts in Germany," explains Dopp. **Alanis Morissette's** new album, "Supposed Former Infatuation Junkie," is, according to Dopp, "absolute world-class, pure, unadulterated emotion. Every track is a classic." WEA Germany also has a massive promotion and marketing campaign slated for **R.E.M.'s** "Up," released in late October. "Their unique ability to write great songs with a lasting effect, coupled with Michael Stipe's superb voice, will again create a furor," says Dopp. ■



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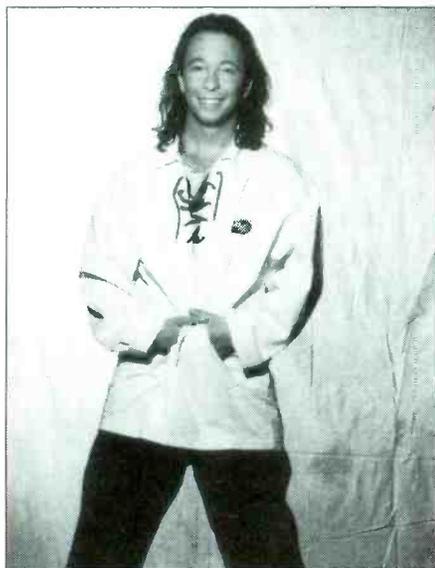
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DJ Bobo

GERMANY'S GLOBAL REACH

Continued from page 46

at Warner Music Japan would agree. When label staff in Tokyo heard the track "Coco Jamboo" from WEA Germany act Mr. President, they opted to release it in their own country, recalls Junichi Miyaji, chief producer, international A&R, at Warner Music Japan. After a slow start, Mr. President took off with the release of the album "We See The Same Sun" in February 1997, fueled by radio airplay for "Coco Jamboo." By the end of last year, Mr. President had sold nearly a half-million albums in Japan, and "Hits Of Mr. President," released this past August, added another 40,000 units to that tally.

Smaller German record companies often lead the pack in breaking dance-pop acts, but, without the multinational distribution setup of major labels, they turn to international exploitation partners. The Dutch music broker Toco International, with affiliates from Chile to Hong Kong, handles the repertoire of German clients such as E.A.M.S. and the Dancestreet label.

Through Toco, E.A.M.S. has sold some 2 million copies of albums by Swiss musician DJ Bobo and has made impressive strides with labelmate Imperio. "Some of these artists are hardly known in their country of origin but massive in another region," says Toco co-owner Marc De Raaff. "For instance, Imperio is more or less an unknown quantity at home, but can boast gold status, for 25,000 albums sold, in both the Czech Republic and Hungary."

Germany's Dancestreet most recently has licensed the act 666 to Toco International. "As the new album, 'Paradox,' has just been released, this act has been available in most territories only through compilations," says De Raaff. "In all, about a half-million copies of these samplers featuring 666 have been sold up to now."

THE CREDIBILITY QUESTION

But a paradox of another sort troubles the German market. Despite all its success with artist development, Germany is viewed more as a source of hit singles than credible career artists.

Nina Sjömark, international label manager for pop/rock repertoire at BMG Sweden, discussing the success of new German acts such as Sweetbox and 4 The Cause, praises the accessibility of German dance music. "But when I start to work on a German project, people in the industry and media often wrinkle their noses because they don't think the music is high quality," she says. "The retailers are more receptive, because they look at the sales history and know that the music will sell. But the journalists will never approve of it."

Making that transition from German-produced singles act to international career artist is the challenge facing such performers as vocalist Melanie Thornton and rapper Lane McCray, the lead voices of La Bouche, as they seek to match their previous success. Germany's music business is up to the task.

Which is why the breadth and depth of artist development in Germany today—from the teen pop of 'N Sync to the classical vocals of Sarah Brightman to the unrelenting rock of Rammstein—holds such promise.

"I think that people should understand," says Lou Pearlman at Trans Continental of his partners in Germany, "that it's a really great market." ■

Assistance in preparing this story was provided by Diane Goetzer in Johannesburg, Kai Lofthus in Oslo, Steve McClure in Tokyo, Robbert Tilli in Amsterdam and Paul Sexton in London.

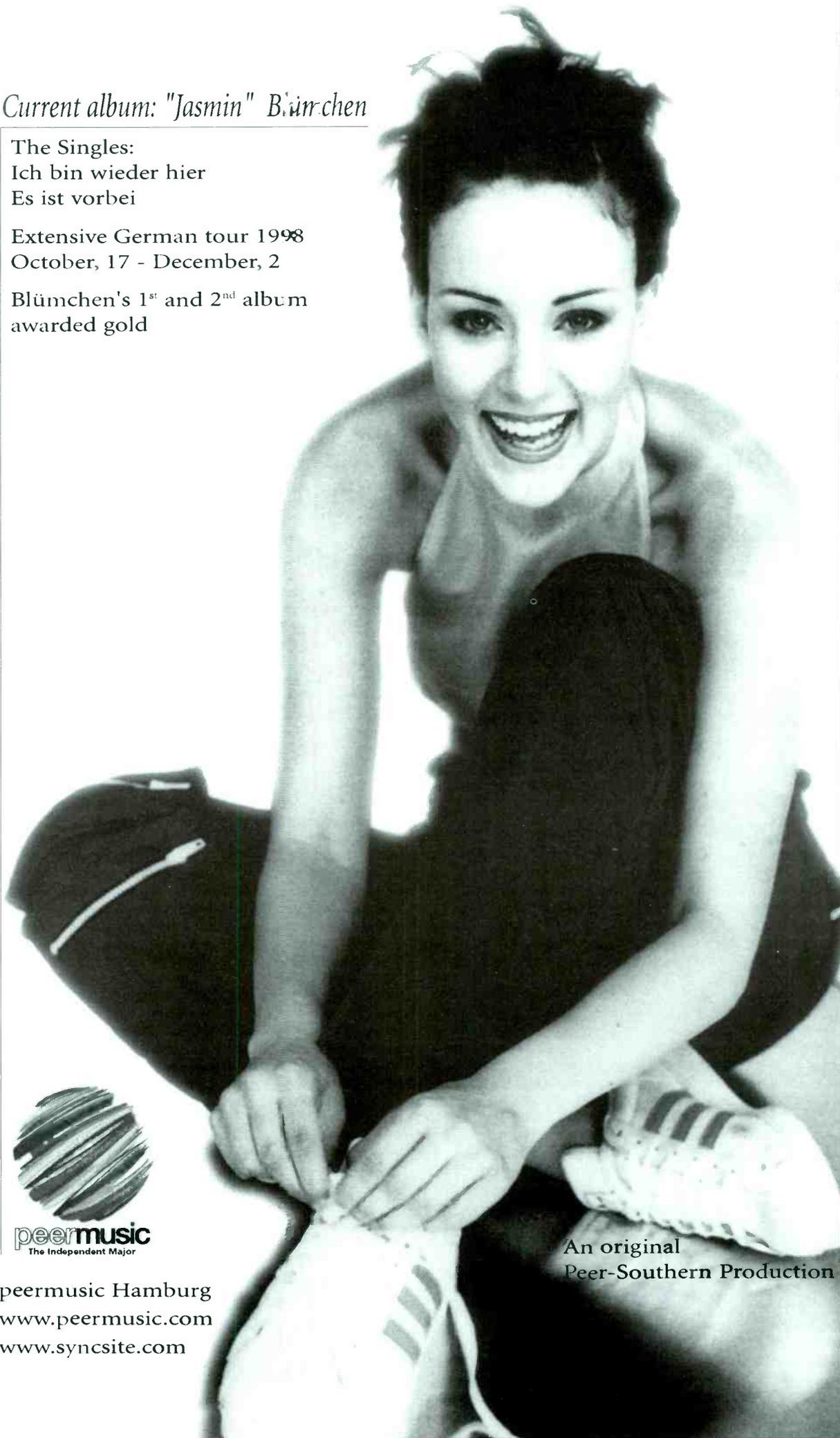
Germany's most successful female Dance act!

Current album: "Jasmin" Blümchen

The Singles:
Ich bin wieder hier
Es ist vorbei

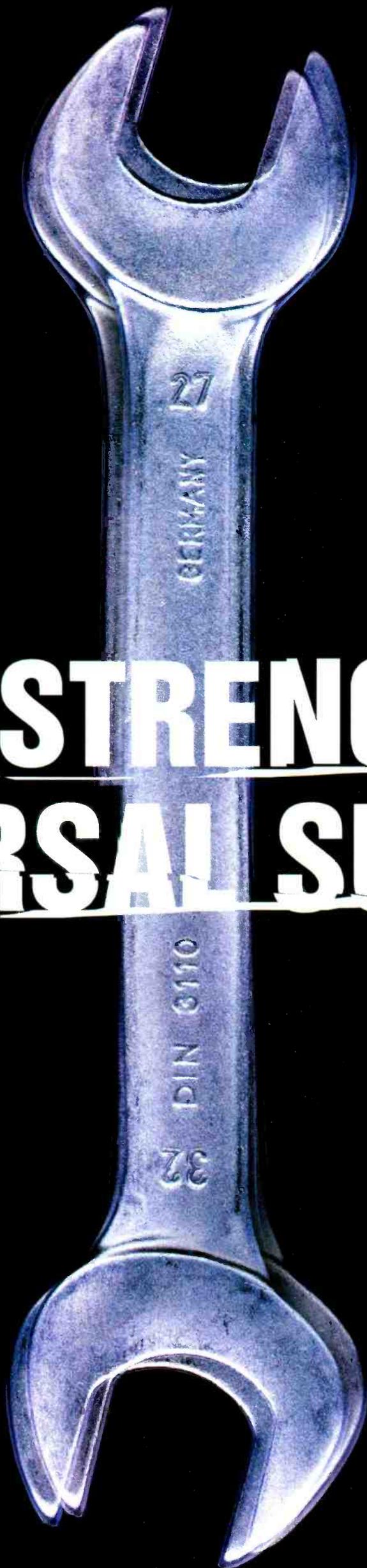
Extensive German tour 1998
October, 17 - December, 2

Blümchen's 1st and 2nd album
awarded gold



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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Post Offices To Sell Show Tickets German Test Project May Lead To Huge New Network

BY WOLFGANG SPAHR

HAMBURG—Tickets for all major concerts will soon be on sale at all German post offices if a trial that is now being conducted in Berlin proves successful.

The pilot project is being conducted by Entertainment Package Marketing GmbH (epm) and Deutsche Bundespost. Under the banner of Deutsche Post Ticket Service, it will entail over-the-counter sales, mail order, a call center, and Internet sales. In addition, the Deutsche Bundespost is keen to sell merchandising articles, and a possible mail-order music service is under discussion.

A spokesman for epm states that Deutsche Post Ticket Service has the potential to be present in 15,000

post offices and, he argues, would thereby be the largest provider of these services in the German market. The epm company is a joint ven-

'It is a long-term project that will bear fruit in three to five years'

ture between entertainment industry veteran Hans Peter Riegel and the law firm of Lichte, Schramm & Scheuermann.

The company is believed to be in discussion with record labels to secure records for exclusive distribution via Deutsche Post Ticket. Specifically, this would be a mail-order service supplying discs and mer-

chandise. The epm spokesman says he expects Deutsche Post Online Ticket Service to be launched in April, after which it will be linked to tour organizers' ticketing systems.

According to Riegel, the first tickets to be sold via Deutsche Post Ticket Service will be for the open-air concert of the Viennese Philharmonic Orchestra in June in Berlin, which are now already available from the call center.

The new company will charge a sales fee of 1 deutsche mark (60 cents) per ticket. Currently, three companies dominate the German ticket market: CTF, with 580 outlets; Start, which is represented in 4,500 travel agencies; and epm, with 15,000 outlets.

The inspiration for selling concert tickets over post office counters originally came from Lichte, Schramm
(Continued on page 64)

Sweden Looks To Strengthen Law For Copyright Owners

BY KAI R. LOFTHUS

STOCKHOLM—The Swedish government is trying to give copyright owners the tools they need to protect their rights in the digital environment. New legislation, set to come into force Jan. 1, will allow labels, artists, and writers to be more vigorous in their efforts to safeguard their intellectual property.

The Department of Justice delivered its new legislation, the New Protective Measure on Copyright Infringement, for approval by the parliament, the Riksdagen, Oct. 12. The document is specifically intended to provide protections appropriate to the digital arena. Current copyright legislation has long been criticized by the music industry for not meeting the intentions in the World Trade Organization agree-

ment on Trade Related Intellectual Property Rights (TRIPS).

The bill is designed to implement a more effective procedure to secure evidence in potential lawsuits. It will allow individuals and companies to notify one of the nation's 96 local court offices, instead of the local police, when they suspect or have knowledge about existing or planned copyright infringement. The proposed improvements, which embrace all intellectual property rights (including patents, trademarks, and copyright), require the respective court offices to issue a search warrant immediately that allows evidence to be secured as quickly as possible, ideally the same day as the notification. The actual search will be conducted by local *kronofogd* officers,
(Continued on page 64)

Thai Police To Cease Helping In Piracy Raids

BY JOHN CLEWLEY

BANGKOK—Current efforts to suppress Thailand's rampant piracy (Billboard, Sept. 19) have received a blow with the announcement that the Thai police will no longer assist in raids against street vendors and small shops.

The policy change was announced by the new chief commander of the Police Investigation Bureau, Police Lt. General Laun Panrostip, who also supervises the Economic Crime Investigation Division (ECID), under which suppression of piracy operates. Announcing the policy, Laun stresses that the change is to focus the attention of the police on the man-
(Continued on page 64)

Under Prescott, BMG Australia Becomes Source Of Int'l Hits

BY CHRISTIE ELIEZER

SYDNEY—Last month, as Natalie Imbruglia's "Left Of The Middle" album hit the 5 million mark globally and helped her sweep the Australian Record Industry Assn. (ARIA) Awards with six wins, two other BMG acts from Australia were being readied for the U.S.

One is Arista-inked Melbourne pop duo Bachelor Girl, whose debut single, "Buses & Trains," reached No. 4 and went double-platinum (150,000) in its home market. The other is guitar trio You Am I, which was picked up by RCA. In April, it became the first Aussie act with three consecutive albums to debut at No. 1 when "No. 4 Record" achieved that result on the ARIA and Australian Music Report charts. The album was released stateside the



Natalie Imbruglia, shown at left with Tim Prescott, managing director of BMG Australia, holds triple-platinum sales award for "Left Of The Middle."

week of Oct. 26, and the band is on its first headlining club tour of the U.S., where it has built an impressive

college radio presence with four previous visits.

At the same time, BMG artists are making their presence felt in other markets. Merrill Bainbridge, whose "Mouth" and "The Garden" albums sold a million each in 1997, is extensively touring in Asia, Europe, and the U.S. behind her sophomore BMG album, "Between The Days," due in January.

The label's biggest act, John Farnham, re-sparked his career in Europe with live appearances earlier this year and is negotiating for a Europe-wide telecast on Christmas Eve. Farnham, whose early '80s release "Whispering Jack" moved 1.5 million units in Europe, still sells an average of 100,000 units of each release in the region, according to the label. In August, Farnham headlined



BACHELOR GIRL

the Lang Lands festival in Denmark, where his "Anthology" set went gold (sales of 50,000).

"Bachelor Girl" will be released in Canada on BMG and in Germany, Japan, and South Africa through RCA in January. Contemporary bands Even, Custard, and Ice Cream Hands are set for U.S. tours early next year, with Even scheduled in
(Continued on page 81)

Billboard
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NEW TALENT SPOTLIGHT

MICHAEL BRANDMEIER

Michael Brandmeier is an authentic, acoustic pop artist who has made a name for himself performing in major markets like LA and Chicago, and at major industry conferences such as EATM. Michael has released his debut CD, *Spirit On The Run*, on his own independent label, Silent Hawk Records. LA's *Music Connection* magazine raved "Brandmeier has a very strong songwriting sense," while the *Chicago Sun Times* called the album "...a superb, debut CD."

Genre: Pop From: Madison, WI Deals Sought: Any

FOR DETAILS ABOUT THIS AND OTHER UP AND COMING ARTISTS VISIT US @

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Spain Set For Two Music Award Shows

BY HOWELL LLEWELLYN

MADRID—Spain's Jarabe De Palo, Mexico's Molotov, and Mexican-based Cuban Francisco Cespedes top the list of artists to win music awards or be nominated for others this month, when two award ceremonies are taking place in Spain.

The 45th Premios Ondas, organized by the Grupo Prisa media group through its Radio Barcelona station, traditionally announces its winners in advance of the Barcelona ceremony, which this year is Thursday (12).

The second Premios Amigo, organized by the labels' association AFYVE, will be staged Nov. 26 in Madrid.

The Ondas began as a radio-only event but over the years incorporated cinema, TV, and music. Barcelona band Jarabe De Palo has won one of the 12 music awards for its album "Depende"; it also took the honors for best videoclip. The group won an Onda last year for its debut album, "La Flaca."

The Ondas' best song award has gone to Alejandro Sanz for "Corazón Partío." The best group is the female duo Ella Baila Sola; the



MECANO

best new group is La Oreja De Van Gogh; the best live artist is Manolo García; and the classical music award has gone to Victoria de los Angeles.

The jury, presided over by Luis Merino, the head of music programming at the Grupo Prisa's five music networks, was split on the best new Latino artist or group; the award is thus shared by Molotov and Cespedes. Special awards will be presented to Mike Oldfield; singer/songwriter Joaquín Sabina; and flamenco singer Antonio Fernandez Diaz, "El Fosforito."

Appearing live at the Ondas ceremony will be Sabina, Cespedes, Oldfield, flamenco singer Niña Pastori, and singer/songwriter

Rosana.

The live performers at the Premios Amigo will be Sanz, Enrique Iglesias, Mecano, and Aqua.

There are three nominations for each of the 16 Premios Amigo awards, which are divided into Spanish, international, and Latino sections. Apart from Molotov and Cespedes, the other act to receive three nominations is the Lighthouse Family, which, with its album "Postcards From Heaven," is up for awards for best international group, best new group, and best album.

Gloria Estefan also has three nominations, two in the Latino category and one in the international section.

Six acts have each garnered two nominations for the six awards in the Spanish section: García, Jarabe De Palo, Joan Manuel Serrat, Pastori, Malú, and La Oreja De Van Gogh.

Says the Ondas' Merino, "The Ondas are an echo of the maturity that music has gained in the media, where there is now more diversity of styles in radio and TV programming, a greater sound quality, and wider social acceptance."

Dutch Chart Links With Lottery Game

BY ROBERT TILLI

AMSTERDAM—The Netherlands' Mega Top 100 singles chart has closed a sponsorship deal with the Dutch government's national lottery game and has secured daily air time on national TV thanks to a deal with media group HMG.

The chart's official sponsor will now be BankGiroLoterij, a national lottery game based on bank account numbers, and the chart will be broadcast on HMG's commercial TV station, Veronica, 5-5:30 p.m. weekdays.

Both deals have been signed for one year, with an option for two more years. The TV chart show will debut Nov. 23 and will be presented by Renate van der Zalm.

Frenk Theuns, deputy director at Rotterdam-based advertising and communications agency BVH, was responsible for bringing the parties together. "The 20- to 30-year-old target group is what they have in common," says Theuns. "Every partner involved felt they could benefit from the continuity of a daily TV show."

Mega Chart Top 100 managing director Machgiel Bakker describes BankGiroLoterij as a "brilliant sponsor." He adds, "The TV deal with Veronica has been

decisive in finalizing the sponsorship agreement, as the chart show will attract potential lottery participants. Obviously our own brand awareness should also be boosted through the TV exposure."

A Veronica spokeswoman says

that the TV deal with the Mega Top 100 chart won't affect the "Veronica Top 100 Countdown" currently broadcast by its top 40 radio station, Veronica FM. Public top 40 Radio 3FM will continue to be the Mega Top 100's official radio partner.



Select Performance. EastWest Germany managing director Hubert Wandjo (photo at left) gets a live rendition of some of the music on "El Greco," the new album from EastWest U.K. artist Vangelis, at piano. Germany is Vangelis' biggest market, closely followed by France. The composer met key international staff from Warner Music at a gathering in Athens. Vangelis named his album after the famous painter, and proceeds from the album will go toward keeping the artist's last remaining works in Greece. Among the guests at the gathering were Greek tenor Konstantinos Paliatsaras and Spanish soprano Montserrat Caballe, pictured with Vangelis in photo at right.



newsline...

U.S. AUTHORS' BODY BMI is pledging to protect international rights owners from the loopholes created by the U.S. Copyright Term Extension Act. The legislation exempts certain establishments from



PRESTON

paying performance royalties, a move that has caused anger within Europe and elsewhere (Billboard, Oct. 31). BMI president/CEO Frances Preston told an audience of British publishers and composers in London Nov. 3 that "we will be fighting for your rights and the rights of all U.S. writers. It may take us years, but we are going to win." Preston was speaking at the annual BMI Awards ceremony here, which honors songs signed to the U.K.'s Performing Right Society (PRS) that have received the most U.S. airplay. The most-performed song of 1998 was Sting and Puff Daddy's

"I'll Be Missing You," while "Yesterday" was honored as the most-performed PRS-signed composition in the BMI repertoire, after notching 7 million U.S. plays.

JEFF CLARK-MEADS

NEWS CORP.-OWNED record company Festival has set up a new business to help Australian independents find international markets. Festival Allied International Trading House (FAITH) will use Festival contacts and clout with international record and publishing companies (it distributes more than 200 labels in Australasia), as well as News Corp. TV, film, and studio affiliates. Festival CEO Roger Grierson says the idea is to "maintain the focus and drive on internationalizing the best Australian music. We see an opportunity here to aggregate and represent smaller local independents who can retain their individuality." FAITH is based in Melbourne, Australia, under GM Michael Lynch, manager of successful indie acts TISM, Dave Graney, and John Saffran and head of Prozac Records and the Black Pig Music publishing company. FAITH will also have offices in Los Angeles, New York, London, and, shortly, Tokyo, says Grierson. Indie labels to be initially represented include Half A Cow, Reliant, W. Minc, Psy Harmonics, and Groove Nation.

CHRISTIE ELIEZER

THE WHOLESALE VALUE OF MUSIC sales in France in the first nine months of 1998 rose 1.3% to 4.7 billion francs (\$865 million), according to the labels' body SNEP. The increase was helped by new releases by local acts and by the continued (but slower) growth of the singles market. Album sales were flat in volume terms, rising just 0.1% to 71.9 million units for a trade value of 3.89 billion francs (\$709 million), down 1.5%. CD single sales saw 3.7% unit growth to 30.1 million, representing a trade value of 647 million francs (\$118 million), up 7.5%. RÉMI BOUTON

EMI ELECTROLA, the major's German operating company, will appoint two label directors to run its EMI imprint when managing director Peter Burtz departs at the end of the year (Billboard, Aug. 29). Effective Jan. 1, 1999, Sylvia Kollek, currently marketing manager for the EMI label, will head the international department, looking after repertoire from the U.K., U.S., and other countries. Her responsibilities will include the Harvest label, as well as dance and jazz operations. Evelyn Junker, currently local A&R director for rock and pop at Sony Music's Columbia label in Frankfurt, will take over as head of national A&R/marketing at EMI. Junker and Kollek will report to Rüdger Fleige, managing director of EMI Electrola. As part of the move, Jörg Beutner, currently national A&R manager at EMI, will become A&R/marketing manager, international marketing/exploitation, reporting to Lothar Meinerzhagen, VP of international marketing. Burtz is leaving EMI at the end of 1998 after seven years.

DOMINIC PRIDE

BMG RICORDI, BMG's strong publishing unit in Italy, has a new management structure, with Tino Cennamo joining the company in a new post as managing director of the company's activities, which include affiliates BMG Gruppo Editoriale, Casa Ricordi, Ricordi Edizioni di Musica Leggera, and Casa Ricordi's music print unit. In addition, Mimma Guastoni, managing director of Casa Ricordi, plans to take on a post as managing director of the new Auditorium of Rome starting in January 1999, although there's discussion of a continuing relationship with Casa Ricordi. Mario Cantini will continue as chief of all BMG Ricordi pop music operations as managing director of Rome-based BMG Gruppo Editoriale; he is also responsible for Ricordi Edizioni di Musica Leggera. Cennamo, based in Milan, was previously managing director of RAI Trade, a marketing and distribution company owned by RAI. Before that, he was managing director of the Italian division of Buena Vista Home Video. Cennamo, Guastoni, and Cantini report to New York-based Nick Firth, president of BMG Music Publishing Worldwide.

IRV LIGHTMAN

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HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 11/09/98			GERMANY (Media Control) 11/03/98			U.K. (Chart-Track) 11/02/98			FRANCE (SNEP/IFOP/Tite-Live) 11/02/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	ALL MY TRUE LOVE SPEED TOY'S FACTORY	1	1	FLUGZEUGE IM BAUCH OLI P. HANSA/ARIOLA	1	1	BELIEVE CHER WEA	1	1	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
2	1	OWARI NAKI TABI MR. CHILDREN TOY'S FACTORY	2	3	BELIEVE CHER WEA	2	3	OUTSIDE GEORGE MICHAEL EPIC	2	3	CHANTER POUR CEUX QUI SONT LOIN CHEZ EUX LAAM DLAVEMI
3	NEW	BURNING XMAS T.M. REVOLUTION ANTINOS RECORDS	3	2	NO MATTER WHAT BOYZONE POLYDOR	3	NEW	WOULD YOU TOUCH & GO V2	3	2	BROTHER LOUIE '98 MODERN TALKING FEAT. ERIC SINGLETON HANSA/BMG
4	2	HURRY GO ROUND HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR	4	12	ONCE UPON A TIME DOWN LOW K-TOWN/SHIFT MUSIC/ZYX	4	2	I JUST WANNA BE LOVED CULTURE CLUB VIRGIN	4	5	THIS IS HOW WE PARTY S.O.A.P. TRISTAR/SONY
5	4	SNOW DROP L'ARC EN CIEL KI/OON/SONY	5	6	PROTECT YOUR MIND DJ SAKIN & FRIENDS OVER-DOSE/CLUB TUNES/INTERCORD	5	5	SWEETEST THING U2 ISLAND	5	4	THE BOY IS MINE BRANDY & MONICA EASTWEST
6	3	FORBIDDEN LOVER L'ARC EN CIEL KI/OON/SONY	6	4	IMMORTALITY CELINE DION FEAT. THE BEE GEES COLUMBIA	6	NEW	BLUE ANGELS PRAS RUFFHOUSE	6	13	BYE BYE MENELIK SMALLSONY
7	7	THUNDERBIRD T.M. REVOLUTION ANTINOS RECORDS	7	5	EGOIST FALCO EMI	7	9	THANK U ALANIS MORISSETTE MAVERICK/REPRISE	7	7	SI TU M'AIMES LARA FABIAN POLYDOR
8	5	RELAX BLACK BISCUITS BMG JAPAN	8	7	WE LIKE TO PARTY! VENGABOYS MOTOR MUSIC	8	NEW	GIRLFRIEND BILLIE INNOCENT/VIRGIN	8	6	SIMARIK TARKAN POLYGRAM
9	8	PERFUME OF LOVE GLOBE AVEV TRAX	9	9	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	9	NEW	GUESS I WAS A FOOL ANOTHER LEVEL NORTH-WESTSIDE	9	9	PANIQUE CELTIQUE MANAU POLYDOR
10	NEW	NEVER END SIAM SHADE SONY	10	8	GOD IS A DJ FAITHLESS CHEEKY/INTERCORD/EMI	10	NEW	LITTLE BIT OF LOVIN' KELE LE ROC POLYDOR	10	10	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
11	6	MY WINDING ROAD THE YELLOW MONKEY FUN HOUSE	11	11	STAY 2-4 FAMILY EPIC	11	10	MORE THAN A WOMAN 911 VIRGIN	11	8	LIFE DES'REE EPIC
12	9	SAY YO NA RA GLOBE AVEV TRAX	12	NEW	IF YOU BELIEVE SASHA WEA	12	13	GYM & TONIC SPACEDUST EASTWEST DANCE	12	16	CRUSH JENNIFER PAIGE EDEL
13	18	KUMOJI NO HATE COCCO VICTOR	13	10	DIE FLUT WITT & HEPPNER ZEITBOMBE/EPIC	13	13	SEX ON THE BEACH T-SPOON CONTROL/EDEL	13	12	RESTER FEMME AXELLE RED VIRGIN
14	10	AROUND THE WORLD DA PUMP AVEV TRAX	14	17	HOU DEEP IS YOUR LOVE? DRU HILL MERCURY	14	16	TELL ME MA SHAM ROCK JIVE	14	15	STAND BY ME 4 THE CAUSE RCA
15	13	KOHRI NO UENI TATSU YONI MIHO KOMATSU AMEMURA O-TOWN	15	NEW	9 P.M. (TILL I COME) ATB MOTOR MUSIC	15	NEW	ROLLERCOASTER B*WITCHED EPIC	15	20	MA B*NZ SUPREME NTM EPIC
16	NEW	ASOBOU ULFULS TOSHIBA-EMI	16	15	CRUSH JENNIFER PAIGE EDEL	16	NEW	ALL 'BOUT THE MONEY MEJA COLUMBIA	16	NEW	MILLENNIUM ROBBIE WILLIAMS CHRYSALIS
17	11	SWEET HEART GLOBE AVEV TRAX	17	NEW	LORDS OF THE BOARDS GUANO APES SUPERSONIC/GUNARIOLA	17	NEW	MY FAVOURITE GAME THE CARDIGANS POLYDOR	17	NEW	I WANT TO SPEND MY LIFETIME LOVING YOU TINA ARENA & MARC ANTHONY COLUMBIA
18	12	TRUTH D-SHADE POLYDOR	18	18	DOO WOP (THAT THING) LAURYN HILL COLUMBIA	18	17	TESTIFY M PEOPLE M PEOPLE	18	11	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN
19	15	HIKARI TO WATASHI CHARA EPIC	19	14	SUPA RICHIE RICHIE CHLODWIG/ARIOLA	19	16	PERFECT 10 THE BEAUTIFUL SOUTH GO! DISCS/POLYDOR	19	NEW	ARE U READY ORGANIZ M6 INTERNATIONAL/SONY
20	14	PROOF OF MYSELF MEGUMI HAYASHIBARA KING	20	16	VIVA FOREVER SPICE GIRLS VIRGIN	20	12	ALBUMS	20	14	PERSONNE NE SAURAIT POETIC LOVER & CAROLE FREDERICK M6 INTERNATIONAL/SONY
1	1	ALBUMS	1	1	ALBUMS	1	5	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	1	1	ALBUMS
2	NEW	SOUTHERN ALL STARS SAKURA VICTOR	2	NEW	R.E.M. UP WEA	2	9	R.E.M. UP WARNER	2	2	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
3	NEW	NORIYUKI MAKIHARA LISTEN TO THE MUSIC SONY	3	1	WOLFGANG PETRY EINFACH GEIL! NA KLAR/ARIOLA	3	3	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) 550 MUSIC/EPIC	3	4	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
4	NEW	U2 THE BEST OF U2 1980-1990 MERCURY	4	2	WESTERNHAGEN RADIO MARIA WEA	4	4	THE BEAUTIFUL SOUTH QUENCH GO! DISCS	4	3	LOUISE ATTAQUE LOUISE ATTAQUE ATMOSPHERIQUE/SONY
5	3	OASIS THE MASTERPLAN EPIC	5	NEW	PHIL COLLINS HITS WEA	5	NEW	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND	5	6	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALLSONY
6	2	B'Z B'Z THE BEST TREASURE ROOMS RECORDS	6	5	DIE ROTEN ROSEN WIR WARTEN AUF'S CHRISTKIND EASTWEST	6	2	FATBOY SLIM YOU'VE COME A LONG WAY BABY SKINT	6	5	MANAU PANIQUE CELTIQUE POLYDOR
7	NEW	KIRORO NAGAI AIDA KIRONOMORI VICTOR	7	4	BRYAN ADAMS ON A DAY LIKE TODAY POLYDOR	7	NEW	OASIS THE MASTERPLAN CREATION	7	NEW	AXELLE RED A TATONS VIRGIN
8	NEW	CELINE DION THESE ARE SPECIAL TIMES EPIC	8	6	DEPECHE MODE THE SINGLES '86-'98 MUTE/INTERCORD	8	4	PHIL COLLINS HITS VIRGIN	8	NEW	FLORENT PAGNY SAVOIR AIMER MERCURY
9	5	RYOKO HIROSUE WINTER GIFT '98—HAPPY SONGS & MUSICAL CLIPS WARNER MUSIC JAPAN	9	NEW	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY	9	NEW	VARIOUS ARTISTS HUGE HITS 1998 SONY TV/WARNER ESP/GO	9	15	MC SOLAAR LE TOUR DE LA QUESTION EASTWEST
10	4	AEROSMITH A LITTLE SOUTH OF SANITY UNIVERSAL	10	7	EROS RAMAZZOTTI EROS LIVE DDD/ARIOLA	10	6	VARIOUS ARTISTS THE BEST CHART HITS IN THE WORLD... EVER VIRGIN/EMI	10	7	R.E.M. UP WARNER
11	7	PENICILLIN ULTIMATE VELOCITY EASTWEST JAPAN	11	RE	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	11	7	LADYSMITH BLACK MAMBAZO THE STAR & WISE-MAN—THE BEST OF LADYSMITH BLACK MAMBAZO POLYGRAM TV	11	10	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC
12	8	THE BRILLIANT GREEN THE BRILLIANT GREEN SONY	12	10	DIE FLIPPERS DAS LEBEN IST EINE WUNDER-TUETE ARIOLA	12	8	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF VERTIGO	12	9	ANDRE RIEU ROMANTIQUE PHILIPS/POLYGRAM
13	13	PHIL COLLINS HITS WARNER MUSIC JAPAN	13	NEW	ANDRE RIEU ROMANTIC MOMENTS PHILIPS/POLYDOR	13	NEW	VARIOUS ARTISTS NOW DANCE '98 VIRGIN/EMI	13	8	LENNY KRAVITZ 5 VIRGIN
14	6	VARIOUS ARTISTS DANCEMANIA EXTRA TOSHIBA-EMI	14	8	HOWARD CARPENDALE LUST AUF MEHR POLYDOR	14	NEW	CHER BELIEVE WEA	14	NEW	SOUNDTRACK BACK TO TITANIC SONY CLASSICAL
15	12	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	15	RE	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	15	NEW	VARIOUS ARTISTS THE ALL-TIME GREATEST MOVIE SONGS SONY MUSIC TV	15	13	VARIOUS ARTISTS AUX SUIVANTS BARCLAY/POLYGRAM
16	14	YO-YO MA YO-YO MA PLAYS PIAZOLLA SONY	16	NEW	NO MERCY MORE ARIOLA	16	16	B*WITCHED B*WITCHED EPIC	16	12	LARA FABIAN CARPE DIEM POLYDOR
17	11	YO-YO MA THE BEST OF YO-YO MA SONY	17	9	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS/EMI	17	NEW	MICHAEL BALL AT THE MOVIES POLYGRAM TV	17	11	MODERN TALKING BACK FOR GOOD MIX '98 ARIOLA/BMG
18	9	SING LIKE TALKING SECOND REUNION—THE BEST OF SING LIKE TALKING FUN HOUSE	18	14	BOHSE ONKEL VIVA LOS TIOZ VIRGIN	18	16	STEPS STEP ONE JIVE	18	19	MANU CHAO CLANDESTINO VIRGIN
19	NEW	TUYOSHI NAGABUTI SAMURAI FOR LIFE	19	NEW	EROS RAMAZZOTTI EROS DDD/ARIOLA	19	NEW	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/REPRISE	19	NEW	LARA FABIAN PURE POLYDOR
20	NEW	TAKURO YOSHIDA HAWAIIAN RHAPSODY FOR LIFE	20	RE	DRU HILL ENTER THE DRU MERCURY	20	15	VARIOUS ARTISTS WHISTLE DOWN THE WIND REALLY USEFUL/POLYGRAM	20	20	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/REPRISE
20	NEW	MANISH MANISH BEST—ESCALATION ZAIN			CYPRESS HILL CYPRESS HILL IV COLUMBIA						MATMATMAH LA OUAICHE TREMA/SONY
1	15	THANK U ALANIS MORISSETTE MAVERICK/WARNER	1	1	NO MATTER WHAT BOYZONE POLYDOR	1	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	1	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
2	2	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY	2	4	BOOM, BOOM, BOOM, BOOM! VENGABOYS ZOMBA	2	3	FROM THIS MOMENT ON SHANIA TWAIN MERCURY	2	5	SHOCK NEJA NEW MUSIC/LUP
3	1	SWEETEST THING U2 ISLAND	3	3	LA TRIBU DE DANA MANAU POLYDOR	3	6	ROLLERCOASTER B*WITCHED EPIC	3	3	LOVE SONG X-TREME DANCE FACTORY
4	3	SWEETEST THING (PART 2) U2 ISLAND	4	2	HOU ME VAST VOLUMIA! BMG	4	4	CRUSH JENNIFER PAIGE SHOCK	4	12	IF YOU BUY THIS RECORD THE TAMPERER FEAT. MAYA TIME
5	5	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN/EMI	5	15	ARE YOU THAT SOMEBODY? AALIYAH WARNER	5	2	REDUNDANT/TIME OF YOUR LIFE (GOOD RID-DANCE) GREEN DAY WEA	5	4	SOLO UNA VOLTA ALEX BRITTI DO IT YOURSELF/UNIVERSAL
6	NEW	THE POWER OF GOODBYE MADONNA MAVERICK/WARNER	6	5	DOO WOP (THAT THING) LAURYN HILL COLUMBIA	6	8	SWEETEST THING U2 ISLAND	6	2	SWEETEST THING U2 ISLAND
7	8	BECAUSE OF YOU 98 DEGREES MOTOWN	7	10	SWEETEST THING U2 MERCURY	7	5	EVERYBODY GET UP FIVE BMG	7	7	KING OF MY CASTLE WAMDUUE PROJECT AIRPLANE
8	9	SOME KINDA WONDERFUL SKY EMI	8	6	BLOF WAT ZOU JE DOEN? EMI	8	7	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN	8	14	MOVE MANIA SASH! FMA/NO COLORS
9	6	THE BOY IS MINE BRANDY & MONICA ATLANTIC/WARNER	9	8	THANK U ALANIS MORISSETTE MAVERICK/WARNER	9	10	UNDER THE BRIDGE/LADY MARMALADE ALL SAINTS LONDON	9	9	OUTSIDE GEORGE MICHAEL EPIC
10	7	IF YOU COULD READ MY MIND STARS ON 54: ULTRA NATE, AMBER & JOCELYN ENRIQUEZ TOMMY BOY/WARNER	10	7	I WANT YOU BACK MELANIE B FEAT. MISSY ELLIOTT VIRGIN	10	10	SAINTS LONDON	10	10	WE LIKE TO PARTY! VENGABOYS TIME
11	4	CRUSH JENNIFER PAIGE EDEL/HOLLYWOOD	11	11	CRUSH JENNIFER PAIGE ROADRUNNER	11	NEW	FINALLY FOUND HONEYZ FIRST AVENUE/MERCURY	11	13	IRIS GOO GOO DOLLS REPRISE
12	10	WESTSIDE TQ CLOCKWORK/EPIC/SONY	12	9	ZELFS JE NAAM IS MOOI HENK WESTBROEK MERCURY	12	11	LIFE DES'REE EPIC	12	8	SAY IT ONCE ULTRA EASTWEST
13	12	TIME AFTER TIME INOJ COLUMBIA/SONY	13	13	YAKALELO NOMADS EPIC	13	13	IF YOU COULD READ MY MIND STARS ON 54: ULTRA NATE, AMBER & JOCELYN ENRIQUEZ MUSH-ROOM/FESTIVAL	13	6	BLU ZUCCHERO POLYDOR
14	11	THE FIRST NIGHT MONICA ARISTA/BMG	14	18	OUTSIDE GEORGE MICHAEL EPIC	14	14	I WANT YOU BACK MELANIE B. FEAT. MISSY ELLIOTT VIRGIN	14	17	THANK U ALANIS MORISSETTE MAVERICK/WARNER
15	13	MY FAVORITE MISTAKE SHERYL CROW A&M	15	12	LIFE DES'REE EPIC	15	12	SWAY BIC RUNGA COLUMBIA	15	11	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN
16	18	TOUCH IT MONIFAH UPTOWN/UNIVERSAL	16	NEW	MY FAVOURITE GAME THE CARDIGANS POLYDOR	16	17	THANK U ALANIS MORISSETTE MAVERICK/WARNER	16	16	STORM STORM V2
17	16	SHOW ME D-CRU DEXTER ENTERTAINMENT	17	19	PULVERTURM NIELS VAN GOGH NEWS	17	18	HORN Y MOUSSE T VS. HOT 'N' JUICY SHOCK	17	20	TONIGHT I'M DREAMING FIFTY FIFTY DANCEWORK/ART
18	20	LADY MARMALADE ALL SAINTS LONDON/MERCURY	18	14	GOD IS A DJ FAITHLESS ZOMBA	18	16	LADIDI LADIDA S.O.A.P. COLUMBIA	18	15	ON THE TOP OF THE WORLD DIVA SURPRISE DO IT YOURSELF/NITELITE
19	14	ONE WEEK BARENAKED LADIES REPRISE/WARNER	19	NEW	GUESS I WAS A FOOL ANOTHER LEVEL BMG	19	15	ONE WEEK BARENAKED LADIES WEA	19	18	DEEPER UNDERGROUND JAMIROQUAI EPIC
20	NEW	LOVE ME 112 FEATURING MASE BAD BOY/ARISTA/BMG	20	NEW	ALL 'BOUT THE MONEY MEJA COLUMBIA	20	NEW	ALBUMS	20	NEW	AMOR A LA MEXICANA THALIA VIRGIN/TIME
1	1	ALBUMS	1	4	BOYZONE WHERE WE BELONG POLYDOR	1	2	THE LIVING END THE LIVING END EMI	1	NEW	R.E.M. UP WARNER
2	NEW	PHIL COLLINS HITS ATLANTIC/WARNER	2	1	PHIL COLLINS HITS WARNER	2	4	PHIL COLLINS HITS EASTWEST	2	1	LAURA PAUSINI LA MIA RISPOSTA C.G.D.
3	NEW	R.E.M. UP WARNER	3	2	DE DIJK HET BESTE VAN MERCURY	3	1	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	3	6	PHIL COLLINS HITS WEA
4	2	BRYAN ADAMS ON A DAY LIKE TODAY A&M	4	NEW	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER	4	6	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF VERTIGO/POLYGRAM	4	4	MINA CELENTANO MINA CELENTANO RTI
5	NEW	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/SONY	5	3	ACDA & DE MUNNIK NAAR HUIS S.M.A.R.T.	5	NEW	R.E.M. UP WARNER	5	2	LUCIO BATTISTI PENSIERI EMOZIONI RICORDI/BMG
6	3	VARIOUS ARTISTS PURE DANCE NO. 3 POLYGRAM	6	6	BLOF HELDER EMI	6	9	SHANIA TWAIN COME ON OVER MERCURY	6	NEW	EROS RAMAZZOTTI EROS II LIVE DDD/BMG
7	8	SOUNDTRACK ARMAGEDDON COLUMBIA/SONY	7	5	VOLUMIA! VOLUMIA! BMG	7	3	COLD CHISEL THE LAST WAVE OF SUMMER MUSH-ROOM/SONY	7	NEW	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY
8	7	ROB ZOMBIE HELLBILLY DELUXE GEFEN/UNIVERSAL	8	NEW	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY	8	5	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM	8	NEW	AEROSMITH A LITTLE SOUTH OF SANITY GEFEN/UNIVERSAL
9	4	VARIOUS ARTISTS M.C. MARIO DANCE 2001 SONY	9	12	ANOUK TOGETHER ALONE DINO MUSIC	9	7	REGURGITATOR UNIT RE-BOOTED EASTWEST	9	13	VASCO ROSSI CANZONI PER ME EMI
10	4	VARIOUS ARTISTS ALL STARS 1999 POP/WARNER	10	9	BZN A SYMPHONIC NIGHT II MERCURY	10	8	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC	10	5	DEPECHE MODE THE SINGLES '86-'98 MUTE/BMG
11	NEW	SHANIA TWAIN COME ON OVER MERCURY	11	8	ILSE DELANGE WORLD OF HURT WARNER	11	10	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST	11	7	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC
12	11	DRU HILL ENTER THE DRU UNIVERSITY/ISLAND	12	NEW	PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA POLYGRAM	12	NEW	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC	12	10	RENATO ZERO AMORE DOPO AMORE FONOPOLI/EPIC
13	11	GOO GOO DOLLS DIZZY UP THE GIRL WARNER	13	13	MARCO BORSATO DE BESTEMMING POLYDOR	13	11	FIVE FIVE BMG	13	3	FRANCO BATTIATO GOMMALACCA MERCURY
14	15	JAY-Z VOL. 2... HARD KNOCK LIFE ROC-A-FELLA/DEF JAM/MERCURY	14	7	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC	14	16	B*WITCHED B*WITCHED EPIC	14	9	LENNY KRAVITZ 5 VIRGIN
15	9	SHERYL CROW THE GLOBE SESSIONS A&M	15	10	DE DIJK VOOR DE TOVER (LIVE) MERCURY	15	12	GREEN DAY NIMROD WEA	15	8	883 GLIANNI FRUITI
16	14	VARIOUS ARTISTS NOTRE DAME DE PARIS SELECT STREET	16	11	HERMAN VAN VEEN NU EN DAN POLYDOR	16	13	AQUA AQUARIUM UNIVERSAL	16	NEW	PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA DECCA/POLYGRAM
17	NEW	MOTLEY CRUE GREATEST HITS MOTLEY/BEYOND/BMG	17	NEW	R.E.M. UP WARNER	17	15	STEPS STEP ONE MUSHROOM/SONY	17	NEW	DIRE STRAITS SULTANS OF SWING—LIMITED EDITION MERCURY
18	12	VARIOUS ARTISTS NOW! 3 NOW	18	15	SMURFEN FEEST EMI	18	18	KORN FOLLOW THE LEADER EPIC	18	NEW	BRYAN ADAMS ON A DAY LIKE TODAY A&M
19	6	SOUNDTRACK CITY OF ANGELS REPRISE/WARNER	19	14	EMMA SHAPLIN CARMINE MEO EMI	19	20	POWDERFINGER INTERNATIONALIST POLYDOR	19	15	NOMADI UNA STORMA DA RACCONTARE C.G.D./WARNER
20	RE	AEROSMITH A LITTLE SOUTH OF SANITY GEFEN/UNIVERSAL	20	16	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	20	14	MARIE WILSON REAL LIFE WEA	20	11	BIAGIO ANTONACCI MI FAI STARE BENE MERCURY
20	RE	MADONNA RAY OF LIGHT MAVERICK/WARNER									
1	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	1	1	NO MATTER WHAT BOYZONE POLYDOR	1	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	1	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
2	3	FROM THIS MOMENT ON SHANIA TWAIN MERCURY	2	4	BOOM, BOOM, BOOM, BOOM! VENGABOYS ZOMBA	2	3	FROM THIS MOMENT ON SHANIA TWAIN MERCURY	2	5	SHOCK NEJA NEW MUSIC/LUP
3	6	ROLLERCOASTER B*WITCHED EPIC	3	3	LA TRIBU DE DANA MANAU POLYDOR	3	6	ROLLERCOASTER B*WITCHED EPIC	3	3	LOVE SONG X-TREME DANCE FACTORY
4	4	CRUSH JENNIFER PAIGE SHOCK	4	2	HOU ME VAST VOLUMIA! BMG	4	4	CRUSH JENNIFER PAIGE SHOCK	4	12	IF YOU BUY THIS RECORD THE TAMPERER FEAT. MAYA TIME
5	2	REDUNDANT/TIME OF YOUR LIFE (GOOD RID-DANCE) GREEN DAY WEA	5	15	ARE YOU THAT SOMEBODY? AALIYAH WARNER	5	2	REDUNDANT/TIME OF YOUR LIFE (GOOD RID-DANCE) GREEN DAY WEA	5	4	SOLO UNA VOLTA ALEX BRITTI DO IT YOURSELF/UNIVERSAL
6	8	SWEETEST THING U2 ISLAND	6	5	DOO WOP (THAT THING) LAURYN HILL COLUMBIA	6	8	SWEETEST THING U2 ISLAND	6	2	SWEETEST THING U2 ISLAND
7	5	EVERYBODY GET UP FIVE BMG	7	10	SWEETEST THING U2 MERCURY	7	5	EVERYBODY GET UP FIVE BMG	7	7	KING OF MY CASTLE WAMDUUE PROJECT AIRPLANE
8	7	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN	8	6	BLOF WAT ZOU JE DOEN? EMI	8	7	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN	8	14	MOVE MANIA SASH! FMA/NO COLORS
9	9	VIVA FOREVER SPICE GIRLS VIRGIN	9	8	THANK U ALANIS MORISSETTE MAVERICK/WARNER	9	10	UNDER THE BRIDGE/LADY MARMALADE ALL SAINTS LONDON	9	9	OUTSIDE GEORGE MICHAEL EPIC
10	10	UNDER THE BRIDGE/LADY MARMALADE ALL SAINTS LONDON	10	7	I WANT YOU BACK MELANIE B FEAT. MISSY ELLIOTT VIRGIN	10	10	SAINTS LONDON	10	10	WE LIKE TO PARTY! VENGABOYS TIME
11	NEW										

HITS OF THE WORLD CONTINUED

EUROCHART		MUSIC & MEDIA		11/14/98		SPAIN		(AFYVE/ALEF MB) 10/24/98	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK
1	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	1	NEW	OUTSIDE GEORGE MICHAEL EPIC	1	NEW	CONTIGO ROSANA UNIVERSAL	1
2	2	NO MATTER WHAT BOYZONE POLYDOR	2	1	SWEETEST THING U2 MERCURY	2	NEW	ONLY WHEN I LOSE MYSELF DEPECHE MODE MUTE/RCA	2
3	4	BELIEVE CHER WEA	3	2	OLE REMIXES AZUCAR MORENO EPIC	3	4	LIFE DES'REE EPIC	3
4	3	OUTSIDE GEORGE MICHAEL EPIC	4	3	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN	4	6	PUTO MOLOTOV UNIVERSAL	4
5	5	SWEETEST THING U2 ISLAND	5	5	GIMME THA POWER MOLOTOV UNIVERSAL	5	9	CRUSH JENNIFER PAIGE EDEL	5
6	6	FLUGZEUGE IM BAUCH OLI P. HANSA	6	4	CRUSH JENNIFER PAIGE EDEL	6	10	JULIO IGLESIAS MI VIDA—GRANDES EXITOS COLUMBIA	6
7	8	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY/UNIVERSAL	7	RE	ALBUMS	7	3	JOAN MANUEL SERRAT SOMBRAS DE LA CHINA ARIOLA	7
8	10	CRUSH JENNIFER PAIGE EDEL	8	NEW	1. R.E.M. UP WARNER	8	5	PHIL COLLINS HITS WARNER	8
9	NEW	THANK U ALANIS MORISSETTE MAVERICK/SIRE	9	7	2. PHIL COLLINS HITS VIRGIN/WEA	9	4	JARABE DE PALO DEPENDE VIRGIN	9
10	7	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULEZ/ZOMBA	10	NEW	3. DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF VERTIGO	10	4	MIKE OLDFIELD TUBULAR BELLS III WARNER	10
		ALBUMS			4. DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY		5	GLORIA ESTEFAN GLORIA! EPIC	
1	NEW	1. R.E.M. UP WARNER			5. GLORIA ESTEFAN GLORIA! EPIC		6	LAURA PAUSINI MI RESPUESTA DRO	
2	1	PHIL COLLINS HITS VIRGIN/WEA			6. LAURA PAUSINI MI RESPUESTA DRO		7	ALEJANDRO SANZ MAS WARNER	
3	3	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF VERTIGO			7. ALEJANDRO SANZ MAS WARNER		8	CAMELA SOLO POR TI WARNER	
4	NEW	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS			8. CAMELA SOLO POR TI WARNER		9		
5	4	BRYAN ADAMS ON A DAY LIKE TODAY A&M			9. LAURA PAUSINI MI RESPUESTA DRO		10		
6	2	DEPECHE MODE THE SINGLES '86-'98 MUTE			10. LAURA PAUSINI MI RESPUESTA DRO				
7	8	VONDA SHEPARD SONGS FROM ALLY MCBEAL EPIC							
8	5	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA							
9	NEW	LAURA PAUSINI LA MIA RIPOSTA CGD							
10	RE	CELINE DION S'IL SUFFISAIT D'AIMER EPIC/COLUMBIA							

MALAYSIA		(RIM) 11/03/98		PORTUGAL		(Portugal/AFP) 11/03/98	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK
1	1	VARIOUS ARTISTS MAX 4 BMG	1	1	SILENCE 4 SILENCE BECOMES IT POLYDOR	1	1
2	2	VARIOUS ARTISTS LOVE HITS SONY	2	2	THE BEE GEES ONE NIGHT ONLY GLOBE/POLYDOR	2	2
3	4	THE CORRS TALK ON CORNERS 143/WARNER	3	NEW	R.E.M. UP WARNER	3	NEW
4	5	SEARCH BIKIN WILAYAH BMG	4	6	PHIL COLLINS HITS WARNER	4	6
5	7	SITI NURHALIZA ADIWARNA SUWAH	5	3	JULIO IGLESIAS MI VIDA—GREATEST HITS COLUMBIA	5	3
6	NEW	VARIOUS ARTISTS GOLDEN HINDI HITS VOL. 2	6	7	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	6	7
7	10	VARIOUS ARTISTS NOW THAT'S WHAT I CALL LOVE POLYGRAM	7	8	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY	7	8
8	NEW	KAVANA INSTINCT EMI	8	4	BANDA EVA AO VIVO MERCURY	8	4
9	3	FAYE WONG CHANG YOU EMI	9	10	AEROSMITH A LITTLE SOUTH OF SANITY GEFEN	9	10
10	NEW	DES'REE SUPERNATURAL SONY	10	NEW	CHARLES AZNAVOUR LE DISQUE D'OR EMI	10	NEW

SWEDEN		(GLF) 11/5/98		DENMARK		(IFPI/Nielsen Marketing Research) 10/29/98	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	BIG BIG WORLD EMILIA RODEO/UNIVERSAL	1	2	NO MATTER WHAT BOYZONE POLYGRAM	1	2
2	3	NO MATTER WHAT BOYZONE POLYDOR	2	1	KALINKA INFERNAL FLEX/EMI	2	1
3	4	MY FAVOURITE GAME THE CARDIGANS TRAMPOLENE/POLYGRAM	3	9	BELIEVE CHER WARNER	3	9
4	2	S.O.S. (THE TIGER TOOK MY FAMILY) DR. BOMBAY RED STRIPE/WARNER	4	8	OUTSIDE GEORGE MICHAEL SONY/PLADECOMPAGNIET	4	8
5	8	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	5	NEW	BIG BIG WORLD EMILIA UNIVERSAL	5	NEW
6	7	EVERYBODY GET UP FIVE RCA	6	4	GOD IS A DJ FAITHLESS SCANDINAVIAN RECORDS	6	4
7	NEW	NEVER HAD IT SO GOOD TAKE 5 EDEL	7	7	CRUSH JENNIFER PAIGE EDEL	7	7
8	5	BELIEVE ANTILOOP STOCKHOLM	8	3	ANGELS CRYING E-TYPE POLYGRAM	8	3
9	6	SWEETEST THING U2 ISLAND	9	5	AMOKK 666 REMIXED	9	5
10	9	CALCUTTA (TAXI, TAXI, TAXI) DR. BOMBAY RED STRIPE/WARNER	10	6	VIL HA DIG DROMHUS CNR/ARCADE	10	6
		ALBUMS			ALBUMS		
1	NEW	1. ULF LUNDELL SLUGGER ROCKHEAD	1	1	PHIL COLLINS HITS WARNER	1	1
2	3	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC	2	2	SHUBIDUA SHU-BI-LAEUM '73-'98 CMC	2	2
3	1	CARDIGANS GRAN TURISMO TRAMPOLENE/POLYGRAM	3	NEW	R.E.M. UP WARNER	3	NEW
4	NEW	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER	4	NEW	MAGGIE REILLY THE BEST OF MAGGIE REILLY CMC	4	NEW
5	2	R.E.M. UP WARNER	5	5	CARTOONS TOONAGE FLEX	5	5
6	4	VIKINGARNA KRAMGOA LATAR 1998 HMG	6	NEW	LENE SIEL I DANMARK ER JEG FODT CMC	6	NEW
7	6	VARIOUS ARTISTS FOR AMNESTY SVERIGES SKIVBOLAG	7	6	JULIO IGLESIAS MY LIFE—GREATEST HITS SONY/PLADECOMPAGNIET	7	6
8	7	PHIL COLLINS HITS WEA	8	NEW	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY	8	NEW
9	8	DR. BOMBAY RICE & CURRY RED STRIPE/WEA	9	7	OSTKYST HUSTLERS SA HOLD DOG KAEFT SONY/PLADECOMPAGNIET	9	7
10	5	DEPECHE MODE THE SINGLES '86-'98 MNUW/ILR	10	NEW	ALLAN OLSEN EN GROS CMC	10	NEW

NORWAY		(Verdens Gang Norway) 11/03/98		FINLAND		(Radiomafia/IFPI Finland) 11/01/98	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	UNFORGIVABLE SINNER MARLIN LENE VIRGIN	1	1	TEIT MEISTA KAUNIIN APULANTA LEVY-YHTIO	1	1
2	2	BIG BIG WORLD EMILIA UNIVERSAL	2	4	LIQUID RASMUS EVIDENCE/WARNER	2	4
3	6	THANK U ALANIS MORISSETTE MAVERICK/WARNER	3	3	PILLITA ELLI PILLITA TEHOSEKOITIN LEVY YHTIO	3	3
4	3	NO MATTER WHAT BOYZONE POLYDOR	4	10	BIG BIG WORLD EMILIA RODEO/UNIVERSAL	4	10
5	4	SWEETEST THING U2 POLYGRAM	5	2	ANGELS CRYING E-TYPE STOCKHOLM/POLYGRAM	5	2
6	5	BELIEVE ANTILOOP POLYGRAM	6	NEW	SWEETEST THING U2 ISLAND	6	NEW
7	7	HOW DO I LIVE LEANN RIMES MERCURY	7	RE	HAKKISEN MIKA T.H. AHO & MIKA SUNQVIST AXR/AUDIOVOX	7	RE
8	10	GOD IS A DJ FAITHLESS SCANDINAVIAN	8	8	ONNESTA SOIKEENA KLAMYDIA KRÄKLUND	8	8
9	8	CRUSH JENNIFER PAIGE EDEL	9	NEW	OUTSIDE GEORGE MICHAEL EPIC	9	NEW
10	RE	SINK TO THE BOTTOM FOUNTAINS OF WAYNE WARNER	10	NEW	LOVE SUPREME JS 16 BLUE BUBBLE/BLUEBIRD	10	NEW
		ALBUMS			ALBUMS		
1	6	R.E.M. UP WARNER	1	1	CMX VAINAJALA HERODES/EMI	1	1
2	5	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF POLYGRAM	2	NEW	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF VERTIGO/POLYGRAM	2	NEW
3	4	JOHN LEE HOOKER BEST OF FRIENDS VIRGIN	3	2	STRATOVARIUS DESTINY T&T/NEXT STOP	3	2
4	1	BOYZONE WHERE WE BELONG POLYDOR	4	3	KOLMAS NAINEN URA SONET/POLYGRAM	4	3
5	2	PHIL COLLINS HITS WARNER	5	5	PHIL COLLINS HITS WEA	5	5
6	8	VAN MORRISON THE BEST OF... VOL. 1 POLYDOR	6	4	KLAMYDIA KLAMYTOLOGIA KRÄKLUND	6	4
7	3	THE BEE GEES ONE NIGHT ONLY POLYDOR	7	7	AIKAKONE MAA RCA	7	7
8	7	DE LILLOS GAMLE SANGER OM IJGEN SONET/POLYGRAM	8	8	DEPECHE MODE THE SINGLES '86-'98 MUTE/MNUW	8	8
9	NEW	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE SONY	9	NEW	AGENTS AGENTS IS BACK PARLOPHONE	9	NEW
10	NEW	GARY MORE OUT IN THE FIELDS—THE VERY BEST OF VIRGIN	10	NEW	R.E.M. UP WARNER	10	NEW

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

FRANCE: Johnny Hallyday, Francis Cabrel, Stephan Eicher, Patricia Kaas, and Jean-Jacques Goldman are among the 42 stars who have recorded a charity single, "Sa Raison D'être" (His Reason For Living), to raise money for AIDS research charity Fonds Line Renaud. The single, which won't have a commercial release, is the first track on the album "Ensemble," due Nov. 24 on V2. It follows the 1994 Squatt/Sony Music project "Entre Sourires Et Larmes" (Between Smiles And Tears), which raised 2 million francs (\$335,000). The new record has been overseen by Thierry Chassagne, V2 GM and former Squatt Head of promotion and marketing. Epic million-selling artist Pascal Obispo and Jean-Valère Albertini executive-produced the album. V2 says costs have been kept to a minimum, which should ensure that the album is profitable after 100,000 units are shipped. A special "Ensemble" night is booked for Nov. 27 on all of France's major TV networks. **CECILE TESSEYRE**

U.K.: Welsh bands stole the show at this year's Q Magazine Awards Oct. 30, when Epic U.K.'s Manic Street Preachers scooped the ceremony's best band in the world today prize (*Billboard Bulletin*, Nov. 2). Singer James Dean Bradfield wryly noted that his act is the "best band in the world except for America and a few other small places," in reference to the band's lack of a deal there. Its compatriots, Blanco Y Negro/WEA U.K. act Catatonia (*Billboard*, July 4), won best single for "Road Rage." Hut/Virgin act Gomez consolidated its Mercury Music Prize win (*Billboard*, Sept. 26) by taking home Q's best new band trophy. Massive Attack (Circa/Virgin) won the best album prize for "Mezzanine," while Roni Size & Reprezent (Talkin' Loud/Mercury) were voted best live act. Norman Cook, aka Fatboy Slim, won as best producer. The awards, presented at the London Intercontinental Hotel, were voted for by the 800,000-plus readers of Q. The show is being televised for the first time this year. A 20-minute edit of the show was aired Nov. 3 on BBC2. **DOMINIC PRIDE**



MANIC STREET PREACHERS

AUSTRALIA: Ratcat has teamed with John Paul Young for a duet of Young's '70s hit "I Hate The Music" for the Murmur/Sony soundtrack to the Australian movie "Occasional Coarse Language," which opens here Nov. 26. The recording marks a return to action after four years for Ratcat, the first local indie crossover act. In the early '90s, the act had a series of No. 1 singles and albums on rooArt here, as well as success in Southeast Asia, where it toured. Current chart makers Jebediah, Living End, and Fur cite Ratcat as a major influence. A low-key club date in April sold out within half an hour. The band begins a run of dates Nov. 18 in home state New South Wales, culminating in an appearance at the Homebake Festival, held Dec. 5 in Sydney Domain. **CHRISTIE ELIEZER**

CHILE: Hip-hop *en español* band Tiro De Gracia, Chile's hottest group of the moment, has gone double-platinum (50,000 units sold) with its EMI label bow, "Ser Humano" (Human Being). The album is slated to be shipped soon in Spain, a market recently opened for rock-rooted Latino rap by Universal's Mexican act Molotov (*Global Music Pulse*, *Billboard*, June 27). Tiro De Gracia has remixed its big Chilean hit "El Juego Verdadero" (The Real Game) for promotional purposes in Spain. "Ser Humano" already has been released in Argentina, Mexico, Colombia, Peru, and Ecuador. **PABLO MÁRQUEZ**

ISRAEL: Meir Ariel, whose recent album "Self-Operating Doors" (NMC Records) has gone platinum (40,000 units sold), making him Israel's best-selling recording artist, has announced he will quit all public performances. In August, Ariel told an interviewer that he considers homosexuals to be sexual deviants. His comments led to widespread media reports that grew into a national issue. Homosexual activists organized ugly and occasionally violent demonstrations outside his performances, disrupting his national tour, which began in late September. Within two weeks, he canceled the tour and all future performances. But the controversy has not slowed down record sales. In the past month, he has overtaken Eyal Golan as the leading album seller in the country. His lyrics are often bitter, satirical attacks on the political establishment, and he describes his music as a combination of the "rhythms of the Torah and Bob Dylan." **BARRY CHAMISHI**

THE PHILIPPINES: Rock band the Eraserheads are seeing new popularity here, as their new album, "Aloha Milkyway," was released Oct. 14 on BMG Records. The set consists of five new songs and nine songs from previously released albums. "Aloha Milkyway" was first released in Singapore, Malaysia, Thailand, and Indonesia in late August. All songs except one are in English. Elizabeth Racelis, the label's domestic marketing manager, says "Ang Huling 'El Bimbo'" (The Last 'El Bimbo') was recorded and released in Tagalog, the Philippines' national language, due to the recognition factor after the song's video won the 1997 MTV Asia Viewers Choice Award. "Aloha Milkyway" shipped gold (20,000 units) here on its first day of release on the strength of retail orders. Sales outside the Philippines are more modest, at approximately 1,000 in Singapore and nearly 1,000 in Indonesia, says BMG. **DAVID GONZALES**



ERASERHEADS

THAI POLICE TO CEASE HELPING IN PIRACY RAIDS

(Continued from page 59)

ufacturers and owners of operations, not on Bangkok's street traders. The policy is said to be one way to avoid any collusion and corruption that may exist between street vendors and local police.

At first glance, those working in the anti-piracy field—the International Federation of the Phonographic Industry (IFPI), the Motion Picture Assn. of America (MPAA), and the Business Software Alliance (BSA)—thought that at last the ECID would not only nab street traders but also actively seek to raid the bigger fish behind the operations. After consultations with senior ECID officials, however, it was discovered that the ECID's hands were tied by the new policy and that no more cooperation with street/small-shop raids would be forthcoming. The three associations then filed verbal and written com-

plaints.

IFPI's GM here, Piset Chiyasak, says, "The situation is ridiculous and affects us badly. We applaud any measure to deal with corruption and to get the big bosses behind the piracy, but we need efforts against all those involved in the illegal trade."

Piset also notes that if the police ignore a complaint about alleged sales of illegal products, the police may actually be breaking the law. Thai law states that the police must take action. Meetings have already been held between IFPI, the MPAA, the BSA, and the new chief commander, and representations by the Department of Intellectual Property are to be made shortly, but as yet there is no official word on whether this policy will be changed. For the moment anti-piracy efforts in the kingdom remain in limbo.

"The situation is ridiculous and affects us badly. We need efforts against all those involved in the illegal trade"

SWEDEN TO STRENGTHEN COPYRIGHT LAW

(Continued from page 59)

that is, staff working for the city treasurer.

Carl Lindencrona, managing director of the Swedish Music Publishers' Assn., says, "On paper, the current legislation guarantees protection against copyright infringement, but it has been rather toothless in practical terms. Now we have been given one more tooth to chew with." Under current copyright legislation, only the local police are permitted to conduct investigations after a lawsuit has been filed. Music industry sources say that the police often neglect cases that involve intellectual property and that it has often been difficult to obtain substantial evidence when the investigation eventually commences.

Kristin Lager, legal adviser for the Department of Justice, says, "Our own opinion is that we fulfill the criteria set by the TRIPS agreement, but the existing legislation doesn't cover the obtaining of evidence in front of filing a lawsuit with the police. [The bill] will increase the possibility of getting a more efficient investigation process."

Thomas Stenmo, legal adviser at the Swedish group of the International Federation of the Phonographic Industry, says his organization has been advocating such a change for some time: "Anything that can make our efforts in hindering copyright infringement more efficient is positive. It's important that we are able to act quickly in these cases."

POST OFFICES TO SELL SHOW TICKETS

(Continued from page 59)

& Scheuermann. Two years ago, its management began analyzing ways of working in the German entertainment market. In conjunction with Riegel, it established epm. Says Riegel, "We jointly developed a concept and then set about finding a suitable partner capable of meeting two conditions: firstly, a nationwide outlet structure and, secondly, a closed [computer] system. Roughly 20 companies proved to be suitable, and that's how we quickly opted for Deutsche Post."

Riegel says he does not expect the availability of tickets over post office counters to boost sales immediately. "We won't be selling more tickets from one day to the next. Rather, it is

a long-term project which will start bearing fruit in three to five years." He adds that the goal is also to "clean up" the business a bit, as a number of concert promoters have attracted criticism in the past for inefficient systems. In the long term, says Riegel, it will also be possible to cut ticket prices, as the frequently excessive advance booking fee of 12.5%-20% of ticket price will disappear.

Says Frank Beinlich, project manager at Deutsche Post Ticket Service, "The new service is a good way for us to position ourselves as a modern service provider geared to the future and also to attract target groups who normally do not come to post offices very often."

Randy Bachman Is Still On The Move

BY LARRY LeBLANC

TORONTO—Despite career sales by his estimation of 40 million records, singer/songwriter/guitarist/label owner Randy Bachman steadfastly refuses to rest on the laurels of his work with the Guess Who and Bachman-Turner Overdrive (BTO).

For the past three years, Bachman, 55, has been commuting to London and Nashville seeking songwriting and playing opportunities.

The bulk of Bachman's Guess Who catalog is owned by ex-partner Burton Cummings' Shillelagh Music, administered by Bug Music; Bachman's BTO catalog is owned by Sony/ATV Music Publishing. Bachman's new pop and rock compositions are published by his own SOCAN-affiliated Write Songs Will Travel. Bachman is also signed as a country songwriter with Sony/ATV Tree's Little Big Town Music in Nashville and has written with Little Big Town Music's Bob DiPiero, John Scott Sherrill, and Tammy Rogers.

"I now want to be known as a real good songwriter for other people," says Bachman, who lives on a small island off Canada's west coast. "By going to Nashville and London, I've learned so much [about songwriting]. Now it's starting to pay off."

Bachman is increasingly becoming more widely sought out. He wrote "Will I Ever" with Canadian Kim Stockwood for her sophomore EMI album, due in 1999. He also wrote "Not That Kind Of Dance" with Rogers for Canadian Suzanne Gitz's album due next year, and he wrote "Circumstances Of Love" and "Falling Into You" with Canadian Tia McGraff for her upcoming album.

Since Bachman and ex-Stone Flowers guitarist Bart Foley met in Nashville 18 months ago, the two have written seven songs, primarily in London, for an upcoming release by Foley, due early next year. "Meeting Randy was quite cool because I had once played in a cover band doing 'You Ain't Seen Nothing Yet,'" says Foley. "He's a very clever songwriter."

A remake of BTO's "You Ain't Seen Nothing Yet" by Bus Stop Featuring Randy Bachman on the All Around the World label reached No. 23 on the U.K. chart last month. BTO's version reached No. 1 on the Hot 100 in 1974.

"'You Ain't Seen Nothing Yet' is a classic power-chord rock song, and getting Randy to do the record influenced us to do it," says Bus Stop rapper Darren Sampson. "I was just born when it came out, but I've heard it for years on TV programs and films and commercials." (Before the track is issued in North America in January by Universal Records, the band's name will be changed to London Bus Stop due to a name conflict with an existing U.S. act.)

In Canada, rapper Maestro sampled the Guess Who's 1969 international hit "These Eyes," written by Bachman and Cummings, for his current Attic Records single "Stick To Your Vision." "I love 'These Eyes,'" says Maestro. "It's the real deal. I sent a dub to Randy, and he flipped."

Besides working in his own 24-track home studio on various production projects, Bachman has been active recording with others. This includes playing on Canadian female trio Farmer's Daughter's remake of BTO's "Let It Ride" on its album "This Is The Life" (Stumble Jumper, distributed by Universal Music). Coincidentally, the tune was also recently covered by A&M Canada's Big Sugar. Bachman also played guitar on "Canadian Sunrise," the leadoff single from Prairie Oyster's album "What Is This Country?" released Tuesday (10) here by Vik Records.

For Farmer's Daughter's version of "Let It Ride," producer Marc Ramaer requested that Bachman duplicate his original guitar solo.

"I was in tears in the studio hearing that guitar riff," says Farmer's Daughter singer Jake Leiske. "Then Randy sang on [the track], and all of these memories in my life rushed back."

Bachman has, in fact, been a Canadian figurehead ever since the Guess Who's "Shakin' All Over" reached No. 1 here in 1965 and

No. 22 on the Hot 100. With a revamped lineup, including Cummings as singer, the Guess Who had a major international hit with "These Eyes" in 1969. He co-wrote (with Cummings) such hits as "No Time," "Undun," and "Laughing," and the band's "American Woman" reached No. 1 on the Hot 100. But in 1970 Bachman left.

Using '60s Guess Who masters acquired from Selkirk Communications-owned Quality Records, which went bankrupt in 1985, Bachman is now preparing an album of vintage Guess Who recordings to be issued on his Guitarchives label. Many of the tracks, according to Bachman, are previously unreleased. These include several songs recorded during a performance on the band's national weekly CBC-TV program "Let's Go"



BACHMAN

("These Eyes," "Friends Of Mine," "Pink Wine Sparkles In The Glass," and "Love And A Yellow Rose"); an early version of "His Girl"; a French-language version of "Believe Me" sung by Cummings; and "Miss Felicity Grey" from a 1967 session in London.

"Much of this music was recorded at our peak," says Bachman. "During this time Burton came in [replacing Chad Allan as singer], and we found a new identity. We went to England to record and had that CBC show, which saved the band because we were so far in debt and got paid \$1,100 per show."

A year after leaving the Guess Who, Bachman launched another group, Brave Belt. After its countrified Reprise debut, "Brave Belt I," failed to catch fire, he brought in bassist/guitarist Fred Turner and made a significant change in the band's musical direction for "Brave Belt II." Later renamed Bachman-Turner Overdrive and signed with Mercury Records in the U.S., the group reportedly sold 7 million copies of its seven albums in the '70s. Among its hits were "Let It Ride," "Takin' Care Of Business," "Roll On Down The Highway," and "You Ain't Seen Nothing Yet." In 1977, Bachman left BTO to work on solo projects, but with the disappointing results of these new projects, he toured on his own or with various lineups of BTO, a situation that he ended seven years ago.

"When I toured with Bachman-Turner Overdrive seven years ago, it wasn't great," he admits. "It was barely a break-even situation. At the same time, I had all of these firecracker ideas exploding in me. It was good we went our own ways."

Bachman credits his longtime friend Neil Young with inspiring him to seek new directions in his music. "When I was at Neil's ranch, recording [the song] 'Made In Canada' in 1996, he was driving me around in an old Cadillac," recalls Bachman. "I told him, 'I'm glad you're still making music.' With tears in his eyes, he replied, 'I'm glad you're still doing it, too. We were born to do this. We should never stop doing this.'"

Guitarchives Reissues Breaux

TORONTO—The Oct. 6 Canadian release of "Boy Wonder" marks the fourth previously unissued archival album spotlighting the prodigious talents of late legendary jazz guitarist Lenny Breau on Randy Bachman's Guitarchives label. Guitarchives is distributed in Canada by True North Records and available internationally on the Internet.

Active in the pop and jazz worlds in the '60s and '70s, heading his own groups, and accompanying Peter Appleyard, George Hamilton IV, Gene MacLellan, and Anne Murray, the Canadian guitarist had his career repeatedly interrupted by battles with drug addiction. With his own groups, Breau recorded for RCA, Direct Disk Labs, Electric Muse, and Adelphi. He died in 1984 at the age of 43.

"Through one way or another, I've acquired over 500 hours of Lenny Breau's playing," says Bachman. "As my thanks to him for being such an influence on my guitar playing on 'Undun,' 'Blue Collar,' and 'Lookin' Out For #1,' I started Guitarchives to bring his music to the world."

"I am what I am from seeing Elvis Presley on TV and meeting Lenny," continues Bachman. "I had been playing acoustic guitar for two weeks after seeing Elvis on TV. Then I met Lenny, who was also 16, but he could play like he was 50. After learning [Chet Atkins-influenced] finger-style picking from Lenny, [learning the riffs of guitarists] Hank Marvin, Chuck Berry, and Duane Eddy was a piece of cake."

LARRY LeBLANC

FM FORUM

A BILLBOARD EXPANDED INTERNATIONAL SECTION

Japan's FM Forum: Fifth Edition Of Industry Confab Promises Music, Meet-And-Greets

BY STEVE McCLURE

TOKYO—FM Forum is a unique event on the Japanese music industry's annual calendar (Nov. 12-13 this year). While there is no shortage of year-end parties, press receptions and store launches, such events are almost always sponsored by specific companies or industry associations.

What makes FM Forum different is that it's just about the only event that gathers together music-industry personnel from a wide variety of backgrounds in a meet-and-greet setting. Labels, publishing companies, TV, radio and print media, DJs and producers are all represented at FM Forum, giving those attending the event a much wider perspective on the music industry as a whole.

The inaugural FM Forum was held in 1994 just as several new FM outlets had started broadcasting in Japan. The event's goal was relatively modest: increase the channels of communication between Japan's steadily expanding FM industry and the foreign-music sections of Japanese record labels, who were much

sive" competition.

All of Japan's FM stations, except FM Yokohama, belonged to the Tokyo FM-affiliated Japan FM Network (JFN). The MPT eventually decided to adopt a looser FM licensing policy, and so in 1988, J-WAVE and FM 802 started broadcasting in Tokyo and Osaka, respectively. Finally, there was real competition.

In 1993, ZIP-FM, Cross FM and North Wave started broadcasting in



LeANN RIMES

and FM Co-co-lo started broadcasting in Tokyo and Osaka, respectively, in 1996. Although their stated aim is to serve the foreign community, the vast majority of their listeners are Japanese.

DOMESTIC MEGAHITS

The focus at FM Forum is equally divided between business and entertainment. The aim is both to introduce new artists and to make hits.

It's a fair bet that the big talking point at this year's FM Forum will be the generally poor state of the Japanese music industry, especially foreign repertoire, sales of which are flagging compared to the domestic megahits that have so far prevented the industry here from going into freefall.

FM Forum has an enviable track record when it comes to showcasing foreign acts on the verge of breaking big. Two years ago, the Spice Girls put in an appearance, while last year saw Hanson and All Saints bring their teen power-pop to the event. Performers set to appear at this



SPICE GIRLS



HANSON



ALL SAINTS

more attracted to FM radio's promotional potential than their domestic-repertoire colleagues. (For domestic music, the TV "tie-up" deal, in which songs are featured as television themes or in advertisements, is still the most effective way of promoting music in Japan.)

Since then, the event has grown to where the designation "FM Forum" has become somewhat outmoded, as people from all sectors of the Japanese music industry use it as an ideal opportunity for shmoozing and networking, whether or not they have anything to do with radio.

FEAR OF COMPETITION

To put FM Forum into context, it's useful to take a quick look at the history of FM radio in Japan. The basic story of Japanese FM radio is one of tight—some would say stifling—government regulation. Until 1988, Japanese radio listeners had no choice when it came to deciding which commercial FM station to tune in to (semi-public NHK had already been broadcasting nationwide FM programming for a number of years). That's because the Ministry Of Posts And Telecommunications (MPT) did not allow more than one private FM station in each of Japan's 47 prefectures, presumably for fear of "exces-



DAKOTA MOON

Nagoya, Fukuoka and Sapporo, respectively. Together with J-WAVE and FM 802, they formed the Japan FM League (JFL) as a counterbalance to the JFN stations. They maintained independence from one another in terms of programming, however.

Meanwhile, following the lead of FM Yokohama, another group of competitors emerged in the prefectures bordering Tokyo and Osaka. Until then, the MPT had not granted licenses for stations in those areas, since they were partially covered by Tokyo FM or FM Osaka.

The most recent development in the Japanese FM radio field was the establishment of stations targeting Japan's foreign residents. InterFM

year's showcase, which will be open to the public, include Debelah Morgan, N-Tyce, Dakota Moon and LeAnn Rimes, as well as Jessica Folcker and Erin Forever.

Besides the live performances, there will be plenty of artist video clips supplied by labels eager to get FM airplay.

One big difference between this year's event and previous FM Forums is that some 800 music fans will attend the showcases, along with the industry people from the conference.

The event is sponsored by the Recording Industry Assn. Of Japan and the Music Publishers Assn. of Japan, and the live showcases are being supported by six Tokyo-area FM stations: Tokyo FM, J-WAVE, InterFM, Bay FM, FM Yokohama and Nack 5.

Panel discussions at this year's event will cover topics such as tie-ins between movies and hit albums, the American hit charts and how they differ from Japan's foreign-music charts and the emerging multimedia era and how it will affect the music business.

About 600 industry professionals are expected to attend this year's FM Forum, and it's a fair bet that they will be 600 of the best-informed people in the Japanese music business.

Since FM Forum has clearly filled a need in Japan, why wasn't such a gathering launched by the music industry here earlier?

FM radio has a relatively short history in Japan. It's completely different from the U.S. market. Because in the past there was no competition in the market, few radio people were conscious of making a hit. You could say the relationship between FM people and record-company people was only one-way. Promotion men went to the stations and just asked program directors to play the song they were promoting—that's all.

However, some FM people began to realize that making a hit is good for the station and its programs, and started to think about developing better relations with record companies. So they accepted the labels' idea of organizing FM Forum. The reason why the focus is on foreign music is simply that there was more interest from *yogaku* (foreign-music) staff at Japanese record labels. They were more cooperative. Also, FM is the most important medium for foreign music. In Japan, most hits are made by means of TV "tie-ups," which are dominated by domestic music. And print media is losing its influence in terms of selling records. So FM radio is the one and only promotional target for foreign music.

In which ways do you think Japanese FM radio could improve?

That's a tough question—one point is that there should be less talk and more music. Another is that there should be more fun. New stations like FM 802 (Osaka) and ZIP-FM (Nagoya) are definitely headed in the direction of music-oriented stations. Why do I say music-oriented? Because music is only one of the programming elements for some leading stations, which use AM-like programming formats and use famous entertainers—they call them "personalities"—as DJs.

This kind of programming is in the mainstream now, and it mainly features domestic music, which accounts for 70% to 80% of music sales in Japan. But, at the same time, the more music-oriented stations—such as FM 802 and ZIP-FM—are also becoming more popular, which shows that the mainstream isn't the only path to success.

Has Japan's current recession affected the FM business?

Very much. There are fewer sponsors. Things are pretty slow right now, especially with international repertoire. Adding to the recession, there is so much competition for consumers' money,

such as computer games, the Internet and mobile telephones. And, as I said before, domestic repertoire's share of the market is increasing.

By the way, the demography of music-buying is getting narrower and narrower. That's bad for international repertoire, which used to be supported by a broader age range. It seems like only teens buy CDs—domestic artists' CDs. Even stores belonging to foreign chains are giving more and better space to domestic product, which is bad for international.

But when the market is in a recession, like now, this kind of conference can help people find ways of dealing with their current difficulties. We need to get together to deal with—as well as stimulate—the market.

How can record labels in Japan use FM radio more effectively?

Compared to the U.S., the number of FM stations in Japan is very low, and we don't have radio formats like those found in the U.S. But, now that Tokyo and Osaka both have their second and third FM stations, we now have a choice when it comes to promoting songs. In fact, in the Tokyo metropolitan area—not just the city proper—there are six FM stations, each of which has its own "color," or distinct character. If labels make it clear which station is best for the song you want to promote, you can promote a song more effectively than before.

How will this year's event differ from those in past years?

Well, this year, we've reduced the number of panel discussions, from 14 to seven—there were too many before. We just want to put more energy into each panel and make them more interesting for participants.

By the way, the main theme this year is "making a hit through the joint efforts of FM stations, record labels and CD stores."

Other panel themes include "Marketing Beyond 2000" and "How To Wake Up The Foreign-Music Market." Another panel will focus on dance/club music, and so we're going to have a special "club night" on the first night of the Forum at a famous Tokyo nightclub. And we've invited regular music fans—people from outside the industry—to come to the FM Forum Live for the first time. This part of the live showcase has been organized with the help of six FM stations in the Tokyo metropolitan area. It's the first time that all six stations have worked together on one particular event.

We expect about 800 non-

(Continued on next page)



Kaz Fukatsu,
founder,
FM Forum



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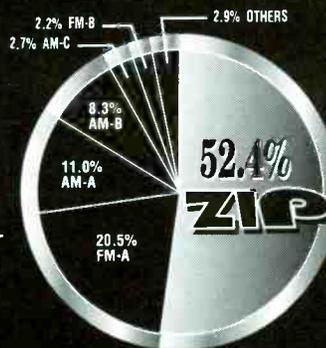
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FM FORUM

SIX QUESTIONS

(Continued from preceding page)

industry people to attend FM Forum Live, which means about 1,500 people in total will attend the show. It's a good way of educating people about the music industry, as well as introducing them to some new artists. It's a good chance to do so, because last year we had Hanson and Meredith Brooks. All Saints and the Spice Girls performed the year before that.

What do you see as the future of FM Forum?

For the moment, we're surely headed in the direction of entertainment. One reason is that we've already discussed the various common topics of concern the two industries have. What's more, it seems that Japanese aren't as fond of discussion, compared to, say, Americans. I mean, Japanese don't like to be seen as offending others and don't want to say what they really think. And, because of the recession, we can't spend money on "academic" matters only. We'll provide participants with more entertainment and more music.

But, as I said before, panel discussions are, and will remain, an important part of FM Forum. I think we have to develop much more interesting themes, as well as a better environment in which people can speak freely.

In conclusion, I just want to say that the contents of FM Forum aren't fixed. We just want to make it flexible. We'll try anything if it helps to make a better relationship between FM stations and record labels or helps make a hit.

"[FM Forum] is a good opportunity for record dealers, record companies and publishers to get together and discuss mutual topics of concern. It certainly gave me an idea, for example, of how record companies work with promoters, as well as record dealers. This event involves everyone—it's a good mixture of the industry in total."



ABE

—Carol Abe, executive producer, Nichion, Inc.



PORRAZZO

"It's a good chance to meet people in our industry and brainstorm with them. Not only are we able to reap the benefits of the forum itself, but it's also a chance to see people we don't usually see on a day-to-day basis."

—Page Porrazzo, director of international services, EMI Music Publishing Japan

"From the beginning, FM Forum has been a place where record-company people and radio can get together and plan their promotional strategies. It's a good event because the focus is on music."

—Susumu Tomoda, program director, InterFM



TOMADA



KIKUNO

"We're all [labels and broadcasters] in the same boat together. If we take full advantage of this event, we can look forward to a bright future and expand the foreign-music market in Japan."

—Toshikazu Kikuno, general manager, Sony Music Entertainment (Japan), Sound Development division

"It's one of the few chances for those of us in the radio business and people from record labels' foreign-repertoire departments to exchange opinions. It's a precious opportunity."

—Hikaru Tsuyuri, GM, production department, FM 802

"It's a chance to focus on making hits with foreign music, not just for FM people and label people, but for producers, critics and others in the music industry."

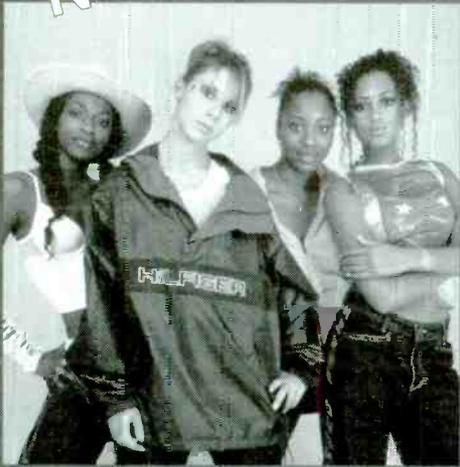
—Taizo Aoyama, music entertainment producer, Tokyo FM

"At last year's FM Forum, for example, we learned about the need to develop the music business in a new direction, which will combine music and various new media."

—Hideo Shinada, editor-in-chief, Nikkei Entertainment magazine

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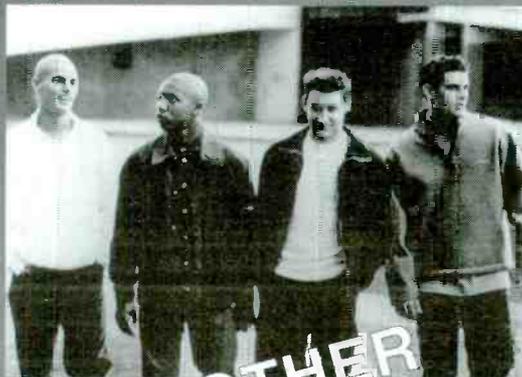
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celtic tales

Merchants & Marketing

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

Web Sites Assist Retailers In Ordering, Selling Product

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—While it is common knowledge that the Internet is an excellent medium to channel targeted messages to the masses, some home entertainment companies are channeling their on-line innovations into some less-common, industry-only usages.

Among the trailblazers are distributor WaxWorks/VideoWorks, which launched a World Wide Web site in June through which accounts can place orders; the National Assn. of Recording Merchandisers (NARM), which this year transferred its free computer dial-up service to the Internet; and Buena Vista Home Entertainment, which debuted a site to help retailers better promote the studio's video products and video rental.

Out ahead of what may become a trend among studios and distributors, Buena Vista launched the site (www.bvhe.com) in May. The site offers marketing materials for its VHS and DVD product that retailers can download and customize to help promote current and catalog movies. The site also serves as a clearinghouse for more generic marketing materials.

"The principle behind this is that it is not cost-effective, particularly for the smaller retailers, to have a one-to-one relationship with us," says Mitch Koch, GM of Buena Vista Home Entertainment, North America. "With the Internet explosion, we got the idea that we could have a two-way dialogue with virtually any retailer in the country that wanted to participate and [could] serve as a marketing staff for smaller operators that may not have access to the level of materials we could generate."



While the site naturally focuses on Buena Vista product, including a two-month sneak preview of rental titles, the company is interested in pumping up the video rental category as a whole, Koch says.

"We start to go down a path of a general marketing plan. What is their objective with a given promotion? Is it trying to get lapsed renters back into the store, reward frequent renters, sign up new customers?" he asks.

Koch says Buena Vista is just beginning to track usage of the site to determine which elements are the most popular, but several trends are already surfacing.

"I think it is mostly used by smaller retailers, and they are using it for the marketing materials for the most part," he says.

The strong flow of E-mail to the site has also caused Buena Vista to

quickly designate a staff to oversee daily operations.

"The site is always going to draw on a variety of sources as far as creative content, but we are now at a critical mass where we are hiring a staff to coordinate the site," says Koch.

The company is also taking some unique measures to encourage par-

(Continued on next page)

Kids' 'Edutainment' Multimedia Titles Multiply

BY STEVE TRAIMAN
NEW YORK—Mainstream music and video retailers are optimistic about the burgeoning kids' CD-ROM market, with a bounty of top titles available in the fourth quarter.

What has come to be called "edutainment" is getting attention from a broad spectrum of the market as more companies are shifting their focus to younger computer users and video-game players who use Sony's PlayStation system and Nintendo's hand-held Game Boy.

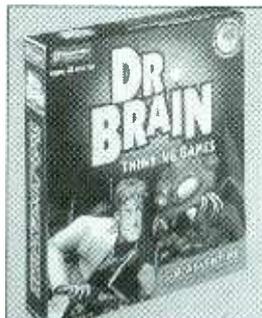
"The outlook for edutainment has never been stronger than for this holiday season," says Scott Burtness, who as divisional merchandise manager for the Musicland Group is responsible for both computer and console game software.

"The delay of a lot of big computer games should add strength to kids' CD-ROMs," he continues. "Blue's

Clues,' already out, has taken off, and we're very high on 'Rugrats,' Disney's 'A Bug's Life,' 'Teletubbies,' Mattel's 'Barbie's Riding Club,' and the Lego properties, among others. A growing

number of our 415 Suncoast Motion Picture Co. outlets will carry more video and theatrical-linked PC titles."

Burtness is also banking on the expanded Hasbro Interactive license, with its slew of new kids' and family CD-ROMs due in the fourth quarter. He points to "Centipede," one of the



first releases of the former Atari classics series, to which Hasbro acquired rights, and a new series of hand-held electronics games, which resulted from the Tiger Electronics acquisition.

"We've increased the presence of the entire hand-held category in our Media Play stores," he notes.

At J&R Music and Computer World in New York, Jack Warman, director of multimedia buying/Internet marketing, says that the growth of edutainment software is the result of parents' awareness that it can be both educational and fun.

Warman cites an expansion of kids' multimedia titles in J&R's computer software megastore, which offers more than 10,000 titles and features a growing number of edutainment titles in its holiday mail-order catalog, which

(Continued on page 71)

Labels Survey Consumers Before U.S. Release Of 'Now!'

WHEN THREE major record companies decided to get together to release a series of compilation albums, they didn't want to take any chances that they might be marketing it to the wrong consumers.

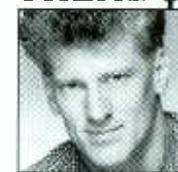
So PolyGram, EMI, and Universal, in their preparations for the first of the "Now!" releases in the U.S., did some consumer research. Joe Rapolla, VP of market research for PolyGram Group Distribution (PGD), which spearheaded the effort, says it took about three months and was completed over the summer.

The first "Now!" recording was released to retail Oct. 27. It is also being sold directly to the consumer via 800 numbers through a \$5 million television ad campaign that began Sept. 28. The second in the series—which has been successful in the U.K. and other European countries since 1983—will be out next year.

The first step was to conduct focus groups, which Rapolla says

helped define the issues to be pursued in the second, quantitative part of the survey. That involved interviews at shopping malls in 10 markets across the country—what the researchers call "mall intercepts." There were 243 interviewees, representing the target age groups from 8 to 45.

BUYING TRENDS



by Don Jeffrey

Describing the "Now!" album to the consumers and providing a track listing, the interviewees asked them if they would be interested in buying it. The 17 tracks are by such acts as Janet Jackson, Backstreet Boys, Spice Girls, Hanson, Brian McKnight, Radiohead, and Marcy Playground, among others.

The first thing the researchers concluded was that teenagers were the target market—69% of those ages 13-17 said they would "definitely" or "probably" buy the album. The most enthusiastic responses came from girls—84% expressed interest in purchasing it.

Among young adults—ages 18-

(Continued on page 74)

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CHASE CAPITAL PARTNERS, a unit of Chase Manhattan Bank, and the Cassandra Group Inc., a financial management company, have formed a private venture-capital fund, Cassandra Chase Entertainment Partners, that will invest in music, film, television, art, publishing, information, and multimedia companies with revenue from \$5 million to \$250 million. Cassandra is operated by Dana Giachetto, who manages money for artists like Alanis Morissette; Sam Holdsworth, the former publisher and editor in chief of Billboard; and Jeffrey A. Sachs, a business consultant. The company serves about 400 clients and manages between \$300 million and \$400 million. Chase Capital is providing \$50 million to \$100 million for the fund.

METRO-GOLDWYN-MAYER reports a loss of \$11.5 million in earnings before interest, taxes, amortization, and depreciation for the quarter that ended Sept. 30, compared with earnings of \$6.6 million in the same period a year ago. The loss reflected \$16 million in write-downs on feature films that did not perform well and \$13.2 million in severance and related costs of a restructuring. Revenue for the quarter rose 17.4% to \$259.6 million from \$221.1 million, but the net loss widened to \$40.3 million from \$16.6 million. MGM also announced that it was proceeding with a rights offering worth \$700 million. The amount was raised from \$500 million after MGM acquired PolyGram's 1,300-film library for \$250 million.

CHORDANT DISTRIBUTION GROUP, the distributor for the EMI Christian Music Group, says it has launched a high-tech music preview system into Christian retail stores. The STAR System, a partnership with Advanced Communications Design, is a bar-code-scanning unit that allows consumers to sample up to 2,000 CDs.

HOLLYWOOD ENTERTAINMENT, operator of 1,134 video rental superstores, reports that sales from stores open at least a year rose 7% in the third quarter, which ended Sept. 30. The company says new deals with movie studios will result in more than 80% of new rental releases being acquired under revenue-sharing agreements. Revenue rose 47.6% to \$184 million from \$124.6 million, as net income increased 35% to \$6.08 million from \$4.5 million. The company added 68 new superstores in the quarter.

DISC MARKETING, a music marketing company, says that the in-flight music program it provides to United Airlines is premiering eight new songs from the upcoming Garth Brooks live album, "Double Live," through Nov. 16, the day before the title is available at retail. The in-flight program also includes an interview with Brooks.

NOMURA HOLDING AMERICA has been sued by industry veteran Irving Azoff, who says the company reneged on a partnership deal by which Nomura subsidiary the Capital Co. of America would issue loans secured by royalties to artists. The suit seeks \$100 million in damages. The only deal attributed to the Nomura unit was a loan to Rod Stewart.

RENTRAK reports that net income plunged 94% in the second fiscal quarter, which ended Sept. 30, to \$66,959 from \$1.2 million in the same period a year ago. Revenue rose 12.2% to \$32.3 million from \$28.8 million. The company had previously announced that revenue would be less than anticipated and that earnings would significantly decline because retail accounts were ordering fewer videocassettes through Rentrak's revenue-sharing system.

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WEB SITES ASSIST RETAILERS IN ORDERING, SELLING PRODUCT

(Continued from preceding page)

participation. At present, 1,200 merchants have signed up for access to the site, with spikes after highly visible promotions at the Video Software Dealers Assn. show and the East Coast Video Show.

Buena Vista is offering free gifts at the time of registration, including signed posters, hats, CDs, and portable tape players that store owners can use as premiums or give to an outstanding employee.

On Monday-Friday (9-13), Buena Vista will host its first auction on the site. On the block will be five collections—Family Films, including "Muppet Treasure Island"; Holiday, including "The Preacher's Wife" and "A Muppet Christmas"; Comedy/Live Action, including "Father Of The Bride," "Mr. Holland's Opus," and "Good Morning, Vietnam"; Miramax, including "The English Patient" and "Mighty Aphrodite"; and Foreign Language, including "Il Postino" and "Like Water For Chocolate."

Each collection comprises three cases of 30 videos each. Minimum bids, each less than half the wholesale price, will vary for each collection and will be posted on the site.

"These themed packages represent a great value proposition and will make people want to come back to the site," Koch says.

Owensboro, Ky.-based WaxWorks/VideoWorks' industry site (www.waxworksonline.com) enables the 3,500 specialty video stores to which WaxWorks distributes video to check the availability of product and order online. The site, which debuted in June, currently receives an average of 1,000 hits per day, according to WaxWorks VP of marketing Kirk Kirkpatrick.

Kirkpatrick says that although the site provides information on catalog items, most retailers use it to order new product they otherwise would order through other means.

"We keep hearing that they can go online at 10 at night and without any distractions place an order with a click and be done with it. There's no long-distance call, no anything. It's been wonderful for us because of a

great customer-satisfaction level," he says.

"The big hit is the ability to put in a title and find out not only if it is available, but see if we have it in stock or not," Kirkpatrick adds. "No catalog we send out is going to be accurate the next day, but our customers can click a button and order a title and have it sent to the store. They have instant inventory."

When WaxWorks gets a special-order Internet request, the title automatically gets boxed with the next shipment to a given retailer, unless that account specifies otherwise.

"That way there is no extra charge, and we have shipments going every week, so there is never long to wait," Kirkpatrick says.

The retailer can also create his or her own notice to alert whoever opens the box that it is a special order.

The site is not currently password-protected, but it has a built-in mechanism that allows triple-checking to make sure that retailers are the only ones placing orders. Kirkpatrick says studio chiefs have been known to browse the site to see which titles their competition is releasing each week and at what price.

Also popular is a chart WaxWorks compiles of its top 25 titles, which dates back 60 days and provides a snapshot of genre and pricing trends without divulging specific account orders.

Coming in November is a feature for which Kirkpatrick says WaxWorks gets the most requests—a password-protected order-status page. "Most of this business is pre-orders, and now retailers will be able to check a current order," he says.

As well as keeping current accounts happy, Kirkpatrick says the Web site also has helped drum up new business. "We've had a lot of new accounts that went to the site, liked what they saw, and filled out an application right there online," he says.

Dennis Sadur, owner of Rockville, Md.-based Your Video Store, is one such customer. "They are the only

ones that have actually gone high-tech," he says.

Sadur says the site helps not only with ordering but with customer service, too. "If a customer has a question about when a title is coming out, I just log on to the Web site and can tell them. It's a great in-store tool."

WaxWorks decided not to launch a consumer Web site because as a distributor it does not want to compete with its retailer customers, according to Kirkpatrick.

However, the audio side of its business—it operates 117 Disc Jockey stores and sells product wholesale to more than 30 other accounts—will likely have a Web site that will provide not only service to the industry but also a vehicle for consumers to buy music product online.

Kirkpatrick says the site, which is expected to launch by the end of the year, will differentiate itself from other Internet music retailers by enabling customers to special-order albums they then can pick up at brick-and-mortar stores.

Members of NARM can check out the recently upgraded NARM Internet site (www.narm.org), through which users can download data about current and catalog titles—including catalog numbers, configurations, and artists—from participating distributors via the Internet.

The password-protected part of the NARM site, which began as a dial-up service in 1995, is now supported by the six major music distributors and six independents and is being used by more than 180 music retail and wholesale accounts, according to Jim Donio, NARM's VP of communications and events.

Each retailer is given a password that automatically provides access to information from the distributors with which it does business. Information systems executives from major retail chains such as Blockbuster Music, Borders Books & Music, Camelot Music, Target, and Circuit City typically access the site from headquarters and then transfer current files to their own mainframes for use by sales representatives and others.

In January 1998, NARM introduced a new query tool that makes it easier for smaller merchants without back offices to sort and download information.

"A lot of companies were actually receiving the files on diskette and may not have had the tools to search it and print the data. This improves that," Donio says.

Brand-new to the site this month is a file-transfer protocol process through which users program the computer to automatically download files at a particular time.

That time, according to Steve Wooten, NARM manager of information systems, is turning out most often to be after business hours. "A lot of retailers said they wanted to automate the process," he says. "They want to go home and rest in the evening and come in in the morning and see the site was activated and all their information is there."

EXECUTIVE TURNTABLE

DISTRIBUTORS. Michael Gleason is named national sales director at K-tel International in Minneapolis. He was national account executive at PolyGram Group Distribution.

HOME VIDEO. PolyGram Video in New York names Joe Amodei VP of video distribution sales; Billy Northup VP of national sales accounts; and Karen Daniel VP of nontraditional sales. They were, respectively, director of national distribution sales; senior director of national accounts; and director of special markets.

Bonneville Worldwide Entertainment in Encino, Calif., names Ed



GLEASON

Creque director of sales, Northeastern region, and Tracey Moore director of sales, Southern region. They were, respectively, Northeastern regional sales manager at Republic Entertainment and national accounts manager at Republic Pictures.

Artisan Home Entertainment in Santa Monica, Calif., names Lynne Braggs product marketing manager, Callie DeQuevedo junior publicist, and Lanette Davis marketing coordinator. They were, respectively, operations manager at New Line Cinema Home Video, a student, and an executive assistant.

Debbie Haney is promoted to director of sales and marketing at Music Annex in San Francisco. She was sales manager at the Music Annex Menlo Park studios.

'EDUTAINMENT' MEDIA

(Continued from page 69)

will go out to about 2 million consumers. Warman notes an increasing amount of online purchases of children's CD-ROMs from J&R's World Wide Web site.

"More companies are doing a subtle job of covering up the educational part of their programs so that kids don't know they're learning while they're having fun," he adds. "Parents can recall the games they played with their folks, who were often bored, and they're excited with the interactive updates they can now enjoy with their kids. As a result, they keep coming back for more titles in a series, like Barbie or Disney, for example."

At Best Buy, merchandising VP Jill Hamburger, who has been responsible for computer software and video games the past five years, sees a definite increase in licensed product for the kids' PC market.

"Last year we had a few titles from Mattel for 'Barbie,' 'Lego Adventure Island,' and a few Hasbro games," she recalls. "For this quarter, we have 'Blue's Clues,' 'Rugrats,' 'Tonka Construction Playset,' 'Teletubbies,' and 'Sabrina, The Teenage Witch,' plus a lot more Barbie titles, a slew of Hasbro games for kids and families, more Lego, and a lot more to come."

While it's still a relatively small part of the computer software section for the 285-store Best Buy chain, kids' multimedia has more than doubled in allotted space.

"The toy business has been flat except for PC software," Hamburger notes. "The players are changing, and we're well-positioned with the mass merchants to take advantage of the popularity." Best Buy will be highlighting more kids' software through the year's end in its 35 million weekly Sunday newspaper inserts.

NPD, a sales-research firm for video and PC games, notes encouraging sales figures through August for both PC and platform releases. Sales point to a record year, with a growing percentage attributed to edutainment.

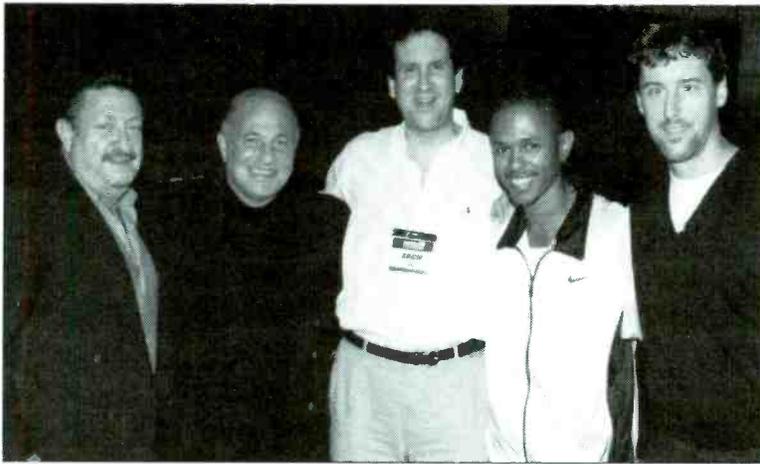
Douglas Lowenstein, president of the International Digital Software Assn.—whose members account for about 85% of sales of computer games and video games—sees a lot more attention being paid to the kids' side of the business.

"Edutainment is continuing as an important category, particularly in the PC market, and there's a continuing focus on quality," he says.

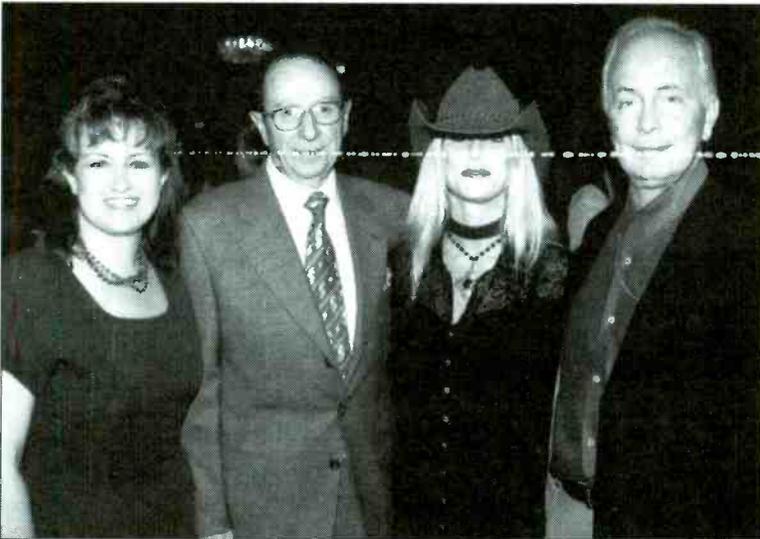
A sample of the kids' edutainment titles expected for the big holiday season indicates the sales opportunities that await retailers.

Disney Interactive scheduled the release of "Disney Active Play: A Bug's Life," for Nov. 5, preceding the animated film "A Bug's Life" in theaters. It's also offering "Disney's GameBreak—The Lion King II: Simba's Pride," based on the direct-to-home-video "Lion King" sequel; "My Disney Kitchen (With Mickey & Minnie)"; "Disney's Adventures In Typing With Timon & Pumbaa"; and "Disney's Reading Quest With Aladdin."

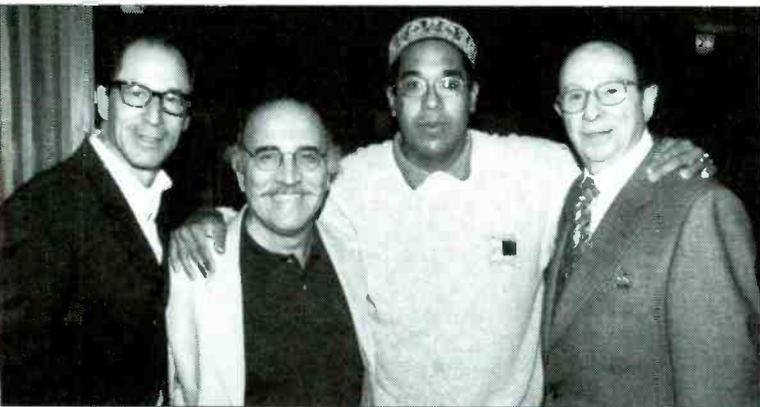
(Continued on page 74)



Shown at an MCA presentation, from left, are Mel Lewinter, vice chairman/COO, Universal Music Group; Doug Morris, chairman/CEO, Universal Music Group; Zach Horowitz, president, Universal Music Group; Silas/MCA artist Jesse Powell; and Jay Boberg, president, MCA Records.



Shown at MCA Nashville's presentation, from left, are Shelia Biddy Shipley, senior VP/GM, Decca; Henry Droz, UMVD president; Decca artist Danni Leigh; and Bruce Hinton, chairman, MCA Nashville.



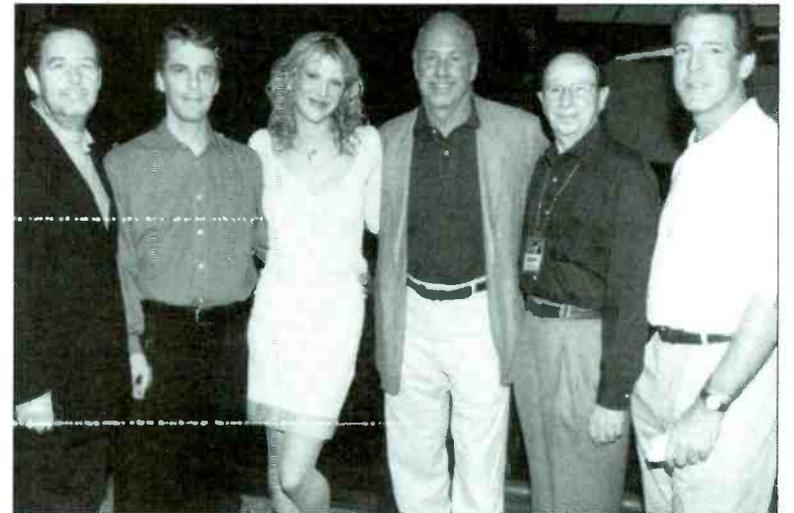
Shown at the GRP showcase, from left, are Ron Goldstein, president, GRP Recording Co.; Tommy LiPuma, chairman, GRP Recording Co.; GRP artist Danilo Perez; and Henry Droz, UMVD president.



Shown at the Interscope Records presentation, from left, are Henry Droz, UMVD president; Candace Berry, head of sales, Interscope; Steve Berman, head of marketing/sales, Interscope; Gospo Centric artist Kirk Franklin; Jim Urie, UMVD executive VP/GM; Kirk Bonin, UMVD marketing VP; and Joyce Castagnola, UMVD senior VP, sales/distribution.

UMVD Presents 'Future Music' To Retailers, Staff

Universal Music Video and Distribution (UMVD) recently staged two conferences, called Universal '99: Future Music, to introduce current and upcoming releases to its regional staff and key retailers. The events were held in Cleveland and Los Angeles.



Shown at the Geffen presentation, from left, are Bill Bennett, president, Geffen/DGC Records; Jim Barber, A&R representative, Geffen; DGC artist Courtney Love; Ed Rosenblatt, chairman/CEO, Geffen/DGC Records; Henry Droz, UMVD president; and Jim Urie, UMVD executive VP/GM.



Pictured, from left, at the Universal Records showcase are Doug Morris, chairman/CEO, Universal Music Group; Jocelyn Cooper-Gilstrap, senior VP/special assistant to the chairman, Universal Music Group; Universal artist Monifah; Mel Lewinter, vice chairman/COO, Universal Music Group; and Jean Riggins, president, black music, Universal Records.



Pictured, from left, at the showcase of DreamWorks Records, distributed by Universal Music, are Bruce Tenenbaum, senior executive, DreamWorks Records; Lenny Waronker, principal executive, DreamWorks Records; Jim Urie, UMVD executive VP/GM; Henry Droz, UMVD president; Craig Kornblau, UMVD executive VP/GM; Jeffrey Katzenberg, partner, DreamWorks SKG; Michael Ostin, principal executive, DreamWorks Records; Joyce Castagnola, UMVD senior VP, sales/distribution; Chuck Kaye, head, DreamWorks Music Publishing; and Mo Ostin, head, DreamWorks Records.

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New Titles For Tower Execs; HMV Shuts Ky., D.C. Stores

TOWER POWER: Tower Records/Video senior executives are now sporting new titles. **Russ Solomon**, formerly president, is now chairman of the company. His son **Michael**, formerly executive VP/general counsel, has been promoted to president/CEO, and **De Vaughn Searson**, formerly CFO, has been named executive VP/CFO.

Searson has also been added to the company's board of directors. Also, **Stan Goman**, senior VP of retail operations, has been named executive VP/COO, and **Chris Hopson**, formerly senior VP of advertising, is now executive VP/chief marketing officer.

Keith Cahoon, managing director of the Far East, has been named senior VP/director of Asian operations; **Andy Lown**, the European managing director, has been named senior VP/director of European operations; and **David West**, managing director of Latin America, now has the title of VP/director of Latin America. Finally, **Bob Kaufman** has been placed in charge of franchising for the company.

What do these promotions mean? It means that Russ is still running the company, the same way he always has, but now Michael will devote less time to the company's corporate legal affairs to assume greater responsibility for the day-to-day operations of the company.

By the way, Tower Records/Video recently underwent an ownership change. But don't get excited. In the words of Russ Solomon, "We divided the company's ownership between myself and some family trusts."

HMV HAS shuttered two of its stores, in Louisville, Ky., and Georgetown in Washington, D.C., leaving the company with 15 stores in the U.S.,

RETAIL TRACK

by Ed Christman



reports **Peter Luckhurst**, president of HMV North America.

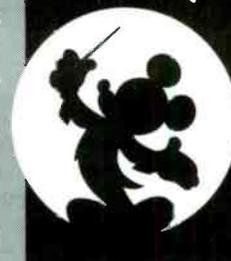
AND THE ENVELOPE PLEASE: At its company conven-

tion last month, Compact Disc World gave out vendor awards. Atlantic Records was named label of the year; **Denise Pizzini**, Northeast regional marketing manager for the label, was named regional representative of the year; and **Craig Kamen** of WEA won the sales representative award. Sony Music Distribution won the distributor of the year award, while PolyGram Group Distribution was named distributor of the decade.

MAKING TRACKS: **Dave Roy**, formerly director of product development at Madacy, has relocated to the company's corporate headquarters in Montreal to become VP of product development... **Rita Donato**, formerly merchandise manager at Compact Disc World, is now director of store operations for the chain.

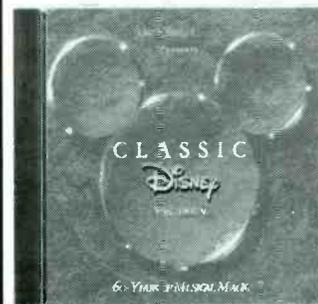
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Tooth & Nail Makes Foray Into Retail With Seattle Store

GOING AT IT: On Nov. 27, the day after Thanksgiving, Seattle-based Tooth & Nail Records will become the latest indie label to branch out with its own retail operation.

The imprint will open its 2,000-square-foot Tooth & Nail Store in the Interurban Building (also home to the label's headquarters) in downtown Pioneer Square, dealing music and merchandise.

Tooth & Nail Records was founded in 1992 in Southern California by **Brandon Ebel**. In April 1995, Ebel moved the label to Seattle, and Tooth & Nail became probably one of the few companies that emigrated to the Pacific Northwest as the grunge rock frenzy died out.

Tooth & Nail's move into retailing may have been helped along by the success of one of its signees, the Bremerton, Wash.-bred **MxPx**; the group, which cut three albums for the Seattle label, moved to A&M in 1997 and scored a modern rock hit with "Chick Magnet." The company's roster includes the **OC Super-tones** and **Puller**.

In more than one respect, Tooth & Nail's history and its move into retail parallel that of another storied Seattle imprint, Sub Pop. That label's fortunes enjoyed a major lift after its group **Nirvana** moved to the majors, and it also established a Seattle store to peddle its wares.

While Sub Pop's retail operation managed to become a going concern, not all indie labels that have attempted to market their brand with a store have met with similar success. Southern California punk rock label SST Records opened a small shop on Sunset Boulevard in West Hollywood down the street from Tower's Sunset Strip location but was forced to shutter the operation. Taang! Records likewise had a short-lived Melrose Avenue location in L.A.

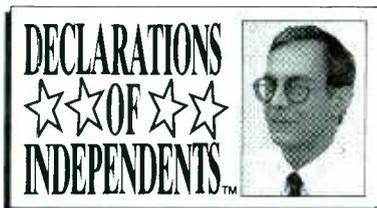
Teresa Paulson, who handles publicity and promotion for Tooth & Nail, says the label decided to open the store as a site for live performances and to give the many visitors the label gets a place to hang out and buy its merchandise. Previously, guests had to traipse through the label's offices.

"It's not very impressive when they have to go back in this warehouse-type thing and pick CDs off shelves," Paulson says.

Tooth & Nail promises a grand-opening celebration at the store Dec. 4-6. Opening day at the shop comes 10 days after the company releases "Let It Happen," a 32-track compilation of early material by **MxPx**.

More info on the store may be had by checking Tooth & Nail's highly entertaining and informative World Wide Web site (www.toothandnail.com), which can even tell you (courtesy of the Weather Channel) whether it's currently raining in Seattle.

MAKE MINE BOMBAY: We'd lost sight of New York-based Motel



by Chris Morris

Records for a while. This is the company, you may remember, that engineered the U.S. release of "Vampyros Lesbos—Sexadelic Dance Party." That dizzying collection, one of our favorites of 1995, was drawn from a series of over-the-top soundtracks created by **Manfred Hubler** and **Siegfried Schwab** for Spanish director **Jess Franco's** outré series of '60s sex/horror films. The album's funky beats, fuzzed-out guitars, and tripping sitars made for a delirious listening experience.

Well, Motel is back with another wacky soundtrack project, "Bombay The Hard Way . . . Guns, Cars & Sitars." The collection explores the zanier edge of Indian film music (first heard in the West, you may recall, on "Asia Classics Volume 1," a compilation on **David Byrne's** pathfinding Luaka Bop label). The Motel set was assembled by **Dan "the Automator" Nakamura**, the mix master best known for his work with **Dr. Octagon** and **Cornershop**. If you've never bought a cassette at a Bengali grocery store, and you've ever wondered what the scores for Indian action movies sound like—hoo boy!—this is the place to start.

FLAG WAVING: The New York band **Stratotanker** made its album debut in 1995 with "Baby, Test The Sky" on Dutch East India Trading's now-dormant Homestead Records. Since then, it's been a long process to get the group's funky-punky new album, "The Miracle Of Flight," released.

"After Homestead went down, we did have a tortured history with this record," admits the band's drummer, who'd prefer it if you call him **Artanker**.

In 1996, Dutch East essentially folded Homestead, which prevails as a catalog imprint only. "We put together this experimental record, 'Gambit,' to give to Homestead," Artanker says.

After Homestead closed its doors, Stratotanker made a deal with an Italian label that fell through after a year of what

Artanker calls "ridiculous delays." A New York indie expressed interest, but, Artanker says, "the guy who ran the label was so strange" that the band pulled out. Then, Homestead's ex-label manager **Steve Joerg**, who now runs the jazz-oriented imprint **AUM Fidelity**, offered to take the group on as his sole rock act.

"It seemed to be too demanding for Steve to get back into the rock field," Artanker says. "So we decided to cancel the deal with Steve, and he was fine with that."

Stratotanker finally nailed down a deal with **Anisette Records**, a new L.A. label operated by **Jeremy Steckler**, formerly with **Now Sound** in Chapel Hill, N.C., and **M.K. O'Connell**.

The indie-label road is sometimes—make that often—not smooth.

Work on "The Miracle Of Flight" was intermittent during the long hiatus, since the band's lead singer, **Dick Dahl**, moved to Spain for 10 months in 1996. "He lived in a remote mountain village, writing and exploring," Artanker says.

However, the group—which includes guitarist **Cal Calista**, bassist **Kid Joe Fiorentino**, and pianist **Chris Seeds**—is reconstituted and cooking again and recently completed a U.S. tour.

The new album is a piquant party-rock mix that springs from several post-punk influences. Artanker acknowledges the band's melding of the **B-52's'** good-time dance stylings and the **Minutemen's** herky-jerky rhythms. The impact of **Captain Beefheart** can also be felt in some unexpected horn work.

"You couldn't help having the B-52's in your life back in the '80s," says Artanker. "[And] the Minutemen are our largest common influence. Dick and I were DJ'ing at a college station in Jersey when the Minutemen were touring [in the '80s], and we always played their stuff. And we love Captain Beefheart."

You can either dance or just tap your feet to the Stratotanker sound, and that may account for the band's divergent audiences in New York.

"[We get] straight people as well as indie rockers," Artanker says. "A lot of real straight arrows seem to appreciate it, and the indie rockers who aren't hung up on the current indie-rock fad."

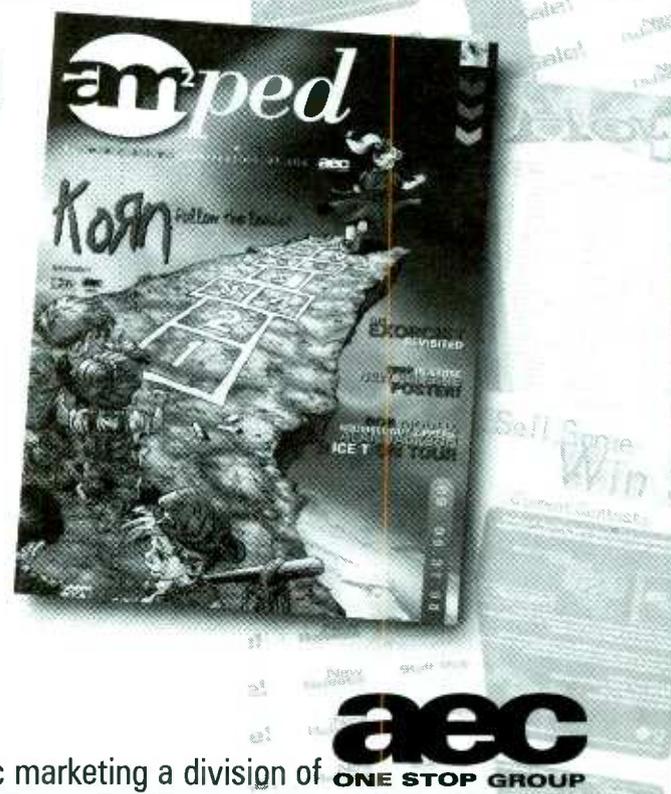


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KIDS' 'EDUTAINMENT' MULTIMEDIA TITLES MULTIPLYING

(Continued from page 71)

Through a Disney publishing agreement with Sony Computer Entertainment, there will be PlayStation releases of "A Bug's Life" and "Tarzan."

NewKidCo has its first two licensed Sesame Street titles for PlayStation: "Elmo's Letter Adventure" and "Elmo's Number Journey." It also has "Tiny Toons: Buster & The Beanstalk." For Nintendo's Game Boy, THQ licensed "A Bug's Life" from Disney and "Rugrats" from Viacom's Nickelodeon.

Also tied to Paramount Pictures' "The Rugrats Movie," the Broderbund Software subsidiary of the Learning Company has a trio of Rugrats titles: "The Rugrats Movie Activity Challenge," "Rugrats Adventure Game," and "Rugrats Print Shop." With the purchase of any Rugrats title through June 1, 1999, consumers can get 50% off (up to \$20) on any second Broderbund Kids product. Other new releases include a trio of Dr. Seuss titles: "Dr. Seuss Preschool," "Dr. Seuss Kindergarten," and "Dr. Seuss Kindergarten Deluxe," with hands-on learning tools.

Based on Nickelodeon's top-rated preschool TV show "Blue's Clues," Humongous Entertainment has the show's first two licensed titles: "Blue's Birthday Adventure" and "Blue's ABC Time Adventures." Both come with teacher activity guides. Humongous also has "Backyard Soccer," which joins "Backyard Baseball" in its "Junior Sports" series.

Hasbro has a full line from its electronic hand-held games series. From its Parker Bros. and Milton Bradley divisions are "Monopoly," "Totally Twister," "Trivial Pursuit," "Mr. Potato Head," "Candy Land Adventure," "Pro Drag Racing," "Connect Four," "Hangman," "Battleship," "Master-

mind," and "Yahtzee." It also has a "Girl Talk" CD-ROM for the "tween" market (ages 8-12) and "Tonka Workshop Playset."

Two new major licensed properties for Knowledge Adventure are "Play With The Teletubbies," based on the hit PBS import from the U.K., and "Captain Kangaroo: Life's First Lessons." It also has a joint venture with Simon & Schuster Interactive based on the ABC-TV hit "Sabrina, The Teenage Witch"; the title includes a bonus Tiger Electronics Gigapet, "Felix The Cat," with the first 50,000 units.



Also new from Knowledge Adventure are three JumpStart Learning System titles: "JumpStart Preschool," "JumpStart Learning Games," and "JumpStart Adventures 6th Grade."

Knowledge Adventure's other coming titles include "15th Anniversary Math Blaster Collectors' Edition" and three new Blaster Learning System additions: "Spelling Blaster," "Writing Blaster," and "Reading Blaster Vocabulary." It has nine new Fisher-Price titles: "Ready For School Kindergarten," "Ready For School Reading," "Big Action Garage," "Big Action Construction," "Time To Play Pet Shop," "Time To Play Dollhouse," "My Very First Little People Playhouse," "Little People Christmas Activity Center," and "Great Adventures By Fisher-Price Castle." It also has two Dr. Brain titles: "Dr. Brain Thinking Games: IQ Adventure" and "Dr. Brain Thinking Games: Puzzle Madness."

Mattel is offering its much-anticipated "Hot Wheels Stunt Track

Driver." It also has additions to its Barbie line, including "Barbie Photo Designer Digital Camera & CD-ROM," "Barbie Riding Club," "Detective Barbie," "Barbie Jewelry Designer," and "Barbie Nail Designer." It's also offering three Fashion Magic titles: "Fashion Magic Tattoos," "Fashion Magic Iron-On Tank-Top Kit," and "Fashion Magic Hair Wear & Charms Kit."

Mindscape, after its unexpected success with the licensed "Lego Adventure Island," has set up Lego Media International to release its first two titles: "Lego Creator" and "Lego Loco." Edmark, an IBM company, has "Let's Go Read 2: An Ocean Adventure" and "Travel The World With Timmy."

BUYING TRENDS

(Continued from page 69)

29—interest fell somewhat, to 57%, with almost equal results from males and females.

"When we did the TV advertising, we wanted to highlight the right artists and target the right audience," says Rapolla. "When we're on 'Dawson's Creek,' we'll be highlighting different ads than we would on 'E.R.'"

Among older adults—ages 30-45—interest in purchasing the album fell further, to 40%.

But there was another group excited about the album. Of girls ages 8-12, called "tweens" by marketers, 62% said they wanted the title.

The researchers also tried to determine how familiar consumers were with the artists expected to be on the album. Coming in first place, with 93% awareness, were Spice Girls (whose "Say You'll Be There" is on the recording). Next was Jackson ("Together Again"), at 89%.

If interviewees were unfamiliar with the artists named, the researchers played snippets from the songs to jog their aural memories.

"This certainly helped us define the repertoire," says John Esposito, senior VP of PolyMedia, a unit of PGR. "We tested a lot of songs, and the songs that ended up on the record depended on the acceptance factor and on the cohesiveness. It's more pop-oriented, because that's what the research said would work."

Another thing that became clear from the research, says Rapolla, was that consumers like the convenience of having several artists on one album.

And, in a finding that helped sell the concept to labels, the researchers discovered that 75% of the "core audience" (ages 13-29) had bought an act's album after first hearing a track on a compilation.

"The research gave us a strong indication that this record would generate more full-length album sales," says Esposito.

The researchers also found that 70%-75% of the core audience was more likely to buy a record if offered a \$2-off coupon.

"We wanted to know how to tailor the advertising to capture sales from TV and to create awareness for the consumers who go to retail," says Rapolla.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TOTAL CHART WEEKS
		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
		★ ★ NO. 1 ★ ★		
1	1	GARTH BROOKS ▲ CAPITOL NASHVILLE 28689 (10.98/15.98)	THE HITS 17 weeks at No. 1	159
2	2	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	370
3	3	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	377
4	5	ALANIS MORISSETTE ▲ MAVERICK 45901/WARNER BROS. (10.98/16.98) [S]	JAGGED LITTLE PILL	175
5	4	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	192
6	6	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	489
7	7	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	210
8	9	CELINE DION ▲ 550 MUSIC 67541/MCA (10.98 EQ/17.98)	FALLING INTO YOU	138
9	12	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1128
10	8	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE	284
11	10	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	402
12	13	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	118
13	11	GUNS N' ROSES ▲ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	388
14	18	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	131
15	16	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	110
16	—	VARIOUS ARTISTS TURN UP THE MUSIC 1023 (8.98/10.98)	DREW'S FAMOUS HALLOWEEN PARTY MUSIC	2
17	17	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	107
18	20	JEWEL ▲ ATLANTIC 82700*/AG (10.98/15.98) [S]	PIECES OF YOU	142
19	15	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	185
20	23	EAGLES ▲ ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	209
21	14	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	315
22	24	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	138
23	21	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	500
24	22	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	419
25	19	AEROSMITH ▲ Geffen 24716 (12.98/17.98)	BIG ONES	113
26	—	PINK FLOYD COLUMBIA 37680 (10.98 EQ/16.98)	A COLLECTION OF GREAT DANCE SONGS	19
27	26	METALLICA ▲ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	448
28	28	AC/DC ▲ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	241
29	29	SARAH McLACHLAN ▲ NETTWERK 18725*/ARISTA (10.98/15.98) [S]	FUMBLING TOWARDS ECSTASY	214
30	25	CREEDENCE CLEARWATER REVIVAL ▲ MCA 10813 (10.98/17.98)	CHRONICLE VOL. 1	276
31	27	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	245
32	30	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) [S]	KORN	90
33	35	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	248
34	38	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	406
35	31	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	325
36	33	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	54
37	—	VARIOUS ARTISTS ▲ POLYDOR 535877/A&M (10.98 EQ/16.98)	PURE DISCO	58
38	32	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	ESPN PRESENTS: JOCK JAMS VOL. 1	170
39	36	ALAN JACKSON ▲ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	158
40	44	VARIOUS ARTISTS ▲ WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	55
41	—	VARIOUS ARTISTS HOLLY 19157 (4.98/7.98)	MONSTER MASH	6
42	40	EAGLES ▲ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	203
43	41	AC/DC ▲ ATLANTIC 92215/AG (10.98/16.98)	LIVE	63
44	39	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	456
45	34	AEROSMITH ▲ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	298
46	43	ELTON JOHN ▲ ROCKET 512532/A&M (7.98 EQ/11.98)	GREATEST HITS	440
47	45	METALLICA ▲ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	417
48	42	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	286
49	46	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	80
50	49	FRANK SINATRA ● REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	51

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

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Studios Find More Videos Worthy Of 'Anniversary' Rereleases

BY ANNE SHERBER

NEW YORK—Not so long ago, the movies that studios deemed deserving of commemorative editions were brand-name titles like "Casablanca," "Gone With The Wind," and "The Wizard Of Oz." These specials were occasioned not only by a significant anniversary but also, as often as not, by Herculean feats of restoration.

But as consumers have continued to assemble video libraries and aging baby boomers have demonstrated nostalgia for the movies of their youth, studios have begun celebrating anniversaries of features that no one would have considered classic even five years ago. The floodgates opened

during the first three quarters of 1998, culminating in a new twist—commemorative editions of titles that aren't family-oriented.

In the most recent crop of commemorative videos, award-winning musicals and classic children's fare are joined by features full of ribald humor, harrowing action, and horror in what many critics consider the scariest movie ever, "Halloween."

Warner Home Video has taken the lead in celebrating titles that don't fit easily under the family-entertainment umbrella. On Aug. 25, the studio released the 25th anniversary edition of the groundbreaking horror flick "The Exorcist." The tape included a

30-minute documentary on the making of the movie, featuring 11 minutes of never-before-seen outtakes, interviews with many of the principals, and the original theatrical trailer.

Also from Warner is a "newly enhanced" 25th-anniversary edition of Bruce Lee's seminal martial arts epic "Enter The Dragon." The Warner title has been digitally restored. The video features a special introduction by Lee's widow, three minutes of additional footage not included in the U.S. theatrical release, the theatrical trailer, and a 20-minute documentary on Lee.

On Oct. 20, Columbia TriStar Home Video released the 20th anniversary

edition of "Midnight Express," a harrowing, fact-based account of one college student's incarceration in a Turkish prison—decidedly not appropriate for family viewing.

More offbeat material has also arrived. Twentieth Century Fox Home Entertainment is celebrating the 30th birthday of "Planet Of The Apes," a now-campy science-fiction adventure not generally thought of as an example of classic cinema. Universal, meanwhile, is offering a new edition of the original gross-out comedy, the 20-year-old "Animal House."

Finally, there's Anchor Bay Entertainment's 20th-anniversary celebration of "Halloween." It takes advantage of the film's current theatrical sequel, "Halloween H20," starring Jamie Lee Curtis, one of the few cast members to survive the original.

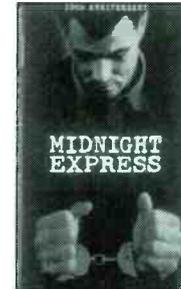
The studios are vague about the criteria they use to pick the titles that will receive this red-carpet treatment.

"There's a lot that goes into the evaluation of a film, not the least of which is the quality of the picture and the careful analysis of that picture's performance on video over the last 20 years," says Columbia TriStar executive VP Paul Culberg.

"We now have a distribution vehicle in video that gives us historical performance data," he adds. "It tells us the resiliency of a given piece of product, the care and feeding of the producer, the film, and its stars, and their willingness to participate in promotion."

Culberg adds that past TV performance can factor in the decision. The studio looks at the quality of the physical elements as well.

"What do the original prints look like?" (Continued on page 78)



Columbia TriStar's new editions of the hardboiled "Midnight Express" and the family-favorite "Oliver!" indicate the greater breadth of anniversary releases.



Rank Rebuts Rumors Of A Deluxe Sell-Off; Divx And DVD Stage Same-Day NYC Promos

OUTRANKED? A couple of years ago, London-based Carlton Communications was subject to rumors that it was unloading duplicator Technicolor Video Services. The rumors proved false. Now it's the turn of another British entertainment services company, Rank Group plc, to squash sell-off talk.

U.K. papers last week sprouted headlines that Rank selling its Deluxe Entertainment Services subsidiary, which recently finished dubbing 50 million copies, worldwide, of "Titanic." According to reports, Philip Clement, Deluxe Entertainment's managing director, has been assigned the task of finding prospective buyers for a property judged to be worth about \$1.5 billion.

Deluxe is thought to be a sacrificial lamb at the altar of former Rank chief executive Andrew Teare, who lost his bet on

expansion into nightclubs, holiday camps, and movie houses. Teare resigned; a good price for Deluxe would square his mistakes, so the story goes. Rank, which dismisses the speculation, says nothing will change until a new CEO is in place months from now.

The very success of "Titanic" in the U.S. has blotted the record of the Deerfield, Ill.-based duplicator. Sources indicate that Deluxe, out of capacity, paid top dollar to other dubbers to crank out million of copies of the Paramount movie. "Deluxe paid them more than Paramount paid Deluxe," one industry veteran says. "They had them over a barrel. It was stick-up time." But, he adds, the idea of selling Deluxe is "off the wall."

WONDERFUL TOWN: With the whole calendar to pick from, the rival DVD and Divx camps managed to both select Tuesday (10) for major presentations in New York. Fortunately, given the times and locations and the size of the Big Apple, there's no likelihood for confusion.

The DVD Video Group is hosting an 11 a.m. photo op at the Nobody Beats The Wiz outlet on Fifth Avenue and 46th Street celebrating delivery of the 1 millionth player shipped this year. Sony executive Mike Fidler will chip in some remarks about the very sprightly fourth quarter. As an indication of how sprightly, watch for the imminent announcement of a major DVD promotion involving a studio, one or more hardware manufacturers, and at least two big retailers; it promises to be the biggest of the season. We hear, but can't confirm, that Toshiba, Warner Home Video, Best Buy, and Block-

buster are involved in a purchase and rental scheme for players and discs.

Then, at 7 p.m., Circuit City Stores holds a get-acquainted party at its first Manhattan outlet on 14th Street to demonstrate flat-screen TV, high-definition products, PCs, open-standard DVD, and—not incidentally—Divx. Most of Circuit City's top brass will be in attendance.

Divx, which lacks major retail exposure, got mentioned in the same breath as Wal-Mart and Kmart when talk surfaced that one or the other would be stocking the modified DVD unit and disposable discs in time for the holidays. However, Circuit City spokesman Josh Dare says that he's unaware of additions this late in the season.

STRUNG ALONG: Hollywood is doing what

it does best: holding out on a prospect of a settlement in lieu of an expensive—for the plaintiff—lawsuit.

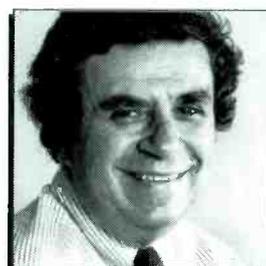
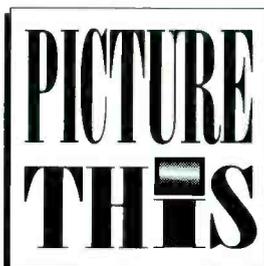
By the time the Independent Video Retailers Group (IVRG) finishes talking, it may have lost the edge to pursue the small dealers' anticipated antitrust case against Blockbuster and several major vendors. The cost could prove too daunting. Meanwhile, independents keep falling by the wayside, acknowledges IVRG founder Bob Webb.

"The number who won't make it is staggering," he says. Webb had promised to file suit in the summer and then in October before joining discussions with three potential defendants.

Blockbuster's involvement isn't known, but we'll bet that the chain has left any negotiations up to the studios. Faced with a battalion of Hollywood lawyers, the temptation for IVRG to settle before going to court has to be immense. "It's obvious they don't want us to sue," says Webb. He suggests that the talks, under way for several weeks when we spoke with him, would go on for a while longer before IVRG decides they've gone on too long.

Webb says that he and IVRG attorney John Cusack and the studios have mullied how to level the playing field, which is now tilted in favor of the big retail chains. One possibility: extra market-development funds.

"That's a life preserver," Webb says. What stores can't afford is the alleged preferential pricing given to Blockbuster as a way to improve copy depth, because "the cost of inventory goes up, and independents don't have the money." But, faced with limited choices and spiraling costs, IVRG may not have much room to maneuver.



by Seth Goldstein

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Top Video Sales™

Warner Searches For A New Scarlett; A \$14.98 'Wedding'

SCARLETT LETTERS: Warner Home Video is looking for the new Vivian Leigh.

In conjunction with the Oct. 27 rerelease of "Gone With The Wind," the supplier is conducting a nationwide search for the woman who best represents the spunk and drive exhibited by that classic big-screen survivor: Leigh's rendition of Scarlett O'Hara.

The search began in Los Angeles, where Warner held an open casting call Oct. 26 at the Bloomingdale's Beverly Center store.

Contestants are asked to dress like Scarlett would if she were around today and to write and recite "Scarlett's Rules For Living In The '90s." The rules must cover subjects of romance, style, and the challenges of being a millennial woman. The wannabes must also pose a response to Rhett Butler's famous outta-here line:

"Frankly, my dear, I don't give a damn."

Another open call will be held in Boston, and Warner will also accept videotape submissions. Each entry should be less than 10 minutes in length and sent to DCG, 7758 Sunset Blvd., Los Angeles, Calif. 90046.

A panel of judges—including Patrick Curtis, who played baby Beau Wilkes in the 1939 movie, and Elite Model Management president Valerie Trott—will select a group of semifinalists. The winner will be announced Jan. 26, 1999, the 60th anniversary of the first day of shooting of "Gone With The Wind."

The winner will receive \$2,500 in cash, a \$1,000 Bloomingdale's gift certificate, and a supply of Chanel cosmetics. The runner-up gets a three-night stay at the Atlanta Hilton, a Bloomingdale's gift basket, and the Chanel cosmetics.

WEDDING BELLS: New Line Home Video is bypassing the standard \$19.98 repriced list for "The Wedding Singer" and will start the title at \$14.98, as of Dec. 1.

The bargain is supposed to give "The Wedding Singer" more attention and a longer shelf life during the holiday buying season. "We anticipate an extended and prominent shelf life in the crowded fourth-quarter retail environment," says New Line VP of sell-through marketing Steve Ramirez.

In case \$14.98 list doesn't grab consumers, New Line has also lined up three promotional partners. Biore's skin care products will include a \$5 rebate with purchase of the title plus two items. A Biore sample will be packed with

each "Wedding Singer" cassette.

Additionally, consumers can get \$5 back from Maverick Records with purchase of the title and either Volume I or Volume II of its "Wedding Singer" soundtrack. Completing the trio of offers is a Modern Bride magazine sweepstakes to win a honeymoon trip to Tahiti.

Entry forms are inside the video cassette, at retail, and in the December issue of Modern Bride.

SHELF TALK



by Eileen Fitzpatrick

THE DOCTOR IS IN: The Eddie Murphy comedy "Dr. Dolittle" is the latest entry in the fourth-quarter sell-through sweepstakes.

The movie, which took in \$143 million at the box office, will be released Nov. 24 from 20th Century Fox Home Entertainment. Carrying a \$19.98 list, the cassette has a minimum advertised price of \$13.95.

Promotions include coupons worth up to \$24 off admission to Anheuser-Busch Adventure Parks or Seaworld and a \$5 mail-in rebate from Fox with the purchase of the title and "Anastasia."

SIGHT & SOUND HOLIDAY: Sight & Sound Distributors in St. Louis is offering several retail incentive programs to get dealers in the holiday spirit.

When accounts purchase eight titles from the distributor's "Hidden Hits" promotion, they will receive a holiday promotional package, including "Tarzan & The Lost City," "The Robin Hood Gang," "Dancer, Texas," "Music From Another Room," "A Bright Shining Lie," and 11 other titles. In the package is an oversized stocking filled with toys, in-store signage, and entry forms for a consumer contest.

Sight & Sound will also conduct a holiday retail display contest. All picture entries for the contest must be received by Dec. 14.

DAMN YANKEES: At least that's what fans in San Diego are probably saying after the Padres were swept by the New York Yankees in the World Series. For those who want their very own piece of baseball history, PolyGram Video will rush-release a highlight tape Tuesday (10).

Priced at \$19.95, "The Official 1998 World Series Home Video" will include 60 minutes of the series' best plays and an overview of the Yankees' season from spring training to the final World Series out. Emotional highlights include owner George Steinbrenner bawling like a baby as he accepted the Series trophy.

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
1	1	9	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
2	2	109	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	26.99
3	4	3	THE X-FILES	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.98
4	3	3	LOST IN SPACE	New Line Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.98
5	NEW ▶		HOPE FLOATS	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.	1998	PG-13	19.98
6	5	5	THE EVIL DEAD	Anchor Bay Entertainment SV10587	Bruce Campbell	1983	NR	9.99
7	6	4	PAULIE	Universal Studios Home Video 83960	Cheech Marin Gena Rowlands	1998	PG	22.99
8	7	35	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
9	9	2	QUEST FOR CAMELOT	Warner Family Entertainment Warner Home Video 1607	Animated	1998	G	22.95
10	8	3	STARSHIP TROOPERS	Columbia TriStar Home Video 71713	Casper Van Dien Denise Richards	1997	R	19.95
11	12	5	CASPER MEETS WENDY	FoxVideo 388	Cathy Moriarty	1998	NR	19.98
12	17	11	PLAYBOY'S GEN-X GIRLS	Playboy Home Video Universal Music Video Dist. PBV831	Various Artists	1998	NR	19.98
13	15	9	THE EXORCIST-25TH ANNIVERSARY SPECIAL EDITION	Warner Home Video 16176	Ellen Burstyn Linda Blair	1973	R	19.98
14	10	21	BACKSTREET BOYS: ALL ACCESS VIDEO ▲ ³	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
15	18	8	BARNEY'S GREAT ADVENTURE	PolyGram Video 40045005765	Barney	1997	G	22.95
16	11	15	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
17	13	7	PLAYBOY'S FRESHMAN CLASS	Playboy Home Video Universal Music Video Dist. PBV0832	Various Artists	1998	NR	19.98
18	19	15	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
19	25	10	POCAHONTAS II: JOURNEY TO A NEW WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12743	Animated	1998	NR	26.99
20	16	4	SCOOBY-DOO ON ZOMBIE ISLAND	Warner Family Entertainment Warner Home Video H1424	Animated	1998	NR	19.96
21	21	20	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
22	20	15	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
23	22	2	L.A. CONFIDENTIAL	Warner Home Video 14913	Kevin Spacey Russell Crowe	1997	R	19.95
24	14	10	MERLIN	Hallmark Home Entertainment 96525	Sam Neill	1998	NR	19.98
25	24	129	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
26	NEW ▶		LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
27	26	2	VH1 DIVAS LIVE	Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Anetha Franklin, Shania Twain & Manah Carey	1998	NR	19.98
28	23	24	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
29	27	3	C BEAR AND JAMAL	Xenon Entertainment 4033	Animated	1998	NR	14.98
30	38	123	GREASE: 20TH ANNIVERSARY EDITION ◆	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
31	32	13	THE BLACK CAULDRON	Walt Disney Home Video Buena Vista Home Entertainment 9124	Animated	1985	PG	26.99
32	33	28	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
33	29	7	DA GAME OF LIFE	Priority Video 53425	Snoop Dogg	1998	NR	19.98
34	35	14	HALLOWEEN: ANNIVERSARY EDITION	Video Treasures 10272	Jamie Lee Curtis Donald Pleasence	1978	R	9.98
35	39	2	TAMAGOTCHI	Bandai Pioneer Entertainment	Animated	1998	NR	14.95
36	28	12	THE AVENGERS '67 BOX SET 1	A&E Home Video New Video Group 17135	Patrick Macnee Diana Rigg	1967	NR	29.95
37	30	12	PEARL JAM: SINGLE VIDEO THEORY	Epic Music Video Sony Music Video EV50161	Pearl Jam	1998	NR	14.98
38	37	15	IMAGE OF AN ASSASSINATION	MPI Home Video 72823	Not Listed	1998	NR	19.98
39	31	4	THE AVENGERS '67 BOX SET 3	A&E Home Video New Video Group 17149	Patrick Macnee Diana Rigg	1967	NR	29.95
40	40	4	THE GRAND JURY TESTIMONY OF WILLIAM JEFFERSON CLINTON	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.

Home Video

MERCHANTS & MARKETING

Lyrick Celebrates A Decade Of Barney

A DECADE OF BARNEY: It's hard to believe, but next year is the 10th anniversary of the release of the first video featuring Barney the dinosaur. It was called "The Backyard Show" and featured **Sandy Duncan** in the mom role.

Duncan also appeared on the next two Barney videos from the show's Allen, Texas-based independent producer, the Lyons Group, which later changed its name to Lyrick Studios and moved to Richardson, Texas. Afterward, the mother role was dropped altogether in favor of a kids-only cast.

The groundbreaking preschool TV series "Barney & Friends" debuted on PBS in 1992, and Barneymania was truly off and running. As of now, Lyrick has sold some 50 million cassettes, while the highly rated TV show is seen today in 80 countries on six continents.

Lyrick is kicking off an anniversary campaign called "Celebrating 10 Years Of Barney" with the Jan. 12, 1999, video release "Sing & Dance With Barney." The \$14.95 title features not only Barney's current cast of human kids but alumni as well, going all the way back to those first releases. Barney and pals sing 27 favorite and familiar children's songs, all the while being transported to magical places.

"Sing & Dance With Barney" is being encoded to interact with Microsoft's ActiMates Barney, a toy with voice and movement responses cued to signals from a VCR or personal computer. It was one of the biggest-selling toys of the 1997 holiday season.

Also on Jan. 12, Lyrick is releasing a commemorative audio product, "I Love To Sing With Barney," at \$14.98 for CD and \$9.98 for cassette.

IN TWO STRAIGHT LINES: Barney isn't the only children's icon celebrating an anniversary in 1999. Parisian schoolgirl Madeline—heroine of **Ludwig Bemelmán's** delightful and enduring book series, which has spun off into a video line and a 1998 movie—rings in her 60th year.

With a million videos sold, the franchise will expand Jan. 12, 1999, by two titles: "Madeline In New York" and "Madeline At The Ballet," available from Golden Books Family Entertainment Home Video and Audio for \$9.98 each. Golden Books will be cross-promoting the line with Madeline Deluxe Software CD-ROMs, published by Creative Wonders.

Inside each video package will be a \$15-off coupon on Creative's "Madeline Preschool & Kindergarten," "Madeline 1st & 2nd Grade Deluxe," "Madeline 1st & 2nd Grade Reading Deluxe," and "Madeline Thinking Games Deluxe." A color burst on the video box promotes the offer.

In turn, Creative Wonders is



by Moira McCormick

packing 200,000 copies of its "Madeline" software titles with an insert promoting the entire line, plus Golden's "The Little Lulu Show" series.

A BUG'S DAY: The cinema world has gone buggy of late, with publicity machines at full throttle for

"Antz" and "A Bug's Life." Warner Home Video is offering its own entomological entertainment.

"A Day With Bugs," the latest installment in its live-action "Real Animals" series, scurries into stores Dec. 29. Meanwhile, Warner has re-priced the entire line to \$9.93 per 30-minute title.

Retailers have the option of purchasing a toy with a tape. The line includes such releases as "A Day With Bears," "Monkeys," "Horses," "Whales," and "Lions." This latest edition looks at crawling critters as familiar as earthworms and butterflies and as exotic as giant elephant beetles and Madagascar cockroaches.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	1	7	CITY OF ANGELS (PG-13)	Warner Home Video 16320	Nicolas Cage Meg Ryan
2	2	6	MERCURY RISING (R)	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin
3	4	4	A PERFECT MURDER (R)	Warner Home Video 16643	Michael Douglas Gwyneth Paltrow
4	3	7	WILD THINGS (R)	Columbia TriStar Home Video 02286	Matt Dillon Neve Campbell
5	5	4	LOST IN SPACE (PG-13)	New Line Home Video N4666	William Hurt Gary Oldman
6	7	2	THE X-FILES (PG-13)	FoxVideo 0448	David Duchovny Gillian Anderson
7	6	7	PRIMARY COLORS (R)	Universal Studios Home Video 83373	John Travolta Emma Thompson
8	NEW		HOPE FLOATS (PG-13)	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.
9	8	13	THE WEDDING SINGER (PG-13)	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore
10	11	3	THE SPANISH PRISONER (PG)	Columbia TriStar Home Video 01996	Campbell Scott Steve Martin
11	9	4	THE OBJECT OF MY AFFECTION (R)	FoxVideo	Jennifer Aniston Paul Rudd
12	NEW		SPECIES II (R)	MGM/UA Home Video M906836	Natasha Henstridge Michael Madsen
13	10	11	THE BIG LEBOWSKI (R)	PolyGram Video 4400565393	Jeff Bridges John Goodman
14	17	6	HUSH (PG-13)	Columbia TriStar Home Video 02352	Jessica Lange Gwyneth Paltrow
15	12	13	JACKIE BROWN (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson
16	22	2	THE LAST DAYS OF DISCO (R)	PolyGram Video 4381509366	Kate Beckinsale Chloe Sevigny
17	20	2	SUICIDE KINGS (R)	Artisan Entertainment 60423	Christopher Walken Denis Leary
18	14	16	GOOD WILL HUNTING (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck
19	19	9	TITANIC (PG-13)	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet
20	13	11	THE APOSTLE (PG-13)	Universal Studios Home Video 83676	Robert Duvall Farrah Fawcett
21	25	4	PAULIE (PG)	Universal Studios Home Video 83960	Cheech Marin Genie Rowlands
22	24	6	HE GOT GAME (R)	Touchstone Home Video Buena Vista Home Entertainment 1356503	Denzel Washington Milla Jovovich
23	15	4	TWILIGHT (R)	Paramount Home Video	Paul Newman Susan Sarandon
24	16	18	WAG THE DOG (R)	New Line Home Video Warner Home Video N4642	Dustin Hoffman Robert De Niro
25	NEW		THE BIG HIT (R)	Columbia TriStar Home Video 02459	Mark Wahlberg Lou Diamond Phillips
26	18	12	THE MAN IN THE IRON MASK (PG-13)	MGM/UA Home Video M907047	Leonardo DiCaprio Jeremy Irons
27	26	6	DEEP RISING (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1355103	Treat Williams Famke Janssen
28	27	5	THE PLAYER'S CLUB (R)	New Line Home Video N4682	Ice Cube Jamie Foxx
29	23	4	TWO GIRLS AND A GUY (R)	FoxVideo	Robert Downey, Jr. Heather Graham
30	21	14	U.S. MARSHALS (R)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
31	29	13	GREAT EXPECTATIONS (R)	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow
32	34	2	I GOT THE HOOK UP (R)	Dimension Home Video Buena Vista Home Entertainment 1552803	Master P A. J. Johnson
33	28	28	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
34	31	5	DANGEROUS BEAUTY (R)	Warner Home Video 14775	Catherine McCormack Rufus Sewell
35	37	24	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
36	39	22	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
37	33	22	THE RAINMAKER (PG-13)	Paramount Home Video 335033	Matt Damon Danny DeVito
38	32	15	SPHERE (PG-13)	Warner Home Video 15331	Dustin Hoffman Sharon Stone
39	30	2	BLACK DOG (PG-13)	Universal Studios Home Video 83662	Patrick Swayze Randy Travis
40	NEW		EMBRACE THE DARKNESS (NR)	Eros Entertainment Universal Music Video Dist. PBF8311	Kevin Spirtas

◆ 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.

Billboard

NOVEMBER 14, 1998

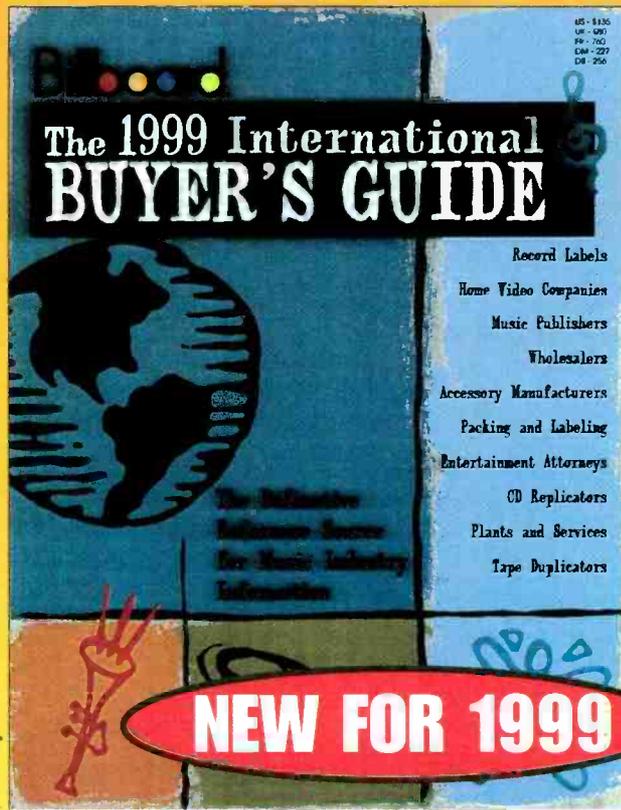
Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			★★★ No. 1 ★★★		
1	1	152	LADY AND THE TRAMP Walt Disney Home Video 582	1955	26.99
2	4	7	BARNEY'S GREAT ADVENTURE PolyGram Video 40045005765	1997	22.95
3	2	9	POCAHONTAS II: JOURNEY TO A NEW WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12743	1998	26.99
4	3	5	SCOOBY-DOO ON ZOMBIE ISLAND Warner Family Entertainment/Warner Home Video H1424	1998	19.96
5	8	157	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
6	12	37	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
7	5	13	THE BLACK CAULDRON Walt Disney Home Video/Buena Vista Home Entertainment 9124	1985	26.99
8	10	27	ANASTASIA FoxVideo	1997	26.98
9	9	9	TELETUBBIES: DANCE WITH THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3748	1998	14.95
10	6	9	TELETUBBIES: HERE COME THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3747	1998	14.95
11	15	3	C BEAR AND JAMAL Xenon Entertainment 4033	1998	14.98
12	7	261	AN AMERICAN TAIL ◇ Universal Studios Home Video 83842	1986	19.98
13	NEW		QUEST FOR CAMELOT Warner Family Entertainment/Warner Home Video 1607	1998	22.95
14	14	5	GOOSEBUMPS: ONE DAY AT HORRORLAND FoxVideo 0496	1998	9.98
15	11	27	ELMOPALOOZA! ◇ Sony Wonder	1998	12.98
16	20	7	KIKI'S DELIVERY SERVICE Buena Vista Home Entertainment	1998	19.99
17	13	9	BARNEY'S HALLOWEEN PARTY Barney Home Video/The Lyons Group 2024	1998	14.95
18	18	153	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99
19	16	35	CREATURE COMFORTS BBC Video/FoxVideo 7012	1997	14.98
20	RE-ENTRY		IT'S THE GREAT PUMPKIN, CHARLIE BROWN Paramount Home Video 83718	1994	12.95
21	24	21	MELODY TIME Walt Disney Home Video 6963	1948	22.99
22	17	87	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
23	19	3	101 DALMATIANS CHRISTMAS Walt Disney Home Video/Buena Vista Home Entertainment 14746	1998	12.99
24	NEW		MONKEY BUSINESS K-Tei Video 41667	1998	19.98
25	22	5	GOOSEBUMPS: WEREWOLF SKIN FoxVideo 0497	1998	9.98

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Home Video

MERCHANTS & MARKETING

'World' Emerges From A Ramone's Home

BY JIM BESSMAN

NEW YORK—Drummer Marky Ramone, late of the legendary punk rock band the Ramones, has compiled a home video from his extensive personal library of Ramones documentary footage.

"The Ramones: Around The World" was released Oct. 20 by Rhino Home Video and is available at retail or by calling RhinoDirect's 800 number. The 71-minute cassette, which is priced at \$14.98, was produced by Ramone, who also taped much of it with assistance from his wife, Marion Flynn, and the band's long-suffering road manager, Monte Melnick.

"I went through three different High 8 cameras—the heads wore down so much I had to get new ones to continue," says Ramone, who now heads Marky Ramone & the Intruders and is shopping the group's second album. "Everything's from my library: I have 200 High 8 and 8 tapes from around the world from '87 to the end of the band in '96, when I carried a camera everywhere to take shots of things that other people couldn't get because of how closed the Ramones were. Sometimes we didn't want our faces shot or people taking camera stuff—but if I had one it was easier because we were all friends at the time."

Ramone, who contributed footage to last year's Radioactive/Universal Ramones release, "We're Outta Here," figured that his material would come in handy someday. "When we broke up, a lot of kids felt sad about it, but there are videos now, and a lot of stuff I can supply because they don't have

it—and can never get enough of it," he says.

"I've showed it to friends and fans, and teens in particular love it a lot more than ["We're Outta Here"] because they didn't like all the interviews with people and their ass-kissing shit about how great the Ramones were, of how they changed rock from the old



has-beens. They just want to see Ramones. So I see this as part one of several more tapes to come. Even now I'm working on the second."

Rhino Home Video has released "The Ramones: Around The World," featuring first-hand footage of the band's tours from 1987 to '96. Another tape is in the works.

Like the punk rock that the Ramones pioneered, "Around The World" has a do-it-yourself energy and is a veritable video scrapbook, stringing performance snippets (including such classic Ramones songs as "Teenage Lobotomy," "I Wanna Be Sedated," and "Cretin Hop") with candid shots taken from the band's world travels. Often out of focus and seemingly thrown together in a random fashion, the footage charmingly documents soundchecks, in-store appearances, sightseeing, and the overall chaos that was the Ramones on tour.

At one point, guitarist Johnny

Ramone, whom Marky Ramone cites as a major inspiration for the video, states that the group is in Brazil. Not so, argues the filmmaker: "I swear to God we're in Chile."

Another scene from parts unknown finds an increasingly anxious band in a car surrounded by hundreds of screaming fans. "What do they want?" front man Joey Ramone asks nervously. "T-shirts!" says Marky. "Our limbs," adds Joey, as the car plows through the window-pounding crowd.

Other bits and pieces of footage feature such Ramones friends and fellow travelers as Blondie's Debbie Harry and Chris Stein, Motorhead front man Lemmy Kilmeister, Rancid's Lars Frederiksen, and actress Drew Barrymore. "It's a slice-of-life portrait which gives a real sense of what goes on and a wonderful overview of the group," says Rhino Home Video senior VP Army Schorr, a longtime fan who still remembers the catalog number (7520) of the Ramones self-titled debut album.

Schorr worked as a salesman in the mid-'70s for ABC Records, then the parent of the Ramones' label, Sire Records. "People are going to buy this video because they love the Ramones," he adds. Schorr expects the title to do "really, really, really well" with Ramones die-hards, thanks mainly to word-of-mouth, although Rhino may do some advertising, particularly in the band's hometown, New York.

Meanwhile, Rhino is looking into other video opportunities involving the Ramones. The group's breakup has yet to stop new product from being released.

STUDIOS FIND MORE VIDS WORTHY OF 'ANNIVERSARY' RERELEASES

(Continued from page 75)

like?" he asks. "Is there a great negative? Additional footage? A way of dressing the package?"

Packaging is key, at least at Warner Home Video, which has created a branded image dubbed "Special Editions." Titles in the series feature a unified look, including clamshell cases, long a tradition for children's releases.

According to Mike Saksa, Warner director of features marketing, creating anniversary editions gives the vendor a new hook to use when peddling older movies. It also helps a studio to enhance the value of its biggest asset: "background catalog." In addition to a significant anniversary—a number ending in a "5" or "0"—the presence of certain actors can make a movie suitable for commemoration.

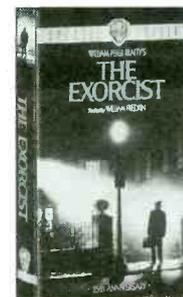
Of course, plenty of anniversary editions still fit easily into the existing paradigm of collectible family entertainment, such as "Chitty Chitty Bang Bang." According to Alison Biggers, marketing manager for MGM Home Entertainment, the movie was ripe for remastering and re-promotion.

"We're selling to moms who remember seeing it as children," she says. "It's one of our consistently best-selling family titles. And we haven't put a big marketing push behind it in the past. The 30th anniversary gives us a

new way to talk to retailers about it."

The movie, adapted for the screen by Roald Dahl from a book by James Bond scribe Ian Fleming, has extensive tie-in and promotional partners.

Meanwhile, Columbia has issued a digitally remastered and restored 30th-anniversary cassette and DVD of "Oliver!" The musical, which won six Academy Awards, including best picture, has a familiar score and recognizable faces.



Other editions out recently or due soon include the 25th anniversaries of "American Graffiti"; "The Sting"; and "Benji," a two-movie tape that includes "For The Love Of Benji."

Warner Home Video's "The Exorcist" celebrates a 25th birthday at retail.

Executives agree that to market an anniversary edition effectively, the title must be held in moratorium for some period of time preceding the special-edition release. The length of the moratorium varies.

Culberg says Columbia makes titles unavailable for between six months and two years before an anniversary rerelease. "Oliver!" was in moratorium for a year, for example.

Saksa says Warner's "The Exorcist" and "Enter The Dragon" disappeared for three and five months, respectively.

According to Biggers, in preparation for "Chitty Chitty Bang Bang," MGM stopped supplying cassettes for 18 months. The longer the moratorium, the better, she adds.

"It's important so that retailers can work through the product they already have," she says. "'Chitty' has always sold at a good pace, so we want to make sure that everyone who buys the title as a result of our most recent marketing efforts will get a tape remastered with THX and new packaging."

Biggers suggests that retailers like anniversary editions for another reason.

"They're high-margin sales," she says. "They don't have to discount them as heavily as they do a new release. Distributors and retailers can use this product to replace rental inventory and, with the new masters, they look better and sound better than ever before."

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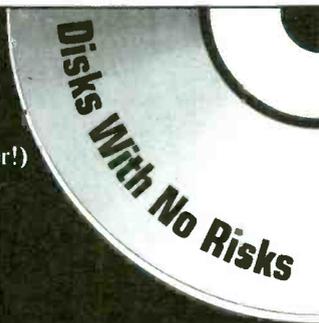
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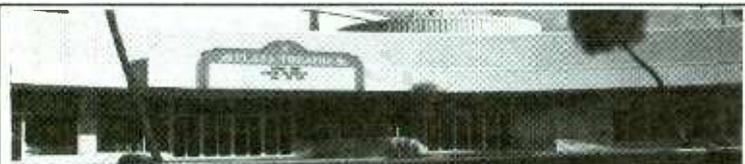
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UNDER PRESCOTT, BMG AUSTRALIA BECOMES SOURCE OF INT'L HITS

(Continued from page 59)

April to play in France, where the act is on Ariola/BMG. Sherry Rich is writing an album in Nashville while finalizing a U.S. deal, while Shanley Del aroused similar interest after winning best country release at the ARIAs.

This hive of A&R activity comes 18 months after Tim Prescott took over as managing director. When he assumed control in March 1997 as BMG Australia's fourth managing director in five years, Prescott inherited a company diffident about its identity and direction. His predecessor had widened operations to include interactive, rental and sell-through video, and TV marketing.

Prescott's background at then CBS Music and PolyGram showed a strong commitment to local A&R. This included stints in sales, promotion, A&R and marketing (as director of Australian music at Polydor, he signed Powderfinger, whose three albums sold 300,000 copies; he also helped break the Cruel Sea and the Clouds), and setting up PolyGram's film distribution system. When he joined BMG in 1996, it came as no surprise that his first move was to abandon the three divisions established by his predecessor and return to a focus on the core business.

"It's obvious the company is not run by an accountant or a lawyer but a music guy," says Ross Fraser, managing director of Gotham

Records, an imprint that serves as an A&R source for BMG. "That helps the morale of the staff and the confidence of the acts. He's young and dynamic, always looking for opportunities." Adds David Vodika, head of Rubber Records, another A&R source, "Tim's arrival certainly made an impact on [the culture at] BMG. He knows his music, and he's pretty much hands-on. He likes putting his two cents in."

Prescott set up an 11-strong executive committee, which reported it wanted greater local roster action. "Building up a local repertoire can be difficult business in this country, especially with first-time radio airplay," says Prescott. "But personally I'm committed, and so is the team."

"On a business level," he adds, "the reputation of the Australian market continues to grow as a source of English-speaking repertoire, and the dividends can be huge when it works. Culturally it's good for a record company's psyche."

Prescott inherited an A&R structure that included direct signings such as Farnham and acts on the rooArt label (acquired in September 1996), such as You Am I, Custard, Crow, and the Mark Of Cain (under U.K.-born A&R manager Paul Bayliss). A co-production deal with Gotham, a Melbourne pop/adult contempo-

rary imprint founded by Farnham and Fraser, had success with Merrill, the Lovers, and Richard Pleasance. In a swift move, Prescott axed 30% of the roster—including such mature acts as Boom Crash Opera, Screaming Jets, and Divinyls.

In October 1997, he set up what he calls a "third leg of the stool" with a co-production deal with Melbourne indie Rubber to contribute more modern rock signings. Rubber inked Even, Ice Cream Hands, and this month, 18-year-old R&B/soul singer Guven.

But Rubber's biggest success was Cordrazine, whose album "From Here To Wherever" debuted in the top 10 of the ARIA chart this year. The band has since broken up, but its talented singer/songwriter Hamish Cowan is working on a solo release and the soundtrack to a \$3 million Australian movie titled "Strange Fits Of Passion."

Other successes this year included Farnham's three-part series "Anthology," which has sold 500,000 units, and "David Helfgott Plays Rachmaninov" from the "Shine" subject, as the classical pianist toured the U.S., Europe, and Asia.

While BMG Australia's overall market share is 8.5%, its share of Australian chart acts has grown from 9% to 12.5%, according to Prescott. It had the highest nomination tally (24) for the ARIAs. Of BMG Australia's total annual income, 20% comes from sales for Australian acts. The figure would go up to 30% if it includes Imbruglia, who was signed to RCA U.K. "We have adopted her," says Prescott. "As far as I'm concerned, she's an Australian act who happens to be signed to part of our company. Similarly, we got [other Australian acts] Litany through Timebomb in Los Angeles and Eva Trout through Trauma."

Also expected to contribute to global A&R is BMG New Zealand, whose managing director, Morrie Smith, reports to Prescott. Its Urban Pacifica imprint is developing a series of Pacific rap/R&B acts similar to PolyGram's OMC, who had an international hit last year with "How Bizarre." The effort of another New Zealand artist, former Supergroove singer Che Fu's "2b Specific," which reached No. 5 on his home market, is being readied for international release in the middle of next year.

Although a recent trend is more Australasian acts seeking direct signings to overseas labels, Prescott firmly believes that success in the home market is essential. "I've great faith in Australian music," he says. "But I've been a long time in this business and spent too much time traveling the world and talking to international executives in their offices to know that unless you have runs on the boards in your home market, no one from the international marketplace is going to bother. And frankly, why should they?"

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LIFELINES

BIRTHS

Boy, Jackson Richard, to Traei and Andrew Conant, July 17 in Nashville. Mother is royalties administrator for SESAC. Father is director of marketing for Rustproof Records.

Girl, Kyle Olivia, to Ian and Kelly Green, Sept. 30 in Simi Valley, Calif. Mother is operations director/associate director of publicity at Monterey Home Video. Father is an actor.

MARRIAGES

Alison Brown to Garry West, Oct. 17 in Nashville. Bride is a Grammy-nominated banjoist. Groom is a bassist/producer. Both are co-founders of Compass Records.

Kath Salvaty to Steven Lichtman, Oct. 31 in Pasadena, Calif. Bride is an associate at the New

York law firm Davis Polk & Wardwell. Groom is director of business and legal affairs at Atlantic Records and is the son of Irv Lichtman, deputy editor of Billboard.

DEATHS

Caswell Orton Walker, 96, after a long illness, Sept. 25 in Knoxville, Tenn. Walker was a longtime force in radio, TV, and live music in east Tennessee. He began his career as a grocer and soon started hiring bands to promote his stores with live radio shows. His shows in Knoxville became touring bases for such acts as Flatt & Scruggs, the Osborne Brothers, and Carl Story. In 1953, Walker fired the Everly Brothers from his show on WROL Knoxville for refusing to cut their hair. That same year, he switched to crosstown WIVK and introduced a then 10-year-old Dolly Parton. Also in 1953, he began a series of local TV shows. Walker served as Knoxville mayor and spent 30 years as a city councilman. Life magazine ran a picture of him engaged in a fist fight with another councilman.

Jay Chernow, 62, of heart failure, Oct. 12 in New Bridge, N.J. Chernow was a record jacket printer specializing in the Spanish-language music market and co-founded San Juan Music in 1964. Before that, he toured the New York area in a band. He is survived by his wife, a son, a daughter, and nine grandchildren. The Jay H. Chernow Memorial Scholarship Fund has been established and will be run by the National Assn. of Recording Merchandisers. For more information or to make a donation, contact Pat Daly at 609-596-2221.

Leonore Senk, 74, of heart failure, Oct. 25 in Eastchester, N.Y. Senk began her career in the '40s working with Paul Whiteman, Bing Crosby, "The Radio Hall Of Fame" program, and the Stan Rubin Orchestra. She co-founded College Entertainment Associates, where she retired after 15 years as VP. She is also the mother of Susan Senk, who runs Susan Senk Public Relations & Marketing. Contributions in her memory may be sent to the American Heart Assn.

GOOD WORKS

HEART & SOUL: Muzak, the largest supplier of business music, has launched the Heart & Soul Foundation to raise money for music education programs for disadvantaged children. Its first effort was a silent auction of celebrity memorabilia at its October convention. It will also conduct the "Cross Your Heart" pledge drive this month. Brenda Lee, k.d. lang, and Kenny G have joined the foundation's national advisory board. Contact: Michael Kormanik at 206-223-1606.

HAPPY HOLIDAYS: Songs by Amy Grant, Vanessa Williams, Shirley Horn & Roy Hargrove, the Moody Blues, Donna Summer, Brian McKnight, Bing Crosby, the Isley Brothers, Elton John, and John Tesh appear on "Celebrate The Season: The 1998 T.J. Martell Foundation Christmas Album." A portion of the proceeds from the compilation, which bowed Nov. 3, goes to the leukemia, cancer, and AIDS research the organization conducts. Contact: Ida Langsam at 617-747-2567.

AJL NEWSLETTER: Add Joy to Learning (AJL), a nonprofit program in New York that teaches urban youth the ins and outs of the music industry, plans to launch a newsletter. Maekeshia Smith, a former intern at Billboard magazine, will assist in the newsletter's development. AJL's workshop series, which takes place Thursday afternoons at the Manhattan Comprehensive Night & Day School, is looking for donated recording/studio equipment and a spotlight. Contact: Audrey Levine at 212-995-1137.

CALENDAR

NOVEMBER

- 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.
- 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, **Musicom⁴**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 800-647-7600, 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, Madrid. 202-429-3191, www.nab.org/iag/international.
 - Nov. 16, **Sam Ash Music Corp. Presents The Eighth Annual Los Angeles Music Awards**, benefiting the Wellness Community of West L.A., House of Blues, Hollywood. 310-374-5266.
 - Nov. 16, **The Global Tolerance Awards**, honoring Vanessa Williams, Delegates Dining Room, United Nations, New York. 212-957-8575.
 - 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, **Entertainment Fellowship Dinner**, with Charles Chaplin, CBS Studio Center, Studio City, Calif. 818-366-7263.
 - 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.
- ### DECEMBER
- Dec. 7, **Billboard Music Awards**, Las Vegas. 212-536-5002.

COMMENTARY

(Continued from page 4)

ever, this new termination right is available only with respect to works (other than works made for hire) (1) that were originally copyrighted prior to Oct. 27, 1939; (2) respecting which a grant of rights was executed prior to Jan. 1, 1978; and (3) respecting which the author or his or her statutory heirs failed to previously exercise termination rights.

This means that if the author, or heirs, terminated a grant of rights to a music publisher under Section 304(c) of the Copyright Act (that is, during the five-year period beginning 56 years from the date of the copyright) and subsequently reassigned the rights to the song to the same or a different publisher, the subsequent grant may not be terminated for the new 20-year extension term.

If, however, the author or heirs failed to exercise the Section 304(c) termination rights, the grant may now be terminated under the new Section 304(d) for the 20-year period commencing 75 years after the date of copyright.

For example:

Suzy Songwriter wrote a song, "Sassy Sue," which was initially registered for copyright on Jan. 1, 1930. She assigned the rights to Prolific Publisher Inc. in 1935. Suzy was on sabbatical in the South Seas from 1976 through 1992 and failed to exercise her termination rights by providing timely notice to Prolific Publisher. Suzy (or her heirs) will now be able to terminate Prolific's rights to "Sassy Sue" effective during the five-year period from 2005-2010, provided that Suzy or her heirs give timely and proper notice of termination.

The notice provisions for terminating grants for the new 20-year extension term are the same as the notice provisions applicable to the termination of grants for the old 19-year extension period. (Section 304[c] [4] has been amended to apply to both Section 304[c] and Section 304[d] terminations.)

Notice may be served no more than 10 and no fewer than two years prior to the effective date of termination. In the example above, Suzy Songwriter may serve her notice of termination at any time during the period from Jan. 1, 1995, through Jan. 1, 2008.

The new limited termination right strikes a compromise between the interests of grantees (such as music publishers) in holding on to their acquisitions and the interests of the creative community in ensuring that the creator (or his/her heirs) will be the actual beneficiary of the 20-year extension. While it is likely that the vast majority of songwriters will have already exercised their termination rights under Section 304(c), the new termination affords a "second chance" for those songwriters or heirs who may have missed the opportunity to terminate with respect to one or more songs in their catalog.

The second significant feature of the Sonny Bono Copyright Term Extension Act applies equally to works written before and after Jan. 1, 1978. The act amends Sections 203(a)(2) and 304(a)(2) of the Copyright Act by expanding the category of heirs eligible to exercise termination rights in the event that the author is no longer living to exercise the

rights himself or herself.

Up until now, if the author died before exercising his or her termination rights, the right to terminate vested in the author's surviving spouse, children, or grandchildren. If the author died without leaving a surviving spouse, child, or grandchild, or if neither a spouse, child, nor grandchild survived to serve notice of termination, the grant could not be terminated. The category of heirs for the purpose of exercising termination rights was therefore far more restrictive than the category of heirs entitled to claim an author's renewal rights when the author died during the initial 28-year term of copyright under Section 304(a)(C).

This inequity has been fixed in S. 505. The act provides, in Title I, Section 103, that "[i]n the event that the author's widow or widower, children, and grandchildren are not living [at the time the notice of termination is served], the author's executor, administrator, personal representative, or trustee shall own the author's entire termination interest."

The expanded definition of statutory heirs applies to all terminations. This includes works written prior to 1978 (grants may be terminated during the five-year period beginning 56 years after the date of copyright; or if the earlier window of termination was missed, grants may be terminated during the five-year period beginning 75 years after the date of copyright).

Also included are works written on or after Jan. 1, 1978 (grants by the author may be terminated during the five-year period beginning 35 years after the date of the grant).

The expanded category of heirs entitled to exercise termination rights, coupled with the new limited termination right for the final 20 years, may be very helpful to a small number of musical estates that have been previously barred from recapturing some or all of their songs. However, the greatest beneficiaries of the expanded category of heirs for purposes of termination are likely to be the heirs of current authors. Consider the following example:

Melinda Melody begins her songwriting career in 1995. She is 16 years old. She writes continuously over the next five years. In 2000, still relatively unknown and penniless, she assigns the rights to everything she has written to Prolific Publisher under a traditional arrangement granting Prolific a 50% interest in her songs. Almost immediately, Melinda is "discovered" by the public and before long is being hailed as the George Gershwin of the 21st century. She regrets the deal she made with Prolific and looks forward to terminating the deal in 2035 and reacquiring her songs.

Unfortunately, Melinda and her husband are killed in a motorcycle accident in 2020. They never had children, but Melinda leaves behind a younger sister, the mother of two small children. In 2035, Melinda's sister can now terminate the grant to Prolific Publisher and reacquire the rights to Melinda's catalog.

Clearly, it is in the best interests of songwriters and heirs to carefully review the new Copyright Act—there's more there than just another 20 years.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



Jam On. The morning team of the newly crowned No. 1 12-plus radio station in New York, Spanish WSKQ (Mega 97.9), celebrates success with a cake from People En Español. The cake bears a frosting likeness of morning on-air competitor Howard Stern, which the Morning Jam proceeded to eat while on the air. The translated inscription reads "La Mega, eating up the competition." Shown, from left, are DJs Luis Jiminez and Epi Colon.

Jersey Has Champion In Radio Group

BY JUDITH GROSS

New Jersey has long been the Rodney Dangerfield of the 50 states—it don't get no respect.

Take broadcasting, for example. Cradled between the powerhouse metros of New York and Philadelphia, New Jersey has always been underserved in both radio and TV.

Now one aggressive broadcast group is out to change all that, by putting together a network based not on programming, but on the advertising clout of the state's affluent demos.

The Jersey Radio Network (JRN) is the product of Nassau Broadcasting Partners—a company that has devised the model for what just may be the logical result of the consolidation frenzy. JRN is the first and only statewide radio broadcasting group and the first designed to market statewide radio as an advertising vehicle.

STRATEGIC PURCHASES

While other groups target mergers or acquisition of stations scattered across the country, Nassau Broadcasting pulled away from the pack and made strategic purchases of stations—now numbering 17 in all—for the sole purpose of stitching together a network within a single state and adjacent counties in neighboring states. To do this anywhere would be a unique challenge. To have accomplished it in a state as diverse and densely populated as New Jersey is just short of astounding.

According to Joan Gerberding, who was named JRN president in June, Nassau owner Louis Mercatanti came up with the concept of creating a marketing group made up of select stations in a single, unified region that could offer advertisers a targeted—and desirable—market.

Nassau Broadcasting—named for a part of the Princeton campus, where

the company is located, and not for anything connected with Long Island or the Bahamas—“started with two Princeton stations, WHWH and WPST in 1995,” Gerberding explains. “Lou identified stations that would give us the coverage and formats we sought. Once deregulation took effect, we were poised to begin to put the network together.”

More acquisition followed, and today JRN's 17 stations are clustered in three regions of the state: North, which includes the pastoral suburbs of Sussex and Morris counties, as well as two counties across the border in Pennsylvania and New York's Orange County; Central, which encompasses some of the highest-income areas of exurban dwellers; and the shore, which covers some of the hottest sum-

mer tourist spots in the tri-state region.

“Our coverage is really our strategy,” Gerberding says. “We've chosen the counties and the stations based on population, prime demos, and disposable income. The North draws its share from the New York City market, while the Central region pulls from Philadelphia. If we were a separate Arbitron, population-wise, we'd be the No. 5 market.”

A 'SEPARATE' MARKET

In fact, Arbitron did develop a separate “market,” the New York/Philadelphia Special Combo, just to track JRN's numbers—even though the stations are also ranked in their respective New York and Philadelphia metros.

Ratings in this combined market
(Continued on next page)

newsline...

ROCK WRCX TO R&B OLDIES. On Nov. 2, months after morning star Mancow left and rumors started brewing, Chancellor flipped active rock standard-bearer WRCX (Rock 103.5) Chicago to an R&B oldies format similar to the one heard on KCMG Los Angeles and longtime rocker KTXQ Dallas. PD Dave Richards and the staff exit.

CBS' JORDAN TO RETIRE AT YEAR'S END. The expected retirement of CBS chairman/CEO Michael Jordan came earlier than expected with the announcement that he will leave the company at the end of the year. The Hollywood Reporter says that CBS president Mel Karmazin is taking the CEO title and the CBS board is selecting a new chairman, possibly Karmazin, on Jan. 1, 1999.

SJS TO SFX. SJS Entertainment will now operate as SFX Radio Networks. SJS was acquired by SFX Entertainment earlier this year.

I AM AN ISLAND. WHTZ (Z100) New York's latest promotion was one of the more original, for sure, as the top 40 outlet gave listeners a chance to win a private island. Preliminary winners qualified by responding to a direct-mail piece listing the times they listened to the station and then phoning in within an hour after their name was called to win \$1,000. Z Morning Zoo hosts Elvis Duran and Elliot were scheduled to choose a victor Nov. 9 from the preliminary winners; that person has the option to nab \$100,000 in cash instead. “With radio stations, it becomes the battle of who has the biggest war chest,” says Z100 marketing director Theresa Beyer.

Cable Radio Purveyor DMX Plans An Anti-Airwaves Marketing Blitz

Radio's dead!

That's the case, at least, according to a new marketing campaign from cable radio proponent DMX (Digital Music Express). Using the slogan “Music the way it was meant to be listened to,” the company aims at the alleged shortcomings of radio, including “high repetition, annoying commercials, and talkative DJs.”

DMX will develop a pair of 30-second cable spots, counter displays, stickers, trade ads, and inserts to get its message across to its target: 21- to 34-year-old “entertainment consumers who love music and are interested in new technologies,” according to the company.

“The timing is right for the campaign,” says Christy Noel, DMX

senior VP of marketing and music programming. “Music is an important part of people's lives—the average consumer spends more than twice as much money on music as they do on going to the movies. Most consumers report that radio is their primary listening source, yet recent research has proven that consumers are frustrated with the radio and are looking for new ways to access and enjoy music.”

DMX currently programs 95 channels of continuous, commercial-free digital-quality music. It serves more than 3.5 million homes and 55,000 businesses, according to the company. It is owned by TCI Music, which also owns the Box.

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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	15	★★★ No. 1 ★★★ I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	◆ BACKSTREET BOYS 5 weeks at No. 1
2	2	4	10	FROM THIS MOMENT ON MERCURY ALBUM CUT	◆ SHANIA TWAIN
3	3	2	26	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
4	5	7	6	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
5	4	3	15	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
6	8	14	4	I'M YOUR ANGEL JIVE 42560*	R. KELLY & CELINE DION
7	6	5	40	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
8	7	6	44	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
9	9	8	18	AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINDHAM HILL	ANNE COCHRAN & JIM BRICKMAN
10	10	9	32	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
11	13	13	10	MOTHER I MISS YOU GTSP ALBUM CUT/MERCURY	JOHN TESH WITH DALIA
12	12	12	38	MY FATHER'S EYES DUCK ALBUM CUT/REPRISE	◆ ERIC CLAPTON
13	15	18	8	I'LL BE ATLANTIC 84191	◆ EDWIN MCCAIN
14	11	10	24	OOH LA LA WARNER BROS. 17195	◆ ROD STEWART
15	14	11	19	TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT	◆ GARTH BROOKS
16	16	15	13	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
17	17	16	43	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
18	18	19	63	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
19	23	22	7	YOUR LIFE IS NOW COLUMBIA ALBUM CUT	◆ JOHN MELLENCAMP
20	21	21	12	STANDING TOGETHER GRP 3109*	GEORGE BENSON
21	19	20	11	ANOTHER DAY GOES BY ELEKTRA ALBUM CUT/EEG	DAKOTA MOON
22	22	23	6	MY ONE TRUE FRIEND WARNER BROS. ALBUM CUT	◆ BETTE MIDLER
23	24	24	6	FEELS LIKE HOME CURB ALBUM CUT	LEANN RIMES
24	25	25	4	I HEAR YOUR VOICE MERCURY ALBUM CUT	LIONEL RICHIE
25	28	27	3	THE POWER OF GOOD-BYE MAVERICK 17160/WARNER BROS.	◆ MADONNA

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	29	★★★ No. 1 ★★★ IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS 16 weeks at No. 1
2	3	4	6	THANK U MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
3	2	2	21	ONE WEEK REPRISE 17174	◆ BARENAKED LADIES
4	4	6	11	MY FAVORITE MISTAKE A&M ALBUM CUT	◆ SHERYL CROW
5	5	3	32	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
6	12	14	9	LULLABY SMG ALBUM CUT/COLUMBIA	◆ SHAWN MULLINS
7	9	15	4	HANDS ATLANTIC ALBUM CUT	◆ JEWEL
8	11	11	16	SAVE TONIGHT WORK ALBUM CUT	◆ EAGLE-EYE CHERRY
9	6	5	12	I WILL WAIT ATLANTIC ALBUM CUT	◆ HOOTIE & THE BLOWFISH
10	7	7	23	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
11	10	9	42	I'LL BE LAVA 84191/ATLANTIC	◆ EDWIN MCCAIN
12	8	8	27	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
13	16	16	17	HOOCH BLACKBIRD ALBUM CUT/SIRE	◆ EVERYTHING
14	17	18	11	JUMPER ELEKTRA ALBUM CUT/EEG	◆ THIRD EYE BLIND
15	13	10	36	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
16	15	12	40	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
17	18	19	13	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
18	14	13	47	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
19	19	17	17	JUMP JIVE AN' WAIL INTERSCOPE ALBUM CUT	◆ THE BRIAN SETZER ORCHESTRA
20	20	21	15	CRUSH EDEL AMERICA 164024/HOLLYWOOD	◆ JENNIFER PAIGE
21	22	23	7	SLIDE WARNER BROS. ALBUM CUT	◆ GOO GOO DOLLS
22	27	30	5	SWEETEST THING ISLAND ALBUM CUT	◆ U2
23	23	27	7	FROM THIS MOMENT ON MERCURY ALBUM CUT	◆ SHANIA TWAIN
24	26	24	10	INSIDE OUT RCA ALBUM CUT	◆ EVE 6
25	25	26	6	FIRE ESCAPE 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.

Radio

PROGRAMMING

JERSEY HAS CHAMPION IN RADIO GROUP

(Continued from preceding page)

show that the stations owned by JRN in each of the three regions taken separately—and the JRN as a whole—consistently pull higher average quarter-hour and come numbers over the New York or Philadelphia stations with which they are usually ranked.

"I'm not surprised," says Gerberding. "JRN stations talk right to their audience in a local way. New Jersey listeners turn to radio for the same reason people in any given market tune to their local stations. They don't mind hearing about New York or Philadelphia, but they really connect when stations focus on their home."

Of the 8 million people who live in New Jersey, JRN stations reach a total of 4.8 million. JRN also notes in its promotional material that in the New York designated market area (DMA), New Jersey suburbs account for 75% of all retail sales, 88% of all automotive and after-market sales, and 68% of the entire New York DMA's effective buying income.

Add to that the numbers for Philadelphia, and JRN becomes a lucrative buy indeed for national and regional clients. It would seem to be an easy sell to media buyers, but in fact, JRN is redefining the concept of a radio network and restructuring what radio sales are about.

SHOW ON THE ROAD

Gerberding notes that JRN has taken the show on the road to educate agencies about the one-stop-shopping concept, beginning with a launch party in March in Manhattan that brought together the likes of Young & Rubicam, J. Walter Thompson, and a number of the ad world's big-name players.

"They responded very positively," Gerberding says. "Most embraced the intelligence of getting 17 stations with a single buy, of covering the market and actually paying less. They like the fact that they can make one phone call and get everything taken care of."

Most, but not all. Gerberding notes that some agencies have been slower to respond to the new way of doing business, wary of such a radical idea. It may be too big a leap to stop thinking of a radio "network" in terms of programming and begin to see it strictly as a marketing strategy.

Yet many clients have been eager to sculpt the concept to fit their own needs, buying one cluster but not the others, especially if their businesses are limited to specific regions.

"That's the beauty of the concept," she says. "They can buy stations individually, by cluster, or the network as a whole." Currently, 60% of the company's ad dollars come from buys in individual clusters; 40% from the network bought as a whole, she says.

Stations within each geographic cluster include both AM and FM dial positions and are programmed with formats that tend to complement and not compete with one another.

For example, the eight stations in the North cluster, competing with the New York market, include three AMs playing hits that range from big band to soft AC. The FM offerings cover contemporary country, hot ACs, and

AC, as well as oldies and classic hits.

The two other clusters each have a top 40 station and target slightly younger demos, especially important at the Jersey shore during the summer. Except for a format shift in Trenton, when religious station WCHR was shifted to the AM dial to enable JRN to pump its powerhouse oldies FM WNJO, programming decisions are generally left to each station, Gerberding notes, and there is some format overlap.

In fact, within each cluster, the stations are handled much as any group of consolidated stations in a single market these days, except that, when it comes to selling and promotion, there is a sales manager for the entire network and one for each cluster, in addition to those at each station.

JRN's most recent acquisition came in August, when Nassau completed a local marketing agreement with purchase option for Port Jervis Broadcasting's WTSX and WDLC, an AC FM and an oldies AM, respectively, in Port Jervis, N.Y., giving JRN its first presence in that state.

The stations are situated in Orange County on the New York/New Jersey border and thus expand the network in a logical direction, as did its acquisition of two FM stations in Stroudsburg, Pa.

But since it was termed "our first small step into New York" by Mer-

catanti, the Port Jervis move raises the possibility of expansion well beyond the New Jersey state line, although Gerberding downplays that option.

"We're certainly looking into other areas of New York and Pennsylvania, but we want to move in a direction that makes sense as part of our whole concept," she says. "We have to see what fits."

NONTRADITIONAL REVENUE

One area that is ripe for further expansion, Gerberding notes, is the potential for nontraditional revenue. In fact, JRN hired a director of non-traditional marketing and a director of new business development this summer, both of whom are in charge of finding and creating additional revenue streams with promotional tie-ins and community events.

As it moves ahead, JRN is doing more than just boosting its balance sheet. Gerberding and her colleagues are on a mission to educate the world of radio advertising about New Jersey as a desirable market that can be delivered most efficiently by the innovative approach they have pioneered.

In promoting JRN, they are also showing other radio groups how to make the most of consolidation and providing a new model for radio advertising sales. They may even get New Jersey some respect along the way.

ROCK SOLID KNOWLEDGE

Introducing Joel Whitburn's ROCK TRACKS

Two artist-by-artist listings of every title to appear on Billboard's "Album Rock Tracks" (1981-95) & "Modern Rock Tracks" (1988-95) charts.

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Complete History of Billboard's "Rock Tracks" Charts

Partial sample page from "Album Rock Tracks" section

DEBUT DATE	PEAK POS	WKS CHRT	ARTIST	Album Title	Label & Number
PEARL JAM #21*					
Seattle-based rock band vocalist Eddie Vedder (br. Eddie Mueller); guitarists Stone Gossard and Mike McCarty; bassist Jeff Ament and drummer Dave Navarro replaced Dave Krusek who played on the album. Tom Constant and Andy were members of Mother Love Bone. All tracks on tracks recorded with Tenacious D. The Dog Band acted in the movie Singles as Matt Dillon's band. Children Dick, Children Dick, Abba's first band in August 1994. Drummer Jack Black in the band Tenacious D. (Pearl Jam joined in late 1994.)					
1/4/92	16	25	1 Alive	.....	Epic/A&M 47801
5/2/92	3	24	2 Even Flow	.....	Epic/A&M 47805
8/22/92	5	20	3 Jeremy	.....	Epic/A&M 47805
*The disc (CD) was released in 1995 as a CD single (Epic 77935).					
12/26/92	3	25	4 Black	.....	Epic/A&M 47807
9/18/93	26	5	5 Crazy Mary	.....	Silver Skyline A Heavy For Victoria Williams better, guitar, funk, soul
10/16/93	3	8	6 Go	.....	Epic/A&M 53134
10/30/93	1*	26	7 Daughter	.....	Epic/A&M 53134
*Reissued under: after it was released in 1995 as a CD single (Epic 77936).					
10/30/93	21	13	8 Animal	.....	Epic/A&M 53136
3/12/94	3	23	9 Dissident	.....	Epic/A&M 53136
*Reissued under: after it was released in 1995 as a CD single (Epic 77939).					
6/11/94	23	12	10 Elderly Woman Behind The Counter In A Small Town	.....	Epic/A&M 53138
7/2/94	39	1	11 Clarified G.	.....	Epic/A&M 53138
9/2/94	21	19	12 Yellow Ledbetter	Cap CD single originally released on the import "Jeremy" CD single released on the domestic "Jeremy" CD single (Epic 77935) and in the UK on the "Bride" in 1995. The version "Huddled Under" on the "Bride" of the CD single "Daughter" (Epic 77936) in 1995.
11/19/91	16	6	13 Tremor Christ	Epic 49000

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It's hard to imagine Gregg Alexander, the mastermind behind New Radicals, ever being at a loss for words. During one phone conversation, the man throws out his opinions on everything from President Clinton and drugs to Grosse Pointe, Mich., and the state of pop music.

"I guess you can say I'm excitable," Alexander says. "I have a lot to say. I feel things very strongly. We've been brainwashed into just accepting. I am very hopeful that we can wake up, but to do that you have to be willing to take a harsh look at what is going on around us."

His energetic tirades can also be found on New Radicals' debut album, "Maybe You've Been Brainwashed Too," and within the lyrics of the first sin-

gle, "You Get What You Give," this issue's No. 26 on Modern Rock Tracks. "I had a definite agenda with the album. Clues surface in each song," says the ex-juvenile delinquent, who admits he sounds



'I'm ready to be carted around like a piece of meat'

—Gregg Alexander, New Radicals

like "the odd white soul singer."

"The first song covers a lot of ground, but it is mostly about remembering to fly high and be completely off your head in a world where we can't

control all the elements. You have to maintain balance because you only get what you give."

Despite the "lesson with a chorus" take on music, Alexander is happy people are listening. "I'm excited to have a catchy single. I enjoy watching it climb up the chart, especially because it doesn't sound like anything else on the radio. Wait, does that sound wanky?"

No, it sounds like a man with a mission who is getting his first taste of success. "I get paid to communicate with people all over the world who are looking for something to inspire them. I'm ready to be carted around like a piece of meat. You have to cut a deal with the machine and be thrown to the wolves during that tenure."

Billboard®

NOVEMBER 14, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	18	FLY AWAY 5	◆ LENNY KRAVITZ VIRGIN
★★★ No. 1 ★★★ 2 weeks at No. 1				
2	3	22	WHAT'S THIS LIFE FOR MY OWN PRISON	◆ CREED WIND-UP
3	2	11	PSYCHO CIRCUS PSYCHO-CIRCUS	◆ KISS MERCURY
4	4	5	PSYCHO MAN REUNION	BLACK SABBATH EPIC
5	5	10	CELEBRITY SKIN CELEBRITY SKIN	◆ HOLE DGC/GEFFEN
6	7	13	DRAGULA HELLBILLY DELUXE	◆ ROB ZOMBIE Geffen
7	6	8	SLIDE DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
8	8	16	INSIDE OUT EVE 6	◆ EVE 6 RCA
9	9	11	PRETTY FLY (FOR A WHITE GUY) AMERICANA	◆ THE OFFSPRING COLUMBIA
10	10	13	STILL RAININ' WANDER THIS WORLD	◆ JONNY LANG A&M
11	14	17	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
12	12	12	THE DOPE SHOW MECHANICAL ANIMALS	◆ MARILYN MANSON NOTHING/INTERSCOPE
13	11	25	SPACE LORD POWERTRIP	◆ MONSTER MAGNET A&M
14	13	24	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
15	19	13	GOT THE LIFE FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
16	21	5	10,000 HORSES HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
17	20	9	SOFT SECOND COMING	SECOND COMING CAPITOL
18	22	11	BOOGIE KING BIG WHEEL	THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY
19	17	16	BETTER THAN YOU RELOAD	METALLICA ELEKTRA/VEEG
20	23	10	SOMETIMES IT HURTS DARKEST DAYS	STABBING WESTWARD COLUMBIA
21	16	9	YOUR LIFE IS NOW JOHN MELLENCAMP	◆ JOHN MELLENCAMP COLUMBIA
22	26	5	BITTER PILL MOTLEY CRUE'S GREATEST HITS	MOTLEY CRUE MOTLEY/BEYOND MUSIC
23	15	18	SOMEHOW, SOMEWHERE, SOMEWAY TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
24	29	4	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
25	24	17	WHAT KIND OF LOVE ARE YOU ON ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
26	27	6	BITTERSWEET SUNBURN	◆ FUEL 550 MUSIC
27	25	12	ALL THE KIDS ARE RIGHT PACK UP THE CATS	◆ LOCAL H ISLAND
28	28	7	SUREFIRE (NEVER ENOUGH) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS
29	30	11	FIRE ESCAPE ALL THE PAIN MONEY CAN BUY	◆ FASTBALL HOLLYWOOD
30	33	4	DAYSLEEPER UP	◆ R.E.M. WARNER BROS.
31	31	8	QUICKSAND TIP	FINGER ELEVEN WIND-UP
32	32	4	SWEETEST THING THE BEST OF 1980-1990	◆ U2 ISLAND
33	36	2	THE SPIRIT OF RADIO DIFFERENT STAGES/LIVE	RUSH ANTHEM/ATLANTIC
34	34	8	SINGING IN MY SLEEP FEELING STRANGELY FINE	◆ SEMISONIC MCA
35	35	6	WE'RE AN AMERICAN BAND CHOICE CUTS	◆ JACKYL Geffen
36	37	3	POWERTRIP POWERTRIP	◆ MONSTER MAGNET A&M
37	39	2	HANDSLIDE PUSHMONKEY	PUSHMONKEY ARISTA
38	38	3	TOUCHED VISUAL AUDIO SENSORY THEATER	VAST ELEKTRA/VEEG
39	RE-ENTRY	2	WHATCHA GONNA DO? MERCYLAND	COWBOY MOUTH MCA
40	RE-ENTRY	24	I DON'T WANT TO MISS A THING ARMAGEDDON: THE ALBUM	◆ AEROSMITH COLUMBIA

Billboard®

NOVEMBER 14, 1998

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	2	9	SLIDE DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
★★★ No. 1 ★★★ 2 weeks at No. 1				
2	3	11	FLY AWAY 5	◆ LENNY KRAVITZ VIRGIN
3	4	8	NEVER THERE PROLONGING THE MAGIC	◆ CAKE CAPRICORN/MERCURY
4	1	11	CELEBRITY SKIN CELEBRITY SKIN	◆ HOLE DGC/GEFFEN
5	5	5	PRETTY FLY (FOR A WHITE GUY) AMERICANA	◆ THE OFFSPRING COLUMBIA
6	6	29	INSIDE OUT EVE 6	◆ EVE 6 RCA
7	7	17	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
8	8	13	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
9	12	9	CIRCLES EL OSO	SOUL COUGHING SLASH/WARNER BROS.
10	10	17	SAVE TONIGHT DESIRELESS	◆ EAGLE-EYE CHERRY WORK
11	9	11	LULLABY SOUL'S CORE	◆ SHAWN MULLINS SMG/COLUMBIA
12	18	6	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	◆ EVERLAST TOMMY BOY
13	11	17	JUMPER THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/VEEG
14	17	5	SWEETEST THING THE BEST OF 1980-1990	◆ U2 ISLAND
15	16	12	THE DOPE SHOW MECHANICAL ANIMALS	◆ MARILYN MANSON NOTHING/INTERSCOPE
16	13	6	THANK U SUPPOSED FORMER INFATUATION JUNKIE	◆ ALANIS MORISSETTE MAVERICK/REPRISE
17	14	23	INTERGALACTIC HELLO NASTY	◆ BEASTIE BOYS GRAND ROYAL/CAPITOL
18	19	5	DAYSLEEPER UP	◆ R.E.M. WARNER BROS.
★★★ AIRPOWER ★★★				
19	22	13	GOT THE LIFE FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
20	15	11	SINGING IN MY SLEEP FEELING STRANGELY FINE	◆ SEMISONIC MCA
21	25	21	PERFECT ADORE	◆ THE SMASHING PUMPKINS VIRGIN
22	26	7	BITTERSWEET SUNBURN	◆ FUEL 550 MUSIC
23	27	4	TROPICALIA MUTATIONS	BECK DGC/GEFFEN
24	21	21	WHAT'S THIS LIFE FOR MY OWN PRISON	◆ CREED WIND-UP
25	24	18	I THINK I'M PARANOID VERSION 2.0	◆ GARBAGE ALMO SOUNDS/INTERSCOPE
26	30	3	YOU GET WHAT YOU GIVE MAYBE YOU'VE BEEN BRAINWASHED TOO	◆ NEW RADICALS MCA
27	31	3	SPECIAL VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
28	23	22	ONE WEEK STUNT	◆ BARENAKED LADIES REPRISE
29	29	3	ACQUIESCE THE MASTERPLAN	◆ OASIS EPIC
30	35	2	IT'S ALL BEEN DONE STUNT	◆ 2BARENAKED LADIES REPRISE
31	20	14	FIRE ESCAPE ALL THE PAIN MONEY CAN BUY	◆ FASTBALL HOLLYWOOD
32	28	12	ALL THE KIDS ARE RIGHT PACK UP THE CATS	◆ LOCAL H ISLAND
33	37	3	PURE MORNING WITHOUT YOU I'M NOTHING	◆ PLACEBO HUT/VIRGIN
34	36	6	DRAGULA HELLBILLY DELUXE	◆ ROB ZOMBIE Geffen
35	34	3	CRUSH BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
36	NEW ▶	1	BODY MOVIN' HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
37	33	5	NICE GUYS FINISH LAST NIMROD	GREEN DAY REPRISE
38	32	10	MY FAVORITE MISTAKE THE GLOBE SESSIONS	◆ SHERYL CROW A&M
39	39	4	WHATCHA GONNA DO? MERCYLAND	COWBOY MOUTH MCA
40	NEW ▶	1	LAST STOP: THIS TOWN ELECTRO-SHOCK BLUES	EELS DREAMWORKS

HITS! IN TOKIO

Week of October 18, 1998

- ① Doo Wop / Lauryn Hill
- ② My Favorite Mistake / Sheryl Crow
- ③ My Favourite Game / The Cardigans
- ④ Tsumetai Hana / The Brilliant Green
- ⑤ The Way / Fastball
- ⑥ Boogie Mi Vista / Matt Bianco
- ⑦ I Will Wait / Hootie And The Blowfish
- ⑧ True Colors / Phil Collins
- ⑨ Save Tonight / Eagle-Eye Cherry
- ⑩ Time After Time / Inoj
- ⑪ Celebrity Skin / Hole
- ⑫ Day After Day / Julian Lennon
- ⑬ Gangster Trippin' / Fatboy Slim
- ⑭ Circle / Swan Dive
- ⑮ Touch Me / Solo
- ⑯ It's Your Life / Lenny Kravitz
- ⑰ Kind And Generous / Natalie Merchant
- ⑱ Thank U / Alanis Morissette
- ⑲ Radio Radio / Meja
- ⑳ Iris / Goo Goo Dolls
- ㉑ True To Your Heart / 98' And Stevie Wonder
- ㉒ Party Going On / MC Lyte Featuring Maya Day
- ㉓ Another One Bites The Dust / Queen With Wyclef Jean Featuring Pras And Free
- ㉔ I Love You / Debelah Morgan
- ㉕ I Wanna Hold You Tonight / Ralph MacDonald
- ㉖ Looking For Love / Karen Ramirez
- ㉗ Life Is A Flower / Ace Of Base
- ㉘ Pienso En Ti (I Think Of You) / Maw Featuring Louis Salinas
- ㉙ Urgently In Love / Billy Crawford
- ㉚ If You Tolerate This Your Children Will Be Next / Manic Street Preachers
- ㉛ Still Rainin' / Johnny Lang
- ㉜ Millennium / Robbie Williams
- ㉝ Made It Back / Beverley Knight Featuring Redman
- ㉞ Can't Take My Eyes Off Of You / Lauryn Hill
- ㉟ Strawberry / Nicole Renee
- ㊱ Weekend / Pizzicato Five
- ㊲ Lean On Me / Kirk Franklin
- ㊳ Leafy Lane / Kirsty Hawkshaw
- ㊴ Hey Now Now / Swirl 360
- ㊵ Find A Way / A Tribe Called Quest
- ㊶ Ahhhhh! / Toshinobu Kubota
- ㊷ You / Janet
- ㊸ No Fool No More / En Vogue
- ㊹ Yellow Bird / Monday Michiru
- ㊺ Ever Gonna Make It / Sarah Jane Morris
- ㊻ Soul Glow / Great 3
- ㊼ Day Sleeper / R.E.M.
- ㊽ Ogiyodora / Lee-Tzsch
- ㊾ Yawarakahada / Aco
- ㊿ The Boy Is Mine / Brandy & Monica

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at:
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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.

SUMMER '98 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank.
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Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98	Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98	Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98															
SAN JOSE, CALIF.—(28)																																			
KGO	N/T	6.9	7.5	6.8	7.2	6.7	WBCN	modern	1.3	1.5	1.4	8	1.2	WRAL	AC	6.3	6.6	6.3	5.8	6.8															
KYLD	top 40/rhythm	5.3	5.0	5.3	5.3	5.4	WEEL	sports	1.1	.9	.8	8	1.1	WJWB	adult std	4.9	5.6	5.7	5.9	6.4															
KCBS	N/T	3.2	3.8	4.7	3.7	4.4	WXEX	modern	2.1	2.2	1.3	1.6	1.1	WNNL/WOUR	religious	2.2	3.9	4.3	5.2	6.3															
KFRC-AM-FM	oldies	2.9	2.1	2.5	2.6	3.9	WCIB	cls rock	.7	.9	1.3	1.0	1.0	WTRG	oldies	5.3	5.0	5.4	5.8	5.9															
KEZR	AC	4.6	3.4	3.2	3.7	3.8	WZLX	cls rock	.9	5	1.0	6	1.0	WPTF	N/T	6.6	5.6	6.7	5.8	5.7															
KSJO	album	2.9	2.9	2.8	3.4	3.8	COLUMBUS, OHIO—(32)																												
KNBR	sports	4.0	4.7	2.9	3.7	3.7	WNCI	top 40	10.2	9.4	9.6	8.8	9.8	WRDU	album	6.0	5.3	6.0	4.6	4.6															
KSFO/KFJO	N/T	2.4	3.3	3.2	2.2	3.4	WCOL-FM	country	8.9	8.3	6.2	7.7	8.8	WKIX/WXKU	country	2.4	2.4	4.7	4.9	4.4															
KOIT-AM-FM	AC	1.9	2.6	3.0	2.8	3.3	WTVN	N/T	6.6	7.1	7.7	7.3	7.8	WRSN	AC	4.4	4.3	3.7	4.4	4.2															
KRTY	country	4.7	2.8	3.0	3.0	3.2	WSNY	AC	7.3	7.9	7.7	8.4	6.6	WFXC/WFXK	R&B adult	7.1	4.8	5.4	5.0	4.1															
KARA	AC	3.7	3.3	3.3	2.7	3.0	WCKX	R&B	5.0	3.6	6.8	7.6	6.2	WBBB-FM	album	5.5	5.2	4.0	5.9	3.5															
KITS	modern	1.2	1.3	.9	1.7	3.0	WLWQ	album	6.0	5.0	5.9	4.8	6.0	WJMH	R&B	2.5	2.4	2.4	2.9	2.7															
KKSF	jazz	2.1	2.2	2.7	2.4	2.9	WBNS-FM	oldies	5.5	5.9	6.2	3.9	4.7	WRBZ	N/T	.5	.7	1.5	1.4	1.0															
KZQZ	top 40	1.7	2.6	3.5	3.4	2.8	WBZ	album	5.4	5.3	5.3	5.4	4.2	WEST PALM BEACH, FLA.—(49)																					
KIOI	AC	2.9	2.2	3.0	2.5	2.7	WHOK	country	5.0	4.1	4.3	4.0	3.9	WEAT-FM	AC	8.0	9.2	8.6	8.6	7.3															
KBRG	Spanish	1.3	.9	2.5	1.8	2.5	WCKX	R&B	6.0	5.0	5.9	4.8	6.0	WJBW	adult std	4.9	5.6	5.7	5.9	6.4															
KFFG/KFOG	triple-A	2.7	2.7	2.6	2.6	2.5	WZAZ	modern	—	—	2.0	2.2	3.7	WRMF	AC	6.5	6.5	6.6	7.0	6.4															
KLOK	Spanish	3.2	2.6	2.3	3.3	2.5	WMNI	adult std	2.8	2.7	3.0	3.3	2.9	WIRK	country	7.0	6.8	5.3	6.5	5.5															
KUFY	cls rock	4.4	4.5	4.6	4.0	2.4	WJZJ/WJZA	jazz	2.3	2.4	3.0	2.7	2.7	WEDR	R&B	2.6	4.4	3.5	3.7	4.9															
KBAY	AC	5.4	3.9	4.0	3.7	2.3	WJZ	'80s oldies	1.0	.6	1.1	1.6	2.6	WJNO/WJNX	N/T	3.9	4.4	3.7	3.5	4.9															
KDFC	classical	1.8	2.3	2.4	2.6	2.2	WVVO	religious	2.0	1.7	1.7	1.5	2.1	WKGR	cls rock	3.5	2.6	3.0	2.6	3.5															
KSOL/KZOL	Spanish	3.0	2.4	2.1	2.1	2.2	WCLT-FM	country	2.4	2.2	2.2	2.6	2.0	WDBF	adult std	1.2	1.4	2.1	2.1	3.4															
KISQ	R&B adult	1.0	2.1	2.2	2.5	2.1	WBNS-AM	sports	1.7	2.4	1.3	1.5	1.6	WPBZ	modern	4.1	3.8	3.3	3.5	3.4															
KMEL	R&B	2.6	1.8	1.7	1.4	1.8	WWCD	modern	1.8	1.8	1.4	1.8	1.5	WMBX	AC	3.0	2.8	3.5	3.5	3.3															
KLLC	AC	1.5	1.9	1.4	1.7	1.6	WAZU	album	1.4	1.7	1.2	1.1	1.0	WBTZ	N/T	2.9	3.3	2.3	2.2	2.8															
KABL	adult std	2.0	2.4	1.8	1.8	1.5	SAN ANTONIO, TEXAS—(33)																												
KBLX	R&B adult	1.3	1.5	1.6	2.2	1.4	KTFM	top 40/rhythm	9.6	10.5	10.6	10.0	10.3	WBBT	jazz	5.6	3.7	3.9	3.8	2.6															
RIVERSIDE, CALIF.—(29)																																			
KFRG	country	10.5	11.3	12.3	11.0	9.6	KSMG	AC	4.7	6.1	6.2	6.5	7.5	WBBT	modern	4.0	3.8	3.3	3.5	3.4															
KFI	N/T	6.4	6.1	7.7	6.0	6.9	KZEP-FM	cls rock	6.5	7.0	6.3	7.7	7.4	WBBT	modern	4.0	3.8	3.3	3.5	3.4															
KGGI	top 40/rhythm	6.1	7.0	5.6	6.1	5.9	KISS-FM	album	6.3	4.9	5.5	6.2	6.1	WBBT	modern	4.0	3.8	3.3	3.5	3.4															
KOLA	oldies	4.9	4.2	3.7	4.6	4.6	KISA	N/T	6.4	4.4	5.0	3.8	5.9	WBBT	modern	4.0	3.8	3.3	3.5	3.4															
KIIS-FM	top 40	2.1	2.4	3.2	3.0	3.9	KXTN-FM	Spanish	6.1	6.2	6.1	5.2	5.5	WBBT	modern	4.0	3.8	3.3	3.5	3.4															
KSCA	Spanish	2.3	3.2	4.6	2.8	3.7	KAJA	country	5.1	5.9	5.3	5.0	5.1	WBBT	modern	4.0	3.8	3.3	3.5	3.4															
KBPT	R&B	5.0	3.9	3.8	3.6	3.4	KONO-AM-FM	oldies	5.9	4.4	5.2	5.5	4.9	WBBT	modern	4.0	3.8	3.3	3.5	3.4															
KOST	AC	2.1	3.0	2.9	2.9	3.3	KCYY	country	5.7	5.6	4.4	4.9	4.8	WBBT	modern	4.0	3.8	3.3	3.5	3.4															
KWRP	easy	3.5	2.8	2.2	3.0	2.9	KQXT	AC	4.1	4.0	4.2	4.7	4.5	WBBT	modern	4.0	3.8	3.3	3.5	3.4															
KCAL-FM	album	3.8	2.9	1.9	2.7	2.8	KROM	Spanish	4.0	5.3	4.4	4.0	3.9	WBBT	modern	4.0	3.8	3.3	3.5	3.4															
KLOS	album	2.9	2.9	2.7	3.2	2.7	KSJL	adult R&B	—	—	—	—	3.4	WBBT	modern	4.0	3.8	3.3	3.5	3.4															
KLVE	Spanish	2.1	2.3	2.8	2.3	2.6	KCJZ	jazz	3.0	2.5	2.7	2.7	2.9	WBBT	modern	4.0	3.8	3.3	3.5	3.4															
KTWW	jazz	1.9	2.1	2.2	2.1	2.6	WQAI	N/T	3.5	3.6	3.1	3.8	2.5	WBBT	modern	4.0	3.8	3.3	3.5	3.4															
KCXX	modern	2.4	3.2	3.0	2.7	2.5	KLUP	adult std	2.4	2.5	3.1	2.4	2.2	WBBT	modern	4.0	3.8	3.3	3.5	3.4															
KCBS-FM	cls rock	2.9	2.4	2.8	1.7	2.3	KLEY	Spanish	1.3	1.0	1.5	1.0	1.9	WBBT	modern	4.0	3.8	3.3	3.5	3.4															
KSSSE	Spanish	2.0	2.7	2.7	1.8	2.3	KCOR	Spanish	3.5	2.8	1.8	2.7	1.7	WBBT	modern	4.0	3.8	3.3	3.5	3.4															
KROQ	modern	2.4	1.6	1.8	1.5	2.1	KRYX	country	2.1	2.1	2.4	2.2	1.5	WBBT	modern	4.0	3.8	3.3	3.5	3.4															
KPWR	R&B	1.6	1.4	1.7	2.3	2.0	KZDC	Spanish	—	—	—	5	1.0	WBBT	modern	4.0	3.8	3.3	3.5	3.4															
KBIG	AC	2.0	1.4	1.8	1.8	1.8	NORFOLK, VA.—(34)																												
KRTH	oldies	2.4	1.4	1.6	1.8	1.8	WOWI	R&B	11.9	12.4	13.0	13.3	13.3	WCMG-AM-FM	country	7.0	5.7	7.2	6.7	6.4															
KCMG	R&B oldies	.4	.6	1.1	1.3	1.6	WNOA-AM-FM	album	6.6	5.5	6.3	4.8	6.0	WJCD	jazz	7.6	6.2	4.6	4.6	5.8															
KNX	N/T	1.8	1.9	2.2	1.9	1.6	WVNZ	top 40/rhythm	5.3	5.0	5.0	5.1	5.8	WVNZ	top 40/rhythm	5.3	5.0	5.0	5.1	5.8															
KLSX	N/T	1.8	1.4	1.6	1.6	1.3	WGH-FM	country	7.3	6.1	6.3	6.1	5.5	WVDE	AC	5.8	5.0	6.2	5.7	5.5															
KXSB	country	.6	.6	.7	.5	1.0	WVDE	AC	5.8	5.0	6.2	5.7	5.5	WVFX	cls rock	4.0	4.1	3.2	5.8	4.9															
KYSR	AC	.7	.9	.8	.8	1.0	WVPE	AC	5.1	4.6	6.1	5.1	4.6	WVSV-FM/WSV	R&B adult	4.5	3.4	4.0	4.7	4.6															
MILWAUKEE—(30)																																			
WTMJ	N/T	10.4	11.1	9.2	9.2	11.5	WFOG-AM-FM	AC	3.9	5.3	4.3	4.0	4.0	WVYK	oldies	4.1	3.8	4.4	3.5	3.6															
WMLL	country	8.2	6.6	6.9	7.7	7.7	WVYK	oldies	4.1	3.8	4.4	3.5	3.6	WVYK	oldies	4.1	3.8	4.4	3.5	3.6															
WKKV	R&B	6.8	5.3	6.6	6.7	7.0	WVYK	oldies	4.1	3.8	4.4	3.5	3.6	WVYK	oldies	4.1	3.8	4.4	3.5	3.6															
WLZR-AM-FM	album	5.9	6.8	6.4	6.2	6.4	WVYK	oldies	4.1	3.8	4.4	3.5	3.6	WVYK	oldies	4.1	3.8	4.4	3.5	3.6															
WKLH	cls rock	7.1	6.2	6.7	5.6	6.0	WVYK	oldies	4.1	3.8	4.4	3.5	3.6	WVYK	oldies	4.1	3.8	4.4	3.5	3.6															
WISN	N/T	4.2	4.3	4.9	4.5	5.1	WVYK	oldies	4.1	3.8	4.4	3.5	3.6	WVYK	oldies	4.1	3.8	4.4	3.5	3.6															
WOKY	adult std	5.7	5.8	4.6	5.9	5.0	WVYK	oldies	4.1	3.8	4.4	3.5	3.6	WVYK	oldies	4.1	3.8	4.4	3.5	3.6															
WVYX	AC	3.8	4.9	5.1	5.3	4.6	WVYK	oldies	4.1	3.8	4.4	3.5	3.6	WVYK	oldies	4.1	3.8	4.4	3.5	3.6															
WVYK	AC	5.6	5.2	4.9	5.3	4.5	WVYK	oldies	4.1	3.8	4.4	3.5	3.6	WVYK	oldies	4.1	3.8	4.4	3.5	3.6															
WVYK	AC	5.6	5.2	4.9	5.3	4.5	WVYK	oldies	4.1	3.8	4.4	3.5	3.6	WVYK	oldies	4.1	3.8	4.4	3.5	3.6															
WVYK	AC	5.6	5.2	4.9	5.3	4.5	WVYK	oldies	4.1	3.8	4.4	3.5	3.6	WVYK	oldies	4.1	3.8	4.4	3.5	3.6															
WVYK	AC	5.6	5.2	4.9	5.3	4.5	WVYK	oldies	4.1	3.8	4.4	3.5	3.6																						

At AC Radio, Phil Collins' Take On 'True Colors' Is Shining Through

NEW COLORS: When Phil Collins decided to record a new version of Cyndi Lauper's 1986 No. 1 Hot 100 hit "True Colors," he knew he wanted to find a familiar song, one that people had loved but didn't often hear on the radio anymore. He knew he was looking for a song originally recorded by a woman so that no one would compare them. But there was one thing he didn't know.

"Some musicologist told me that there have been 28 cover versions of the song," Collins says, laughing. "Twenty-eight versions, and I haven't heard any of them. I knew there was a Kodak advert, but that was it."

Not to worry. Apparently the public also seems largely unaware of the redundancy, given the reaction to Collins' freshened version, which has raced to No. 4 on Billboard's Adult Contemporary chart. The new release has also fueled sales of Collins' just-released "Hits" on his longtime label, Atlantic. It's a collection of 16 solo tracks, including seven No. 1 singles on the Hot 100: "Against All Odds (Take A Look At Me Now)," "Another Day In Paradise," "Two Hearts," "Separate Lives" (with Marilyn Martin), "One More Night," "Sussudio," and "Groovy Kind Of Love." The album debuted Oct. 24 at a robust No. 18 on The Billboard 200. It entered the U.K.'s pop album chart at No. 1 and the Canadian chart at No. 2, according to Atlantic.

"I've been lucky in that every one of these is a bona fide hit," Collins says. "There are so many compilations out there now, so many repackaged collections. These are all the records that made people like me in the first place, and they're all in one place. So with this, I can stand by my bed and feel like this body of work is something to be proud of."

"True Colors" is the only new track on "Hits." It came together after Collins recorded a demo of the song on a lark and sent it to production master Babyface, with whom he'd spoken about collaborating.

"We'd been talking a long time about working something out together, and this seemed a good way to test the water," he says. "Babyface reworked it; the feeling is the same, but he 'professionalized' it. And he sang on it with his lovely voice. I love his harmonies."

In addition to producing the track, Babyface contributed backing vocals, keyboards, and drum programming. Adding credence to the adage 'When it's right, it comes easy,' the whole deal was done in two or three days.

For AC radio (and a number of smooth jazz/new age outlets) around the country, the new version has been an easy add, becoming the format's top add its first week out and garnering airplay in markets as diverse as San Francisco; Chat-

tanooga, Tenn.; Philadelphia; and Allentown, Pa.

"Phil Collins is still a very viable core artist for us. We love him," says Jim Ryan, PD of national AC leader WLTW New York. "You've got a song here that was a No. 1 for Cyndi



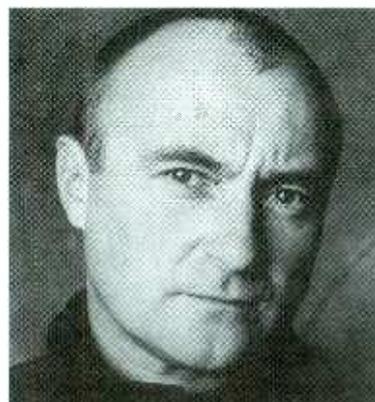
by Chuck Taylor

Lauper—it's familiar—and then there's the Babyface production, which really contemporizes it."

"It's certainly not the riskiest add we've had this year," notes T.J. Holland, PD of AC WRRM Cincinnati. "You take a well-tested title that's familiar and put a core voice behind it, and I'd say it's a pretty safe bet. And this is quality stuff."

Atlantic also put its bets on the track as a sure-fire hit for Collins. According to Mary Conroy, the label's VP of AC promotion, its allure can be found in its familiarity and Babyface's contemporary touch, but Collins' personal stamp is also fundamental.

"It's very smooth, very sexy," she says. "Phil's vocals have his aura. I



COLLINS

think radio wants him to have a hit. AC plays so much of his old stuff, and when a record like this comes around, it helps his appeal across the board. Rotations certainly came in quickly, which really helped propel it so quickly up the chart."

Still, even at AC, there's no such thing as an automatic add anymore. No one is more aware of the fact than Collins, a man who has sold 80 million albums around the world, garnered six Grammys, and released six solo albums, in addition to his work as a member of the legendary rock band Genesis. (Collins joined as the drummer in 1970, became the lead vocalist with Peter Gabriel's departure in 1975, and remained until 1996.)

"Tastes have changed from what I was doing; there's lots of reasons I couldn't possibly keep up the lucky chain of events I had in the '80s into the early '90s," he acknowledges. "You can't sustain that kind of thing, anyway. The radio world is so fragmented now that it's difficult to put me in one particular place. I'm too old for most radio stations, and I'm philosophical about it. I realize, hey, I'm 47. But it gives me chances to do other things with my life."

For one, Collins has acted in roles that suit his roll-with-the-punches sense of humor (which is as evident during this interview as in any of his goofball-branded videos). His roles include 1988's well-received "Buster," in which he played the mastermind behind the 1963 British Great Train Robbery. He also starred in "Frauds" in 1992 and appeared in Monty Python's "The Secret Policeman's Private Parts," "And The Band Played On," and the animated "Balto."

"I'd like to act more," he says. "I'd love to find a great cast with a great story; I don't mind a small part at all. But I love where I live—Geneva, Switzerland—and that's not conducive to making films. I could go to Hollywood for three weeks or so, but I don't like to be away much more, except for touring."

He's also fulfilled a lifelong ambition by taking on the road his own 20-piece big band, playing versions of his hits marinated in swing and jazz influences. He premiered the **Phil Collins Big Band** with a series of European dates in 1996. Last summer, he debuted the ensemble in the U.S., followed by a return this fall to Europe for a series of jazz festivals.

"I didn't even realize that this swing thing was actually back," he says. "I thought I was coming around in July swimming against the tide, forcing people into the show—and they were loving it. It's something that I want to do and do until I drop. I'd love to take the big band out every year or two."

And coming up, Collins has composed five songs for the forthcoming Disney animated feature "Tarzan." He appears throughout the movie as the voice of the narrator, "the spirit of Tarzan, if you will," he says. From there, he hopes to take the next step and get involved in composing scores for movies.

And then there's the more familiar Collins: soloist, songwriter, and a radio staple for nearly 25 years now.

"It's all been great," he says. "Next year I'm sure I'll sit down and write and write, and when I get 12 good songs, I'll make another record. I just do what I do and hope someone's out there listening."

E-mail Chuck Taylor at ctaylor@billboard.com.

Jim Murphy Has A Full Plate With JRN's Country Offerings

IT MAY NOT SURPRISE anyone who knows Jones Radio Network (JRN) director of operations Jim Murphy to discover that, as a child, he built an AM and FM station in his basement and programmed them separately, bringing neighborhood children in to do air shifts. By running two stations instead of just one, unlike most kids, "I may have been a little ahead of the curve on this consolidation business," he says.

That experience hardly prepared him for what he oversees on a daily basis now: a dozen full-time formats, the new syndicated evening show "Nashville Nights," many shortform programs and show-prep services, the 24-hour music Great American Country (GAC), and the country clients for a recently launched consulting business.

Like CBS, which recently announced plans to sell its radio, TV, cable, and outdoor properties in tandem, Jones has bundled its three country formats, "Nashville Nights," GAC, and its countdown shows and pitched them to country labels as a mix-and-match package. The advantage of a combo buy for labels, he says, is that "it's one-stop shopping. They only have to deal with one person." But he stresses that the sales pitch is "Chinese-menu style," since the network's gold-based Classic Hit Country format or some of the other properties might not work for every label project.

When CMT recently made a play to lock down deals with labels for video exclusivity in an apparent move to edge out GAC, Murphy flew to Nashville to "present our side of the story," he says. "We had an opportunity to make a presentation in front of every single label in Nashville, and I feel it was very productive. The labels were extremely considerate," although he concedes that "it doesn't hurt" that the pitch was made with all of Jones' other products behind it.

"That gives a [company] a certain amount of clout, but I don't look at it as clout as much as that we have grown a business here and a relationship with the labels," he says. "What we have done is very quietly built Jones to the point where more people hear their country music programming from Jones than anywhere else."

Of Jones' 12 full-time formats, a quarter are country. CD Country is JRN's hot country format, geared, with a longer playlist than

most contemporary country stations, toward 18- to 44-year-olds. Now about 7 years old, CD Country has more than 100 affiliates.

U.S. Country, the network's first and now largest format in terms of audience and affiliates, is mainstream, 25-to-54-targeted country. Launched in 1989, U.S. Country has more than 250 affiliates, Murphy says.

JRN's newest format, Classic Hit Country, has 80 affiliates after just about 18 months. The programming is focused on the '70s and '80s, with occasional '60s and early '90s hits. Unlike rival network Real Country, which will play new songs by traditional-leaning artists, Classic Hit Country plays no currents or recurrences.

This past summer, JRN launched its first foray into daypart programming with "Nashville Nights." Produced at WSIX Nashville and hosted by WSIX assistant music director/evening host Dallas Turner, "Nashville Nights" now has almost 40 affiliates, with an average of two or three new ones added each week.

JRN also produces the short-form "Crook & Chase Country Countdown," and the network's recent acquisition of MediaAmerica put "Country's Most Wanted" and "The Weekly Top 30 With Charlie Tuna" into Jones' fold. JRN's country show-prep service, the Nashville News Source, was discontinued at the beginning of the year because of intense competition, but the network continues to provide show-prep services in other formats and may re-enter the country market later.

GAC is available in more than 5 million households, and, Murphy says, it is adding 300,000-400,000 new subscribers a month. Unlike CMT, which judges clips on image as much as the song, Murphy says, the song comes first at GAC (which, he adds, is more selective than other networks and shows).

As for the new consultancy, Murphy says that JRN decided to start one because "there were a number of radio stations that kind of fell through the cracks. They were too big to be able to use the 24 formats from Jones, but they still needed a lot of strategic assistance." Murphy says JRN has "created a niche" among smaller-market stations and won't be taking on the top consultants by targeting the top 50 markets.

PHYLLIS STARK



Changes Ahead In Ways Videos Are Delivered To Viewers/Consumers

FUTURE OUTLOOK: As we head toward the 21st century, it looks like the music video world and the high-tech Internet and digital TV worlds will be increasingly intertwined.

Liberty Interactive, a new venture of Tele-Communications Inc. (TCI)'s Liberty Media programming group, will be taking over Liberty Media's 86% stake in TCI Music sometime in early 1999. TCI Music owns the Box music video network, Internet music company SonicNet, and the digital music service DMX.

What does this changeover mean for the Box and SonicNet? The Box's site on the World Wide Web—which currently allows users to request for a fee videos that will then be aired on the Box's TV channel—will likely start to be more like Streamland, SonicNet's video channel on the Web, which offers downloadable videos.

The Box has already started to include an artist's official Web site address when the artist's video is shown on the Box TV channel, and the industry can expect in the future that videos will start to include more information for the consumer, such as how to order an artist's CD. Personalized music video playlists are already a reality on the Web, but insiders predict that it will soon become a reality on TV.

DMX offers an audio-only musical menu on digital TV, where consumers can switch between music genres at will. Music video menus by genre may not be too far off on digital TV. Add to the mix the new digital spinoff channels started by national networks, and there's a range of new opportunities for how music videos reach consumers.

The bottom line is that watching videos in the traditional way has become "old hat" for many consumers. How many of us know people who watch videos only as "background music" to other activities? The new ways of delivering music videos will have to

capture the attention of today's impatient channel surfers in ways that cause people to think of watching music videos as an exciting and fun experience—and (most important to the music industry) an experience that can include people's active involvement in buying music.

CAMP VALUE: Don't say you didn't see this coming. After being hyped as a wannabe rock star in his own MTV documentary and being featured on the cover of

Spin, MTV VJ Jesse Camp has signed a record deal with Hollywood Records (Billboard *Bulletin*, Oct. 23). His first album, which is expected to be hard rock, is targeted for release in the second quarter of 1999.

A label spokeswoman said that Camp will be working with former members of Vixen, LSD, and Dogs D'Amour, but it's still undecided if the album will be released under Camp's name or the name of a band.

Camp became an MTV VJ after being chosen in a contest that MTV televised in April (The Eye, Billboard, April 11). Assuming that Camp is still at MTV when his album is released, we're curious to see how MTV will handle promoting the album. It's going to be very interesting to see what kind of video rotation MTV will give one of its employees.

ON THE MOVE: Michael "Smoov" Cole has exited Priority Records' video promotion department and transferred to the label's radio promotion department. Meanwhile, Wendy White has joined Priority as director of video promotion.

Debbie Brakke has exited independent video promotion company Endless Music...Mark Hason has exited as Tommy Boy Records head of video production for a position with Arista Records' office of the president.

THE EYE



by Carla Hay

PRODUCTION NOTES

LOS ANGELES
Christopher Erskin directed Case & Joe's "Faded Pictures."
Shiro filmed her "Good Love" video with director Tim Story.

Dwight Yoakam directed his video for "These Arms." The clip features actors Vince Vaughn and Joey Lauren Adams.

Paul Hunter directed A Tribe Called Quest's "Find A Way" and Lenny Kravitz's "Fly Away."

Allison Moorer's "Alabama Song" was directed by Morgan Lawley.

NASHVILLE

Clint Daniels filmed "When I Grow Up" with director Steven Goldmann.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Lauryn Hill, Doo Wop (That Thing)
- 2 Deborah Cox, Nobody's Supposed To Be Here
- 3 Ghetto Mafia, In Decatur
- 4 Blackstreet & Mya, Take Me There
- 5 Next, I Still Love You
- 6 Dru Hill Feat. Redman, How Deep Is Your Love
- 7 Case Feat. Joe, Faded Pictures
- 8 Janet, Every Time
- 9 Faith Evans, Love Like This
- 10 Maxwell, Matrimony: Maybe You
- 11 Divine, Lately
- 12 R. Kelly, Home Alone
- 13 Kelly Price, Friend Of Mine
- 14 Monica, The First Night
- 15 Aaron Hall, All The Places
- 16 Jay-Z Feat. Amil & Ja, Can I Get A...
- 17 Bizzy Bone, Thugs Cry
- 18 Outkast, Rosa Parks
- 19 Will Smith, Miami
- 20 Monifah, Touch It
- 21 Xscape, My Little Secret
- 22 Temptations, Stay
- 23 JD & Mariah Carey, Sweetheart
- 24 Brand Nubian, Don't Let It Go To Your Head
- 25 Total, Trippin'
- 26 Cam'ron, Horse & Carriage
- 27 Brandy, Have You Ever?
- 28 Luther Vandross, I Know
- 29 Kirk Franklin, Lean On Me
- 30 Solo, Touch Me

NEW ONS

- Tevin Campbell, Another Way
Voices Of Theory, Wherever You Go
Method Man, Judgement Day
Dru Hill, There Are The Times
Timbaland F/Missy Elliott & Magoo, Here We Go III
From The Soul, Black Superman
Ricky Bell, When Will I See You Smile Again?
Mia X F/Charlie Wilson, Whatcha Gonna Do?



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Aaron Tippin, For You I Will
- 2 Mark Wills, Don't Laugh At Me
- 3 Alan Jackson, I'll Go On Loving You
- 4 Wynonna, Woman To Woman
- 5 Terri Clark, You're Easy On The Eyes
- 6 Joe Diffie, Poor Me

- 7 Shania Twain, Honey, I'm Home
- 8 Tracy Byrd, I Wanna Feel That Way Again
- 9 Reba McEntire, Forever Love
- 10 The Wilkinsons, Fly
- 11 Alabama, How Do You Fall In Love
- 12 Lee Ann Womack, A Little Past Little Rock
- 13 Dixie Chicks, Wide Open Spaces
- 14 Trisha Yearwood & Garth Brooks, Where Your Road Leads
- 15 Billy Ray Cyrus, Time For Letting Go
- 16 Billy Ray Cyrus, Under The Hood
- 17 Gary Allan, I'll Take Today
- 18 Linda Davis, I'm Yours *
- 19 Randy Travis, Spirit Of A Boy, Wisdom Of A Man *
- 20 Deana Carter, Absence Of The Heart *
- 21 Allison Moorer, Alabama Song *
- 22 Lari White, Take Me *
- 23 Shannon Brown, I Won't Lie *
- 24 Lonestar, Everything's Changed
- 25 Jo Dee Messina, Stand Beside Me *
- 26 Diamond Rio, Unbelievable *
- 27 Toby Keith, Getcha Some
- 28 Clint Daniels, When I Grow Up *
- 29 Chris Knight, It Ain't Easy Being Me *
- 30 Sammy Kershaw, One Day Left To Live *
- 31 Dwight Yoakam, These Arms *
- 32 Mark Chesnut, Wherever You Are
- 33 Dolly Parton, Honky Tonk Songs
- 34 Travis Tritt, If I Lost You
- 35 Shania Twain, From This Moment On
- 36 Cledus T. Judd, First Redneck On The Int'l
- 37 John Michael Montgomery, Hold On To Me
- 38 Lila McCann, To Get Me To You
- 39 Suzy Bogguss, Nobody Love, Nobody Gets Hurt
- 40 Brooks & Dunn, How Long Gone
- 41 Warren Brothers, Guilty
- 42 T. Graham Brown, Wine Into Water
- 43 Jenny Simpson, Ticket Out Of Kansas
- 44 Mark Nesler, Slow Down
- 45 Bill Engvall, I'm A Cowboy
- 46 Alison Krauss, I Give You To His Heart
- 47 Patty Loveless, Like Water Into Wine
- 48 Faith Hill W/Tim McGraw, Just To Hear You...
- 49 Trini Triggs, Straight Tequila
- 50 Blackhawk, There You Have It

* Indicates Hot Shots

NEW ONS

- Charlie Robison, Barlight
Dolly Parton, The Salt In My Tears
Faith Hill, Let Me Let Go
Sara Evans, No Place That Far



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Aaliyah, Are You That Somebody?
- 2 Lauryn Hill, Doo Wop (That Thing)
- 3 Alanis Morissette, Thank U
- 4 Will Smith, Miami
- 5 Mya, Movin' On
- 6 Brandy, Have You Ever?
- 7 Erykah Badu, Father Of Mine
- 8 Jay-Z Feat. Amil & Ja, Can I Get A...
- 9 Korn, Got The Life
- 10 Dru Hill Feat. Redman, How Deep Is Your Love
- 11 Hole, Celebrity Skin
- 12 Monica, The First Night
- 13 Blackstreet & Mya, Take Me There
- 14 Eagle-Eye Cherry, Save Tonight
- 15 Marilyn Manson, The Dope Show
- 16 All Saints, Never Ever
- 17 DMX, How's It Goin' Down
- 18 Shawn Mullins, Lullaby
- 19 Everlast, What It's Like
- 20 Sheryl Crow, My Favorite Mistake
- 21 New Radicals, You Get What You Give
- 22 The Offspring, Pretty Fly For A White Guy
- 23 Third Eye Blind, Jumper
- 24 Madonna, The Power Of Good-Bye
- 25 Big Punisher, You Came Up
- 26 Lenny Kravitz, Fly Away
- 27 JD & Mariah Carey, Sweetheart
- 28 Goo Goo Dolls, Slide
- 29 DMX, Method Man, Nas & Ja, Grand Finale
- 30 Janet, Every Time
- 31 Beastie Boys, Intergalactic
- 32 Outkast, Rosa Parks
- 33 Barenaked Ladies, One Week
- 34 'N Sync, Tearin' Up My Heart
- 35 Monifah, Touch It
- 36 Matchbox 20, Back 2 Good
- 37 Goo Goo Dolls, Iris
- 38 Fiona Apple, Across The Universe
- 39 Backstreet Boys, I'll Never Break Your Heart
- 40 Madonna, Ray Of Light
- 41 Pearl Jam, Do The Evolution
- 42 Faith Evans, Love Like This
- 43 Jerome, Too Old For Me
- 44 R.E.M., Daysleeper
- 45 Police, Every Breath You Take
- 46 Beastie Boys, Hey Ladies
- 47 Beck, Loser
- 48 Nine Inch Nails, Closer
- 49 Pras Michel F/O' Dirty Bastard, Ghetto Supastar
- 50 K-Ci & JoJo, All My Life

** Indicates MTV Exclusive

NEW ONS

- Barenaked Ladies, It's All Been Done
Limp Bizkit, Faith
Seal, Human Beings



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Goo Goo Dolls, Iris
- 2 Aerosmith, I Don't Want To Miss A Thing
- 3 Barenaked Ladies, One Week
- 4 Madonna, The Power Of Good-Bye
- 5 Matchbox 20, Real World
- 6 Alanis Morissette, Thank U
- 7 John Mellencamp, Your Life Is Now
- 8 Sheryl Crow, My Favorite Mistake
- 9 The Brian Setzer Orchestra, Jump Live An' Wait
- 10 Janet, Go Deep
- 11 Lenny Kravitz, Fly Away
- 12 U2, Sweetest Thing
- 13 Eagle-Eye Cherry, Save Tonight
- 14 Natalie Imbruglia, Torn
- 15 Shawn Mullins, Lullaby
- 16 Hootie & The Blowfish, I Will Wait
- 17 Goo Goo Dolls, Slide
- 18 R.E.M., Daysleeper
- 19 Semisonic, Closing Time
- 20 Divas, A Natural Woman
- 21 The Smashing Pumpkins, Perfect
- 22 Shania Twain, You're Still The One
- 23 Third Eye Blind, Jumper
- 24 Bryan Adams, On A Day Like Today
- 25 Madonna, Ray Of Light
- 26 Sugar Ray, Fly
- 27 Shania Twain, From This Moment On
- 28 Natalie Merchant, Break Your Heart
- 29 Stevie Nicks, If You Ever Did Believe
- 30 Jewel, Hands
- 31 Matchbox 20, 3 AM
- 32 Smash Mouth, Walkin' On The Sun
- 33 Mariah Carey, Whenever You Call
- 34 The Smashing Pumpkins, Ava Addre
- 35 Jewel, Who Will Save Your Soul
- 36 Third Eye Blind, Semi-Charmed Life
- 37 Chris Isaak, Please
- 38 Michael Jackson, Thriller
- 39 Madonna, Like A Prayer
- 40 Blues Traveler, Run Around
- 41 Collective Soul, The World I Know
- 42 The Smashing Pumpkins, Tonight, Tonight
- 43 No Doubt, Don't Speak
- 44 The Wallflowers, One Headlight
- 45 Fiona Apple, Criminal
- 46 Sheryl Crow, If It Makes You Happy
- 47 Sheryl Crow, Everyday Is A Winding Road
- 48 Third Eye Blind, How's It Going To Be
- 49 Chumbawamba, Tubthumping
- 50 Janet, Got 'Til It's Gone

NEW ONS

- Seal, Human Beings
Gloria Estefan, Don't Let This Moment End
Jonny Lang, Still Rainin'
Ringo Starr, Photograph

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 14, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Deborah Cox, Nobody's Supposed To Be Here

BOX TOPS

- Aaron Hall, All The Places
Crucial Conflict, Scummy
Total, Trippin'
98 Degrees, Because Of You
Destiny's Child, Get On The Bus
Makaveli, Hail Mary
Brittany Spears, ...Baby One More Time
Big Punisher, You Came Up
Blackstreet, Take Me There
Shaggy Feat. Janet, Luv Me, Luv Me
Cam'ron, Horse & Carriage (Remix)
Tatyana Ali, Boy You Knock Me Out
Faith Evans, Love Like This
Outkast, Rosa Parks
Ice Cube, Pushin' Weight
Brandy, Have You Ever?
Michael Jackson, Thriller
Xscape, My Little Secret

NEW

- 2Pac, All About You
Antuan & Ray Ray, Dance Wit Me
Barenaked Ladies, It's All Been Done
Big Tymers, Big Ballin'
Bounty Killer, It's A Party
Cool Breeze, Watch For The Hook
Dave Matthews Band, Crush
Eve 6, Leech
Gloria Estefan, Don't Let This Moment End
Jewel, Hands
Kid Rock, Welcome To The Party
Men Of Vizion, Do You Feel Me
Method Man, Judgement Day
New Power Generation, Come On
Noo Good N Jiggle, Lizard, Lizard
Nonchalant, Take It There
Rammstein, Sehnsucht
Sven Vath, Fusion
Voices Of Theory, Wherever You Go



Continuous programming
1515 Broadway,
New York, NY 10036

NEW

- Air, All I Need
Cypress Hill, Tequila Sunrise
Goodie Mob And Esthero, The World I Know
K's Choice, Believe
Kid Capri, Soundtrack To The Streets-Unifx
Dave Matthews Band, Crush
Hank Williams, I Can't Help It If I'm Still In Love With You
Monster Magnet, Powertrip
Rammstein, Sehnsucht
Rufus Wainwright, April Fools
Sixpence None The Richer, Kiss Me
Snoop Dogg, Can't Take The Heat
Wagon Christ, Lovely
Limp Bizkit, Faith



Continuous programming
299 Queen St West
Toronto, Toronto M5V2Z5

- Barenaked Ladies, It's All Been Done (new)
Joe, Do You Right (new)
Monifah, Touch It (new)
Rufus Wainwright, April Fools (new)
Shawn Mullins, Lullaby (new)
Marilyn Manson, The Dope Show
Jay-Z, Hard Knock Life
Marilyn Manson, The Dope Show
Lauryn Hill, Doo Wop (That Thing)
Matthew Good Band, Apparitions
Big Sugar, The Scene
Monica, The First Night
Rob Zombie, Dragula
Fastball, Fire Escape
Stars On 54, If You Could Read My Mind
Sheryl Crow, My Favorite Mistake
Goo Goo Dolls, Slide
Alanis Morissette, Thank U
Dru Hill, How Deep Is Your Love
Jennifer Paige, Crush
The Philosopher Kings, You Don't Love Me



Continuous programming
Hawley Crescent
London NW18TT

- Alanis Morissette, Thank U
George Michael, Outside
U2, Sweetest Thing
R.E.M., Daysleeper
Lauryn Hill, Doo Wop (That Thing)
Madonna, The Power Of Goodbye
Aerosmith, I Don't Want To Miss A Thing
Faithless, God Is A DJ
Robbie Williams, Millennium
Stardust, The Music Sounds Better With You
Depeche Mode, Only When I Lose Myself
The Cardigans, My Favourite Game
Brandy (Feat. Mase), Top Of The World
Jennifer Brown, Tuesday Afternoon
Beautiful South, Perfect 10
Monica, The First Night
Jamiroquai, Deeper Underground
Deetah, Relax
Daniel Groff, Daisy
Emilia, Big Big World



24 hours daily
32 E 57th Street
New York, NY 10022

- Brand Nubian, Don't Let It Go To Your Head
Cake, Never There
Chris Knight, It Ain't Easy Being Me
Cypress Hill, Tequila Sunrise
Deep Dish F/Everything But The Girl, Future Of The Future
Everlast, What It's Like
Liz Phair, Polyester Bride
Local H, All The Kids Are Right
Marcy Playground, Sherry Fraser
Maxwell, Matrimony: Maybe You
New Radicals, You Get What You Give
PJ Harvey, A Perfect Day Elise
They Might Be Giants, Doctor Worm
U2, Sweetest Thing
Wild Orchid, Be Mine



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Placebo, Pure Morning
Eels, Last Stop, This Town
The Cardigans, My Favourite Game
Bernard Butler, Not Alone
Stabbing Westward, Sometimes It Hurts
Midnight Oil, Redneck Wonderland
K's Choice, Believe
Local H, All The Kids Are Right
Liz Phair, Polyester Bride
Afghan Whigs, Going Down
Cake, Never There
Rancid, Blood Clot

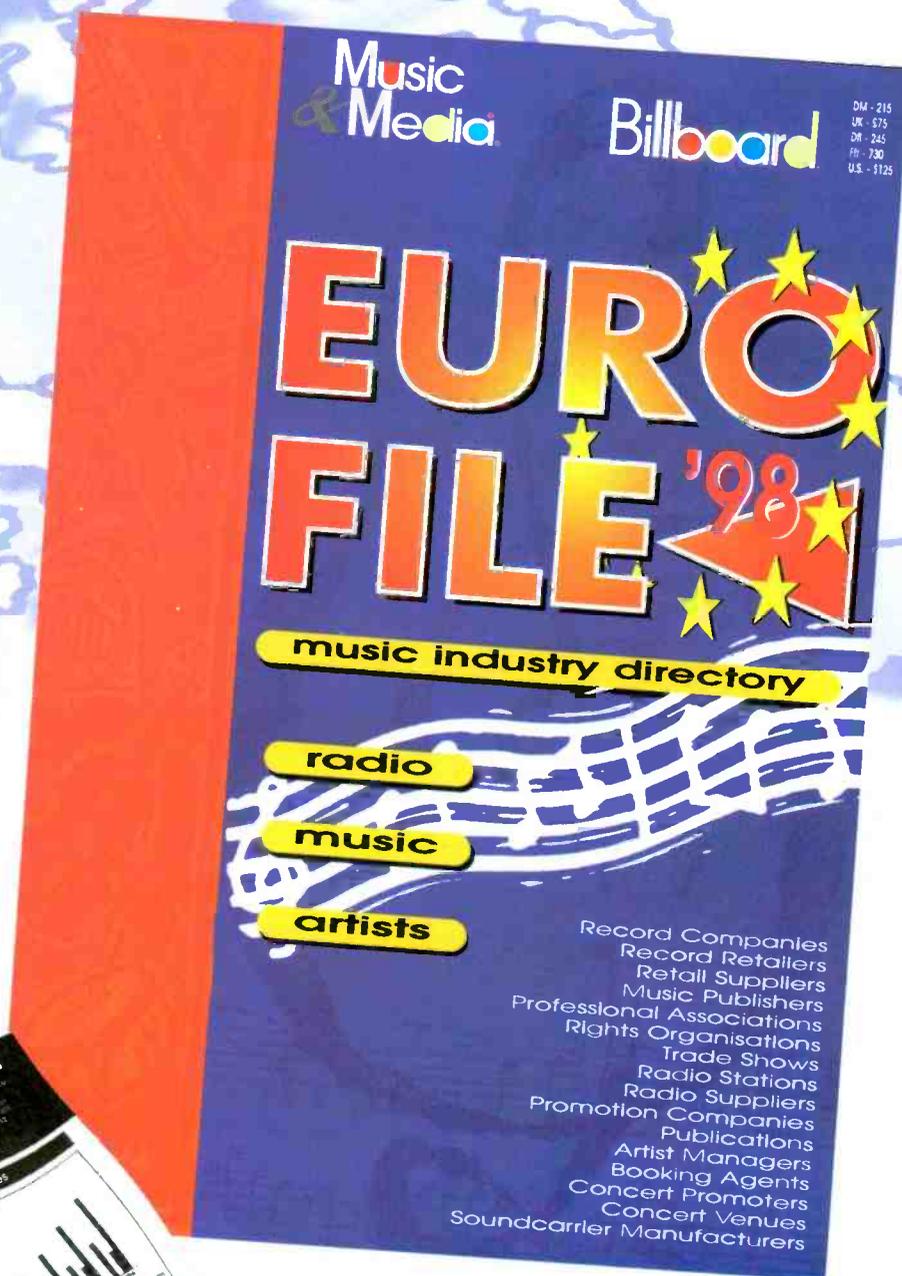


1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Depeche Mode, Only When I Lose Myself
Liz Phair, Polyester Bride
Everlast, What It's Like
Unwritten Law, Holiday
Placebo, Pure Morning
12 Rounds, Pleasant Smell
Einsturzende Neubauten, Stella Maris
Duncan Sheik, Bite Your Tongue
Local H, All The Kids Are Right
Marcy Playground, Sherry Fraser
Cake, Never There
Sheryl Crow, My Favorite Mistake
Stabbing Westward, Sometimes It Hurts
Lenny Kravitz, Fly Away
Athenaeum, Flat Tire

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COMPANIES JOIN TO PUSH ENVELOPE OF MUSIC IN ONLINE WORLD

(Continued from page 1)

eyebrow-raising—ways.

Recent announcements from Sony, Platinum Entertainment, MTV, RealNetworks, Liquid Audio, and portions of the retail sector indicate a new willingness to experiment with traditional business models.

One of many such announcements that came out of Webnoize, a new media/music conference held Nov. 2-4 here, was Platinum's decision to begin offering promotional tracks for digital download in the MP3 format.

Every two weeks, Platinum will post four songs on its World Wide Web site and at MP3.com that will be available after users fill out a registration card. Currently being offered are cuts from such artists as Dionne Warwick, Taylor Dayne, and the Band with Eric Clapton.

While most major record labels have taken a stand against MP3 technology because of its association with pirate Web sites, Platinum president/CEO Steve Devick expects the promotion will enhance retail sales.

Another effort launched by Sony Music Online is aimed at moving the online world beyond simply promotional uses: the first online "pay-per-listen" jukebox (*Billboard Bulletin*, Nov. 3). Using RealNetworks' RealPlayer streaming tool, consumers can go to www.sonymusic.com/jukebox and pay for access to several hundred songs in the Sony catalog. After paying \$2.50 for 10 songs, \$5 for 22 songs, or \$10 for 50 songs, users can listen to those cuts on demand for a 24-hour period.

Though Fred Ehrlich, senior VP/GM of new technology and business development at Sony Music, would not speculate on the potential profitability of the venture, he does see it as a way to provide consumers with a legitimate alternative to digital piracy.

"I do feel it's a step in the right direction," says Ehrlich. "Consumers need to know that music has value, and what's currently happening in the MP3 world is that there is a lot of illegal use of music of our artists."

However, some conference attendees questioned whether the jukebox would actually inspire consumers to record the songs, not merely listen to the playback. By plugging MiniDisc players or other recording devices into their computers, users could make custom compilations from the service.

"When people are paying that quarter a song, or whatever price it may be, they will feel inclined to record it," says Mark Cuban, president of Webcasting giant broadcast.com. "All of a sudden, you're selling CDs on the Internet for \$2.50 apiece."

As Ehrlich points out, however, even with improvements in RealNetworks' G2 audio streaming tools, the analog quality of the songs is unlikely to be enough to drive up piracy.

"Will there be people that potentially record in analog? Yes," says Ehrlich. "Not acknowledging that that is a possibility would be crazy. But it won't happen to a serious extent, and you can't do it in digital form."

"I do believe there are many people out there that would like the opportunity to listen to songs as they do in the traditional world with the jukebox," he adds. "Jukeboxes have existed for several years and proven

to be successful. The issue is whether you can take the same concept and port it to the Internet. That is yet to be proven, and that's what we're here to see."

Ehrlich would not comment on the royalties breakdown for artists whose music is featured.

WEBCASTING MOVES

Meanwhile, companies including JAMTV/Rolling Stone Network and Capitol Records are also tinkering with audio streaming as it applies to Webcasting.

JAMTV/Rolling Stone Network, working with RealNetworks and its new G2 audio player, launched Rolling Stone Radio on Nov. 2.

In addition to stations programmed by David Bowie and Jimmy Buffett, Rolling Stone Radio offers among its 12 channels modern

rock, hip-hop, and electronica stations.

Users can vote to collectively affect the playlists of each station, as well as access archived Rolling Stone material, tour updates, chats, and other items. A retail function allows users to purchase music through Amazon.com.

"I think [Webcasting] is one of the killer [applications] of the Internet," says JAMTV executive VP David Goldberg. "Just as radio is becoming more formatted, the beauty of the Internet is that it's allowing us to break away."

Competitors, such as ImagineRadio president Brad Porteus, say that the brand-name recognition that Rolling Stone brings to the Webcasting medium could help build other players' credibility.

"The fact that Rolling Stone is

coming into this space is validating," says Porteus.

Capitol also is lending its muscle to Webcasting with a new co-branded venture through broadcast.com.

The Capitol/broadcast.com music channel, which is in development, will broadcast music and video clips of roster artists, in addition to serving as a staging area for various online promotions.

Looking forward to the availability of broadband connectivity, MTV announced its plans to work with cable Internet specialist @Home.

Besides being the featured music Web site for @Home users, MTV Online will have a custom home page on the service designed to highlight video and multimedia content better enjoyed in a broadband medium.

MTV senior VP of programming enterprises Matt Farber sees the

venture as a means of getting firsthand knowledge of advanced Internet technologies.

"Before [the Internet] was any sort of mass medium, we started working with America Online, and we both learned a lot from each other," says Farber. "I think this is analogous to that as we move to a broadband world."

Also taking a futuristic approach is Liquid Audio, which announced plans to develop a portable device that will play digitally downloadable music files in its protected, proprietary format.

The company is working with Diamond Multimedia, which recently won a preliminary injunction hearing brought by the Recording Industry Assn. of America over the sale of its portable MP3 player, the Rio (Billboard, Nov. 7).

BRONFMAN ASSURES SEAGRAM SHAREHOLDERS ABOUT POLYGRAM DEAL

(Continued from page 3)

\$300 million a year) we described at the time we announced the [PolyGram] transaction. The fundamental strength of the music industry remains strong, while its long-term prospects are even stronger. Universal Music Group's ability to grow through exploiting its scale, its artist roster, its management, and its catalog will be greater than any other music company has been."

NO DETAILS

Bronfman, however, declined to discuss any plans about how that \$300 million cost savings will be realized—details that those within the merging companies and without are eagerly awaiting. Following the meeting, Bronfman told *Billboard* he was "very happy" with the go-ahead given Oct. 30 by the U.S. Securities and Exchange Commission to proceed with its tender offer for shares of PolyGram, adding, "Other than that, I won't comment on PolyGram until our deal goes through."

Frank J. Biondi Jr., chairman/CEO of Universal Studios, did indicate after the meeting that no decisions on integrating the two companies' operations are likely to be revealed until after Seagram's acquisition of PolyGram closes.

"We won't start seeing changes [in Universal Music Group's and PolyGram's structures] until the beginning of January," Biondi said. "You won't see any announcements of consequence until then. We have 75 teams working on integration. It certainly is going to take over a year from closing [to fully integrate the two]. We're ahead of schedule. It's an extraordinarily complicated process."

OFFER COMMENCES

Bronfman noted at the meeting that Seagram had commenced its offer that day for all issued shares of PolyGram N.V. and that he expected to complete the acquisition in early December (*Billboard Bulletin*, Nov. 5).

Each PolyGram shareholder will be able to elect to receive about \$61.46 in cash for each PolyGram share or 1.3772 Seagram shares. Approximately 47.9 million Seagram

common shares will be issued in the offer, which expires Dec. 4, unless extended.

FISCAL RESULTS

At the meeting, Seagram also announced that its earnings for the first fiscal quarter decreased overall but that there were gains in the music division. In the three months that ended Sept. 30, attributed earnings before interest, taxes, depreciation, and amortization (EBITDA) from its operations declined 4% to \$415 million on attributed revenue of \$2.8 billion.

The company reports net profit of \$1.16 billion during the same period, due to a gain of \$1.07 billion from the sale of Tropicana to PepsiCo in August.

SHOREWOOD PACKAGING BUYS RIVAL

(Continued from page 6)

non-related packaging areas.

The sellers were several families representing the founders of the Queens group and heirs. Publicly traded Shorewood's annual sales are about \$450 million, while privately held Queens Group does about \$150 million a year, a figure similar to that of Ivy Hill, another packager.

Some 25% of Shorewood's revenue is derived from home entertainment packaging, with 75% of Queens Group's revenue flowing from home entertainment needs, Shore says.

As for expansion beyond North America, plans to move into Europe and South America have been preceded by the official opening later this month of Shorewood's first plant abroad, in the Chinese city of Guangzhou. With a 45% share in the operation owned by Westvaco, a major board supplier and fabricator, it is said to be the first American plant in China that can produce "premium" packaging.

Shorewood chairman Shore, the son of the late Paul Shore, who founded the company in 1967, says that it is the company's "intent to be in Europe and South America within a year."

In moving into these territories, Shore adds, the company may buy

Universal Music Group posted aggregate revenue of \$453 million, up from \$367 million in the same quarter last year, and earnings of \$26 million, up from \$18 million before interest, taxes, depreciation, and amortization.

'FEW SURPRISES'

"There were few surprises in the quarter," said Bronfman. "We were pleased with Universal Music Group's strong EBITDA gain, as we were with PolyGram's third-quarter music results announced on Oct. 21." (PolyGram's music operating income was up 44% during the period to 248 million guilders [\$122 million], on a 4% sales increase to 2.17 billion guilders [\$1.07 billion], compared with the same period last year.)

existing plants or build from the ground up. In the U.S. and Canada, Shorewood operates 10 plants, plus one in China, and picks up an additional five facilities from the Queens Group. Shorewood's total work force now totals 3,700, including 1,000 added from the Queens Group acquisition. Both companies are based in New York.

According to Shore, at least three top Queens executives are moving over to Shorewood. Leonard Verebay and Eric Kaltman, formerly president and CEO, respectively, have been named executive VPs. Richard Roth, who has served the Queens Group as a key executive in sales, will also join Shorewood, where similar activities continue to be handled by Ken Rosenbloom, senior VP of sales/home entertainment.

Shore says that Roth will be a "senior impact executive" at the company. Also continuing on at Shorewood is music industry veteran Floyd Glinert, executive VP of marketing. Another key member of Shorewood's executive team is Howard Liebman, VP/CFO.

As for the acquisition of the 60-year-old Queens Group in the context of business policy, Shore says, "We hope to combine our own nuances of doing business with the

On the theatrical side, Biondi said that following the sale of PolyGram's theatrical movie library to Metro-Goldwyn-Mayer Inc. for \$250 million, Seagram will now undertake a piecemeal sell-off of PolyGram's film and TV assets and that unspecified parts might be rolled into Universal or closed down.

Seagram had initially hoped to find a single buyer for PolyGram Filmed Entertainment.

"We will probably wind up keeping some [PolyGram film assets]," Biondi conceded. "But the less we say about PolyGram [now], the better. Investors are going to have to wait. Clearly, [Seagram] is going through a major transformation, and the market is taking a wait-and-see attitude, which is understandable."

best practices of [the Queens Group]."

Business, he adds, is "very good. Music is growing, especially with compilation CDs. There is no question that DVDs, which are still a small part of our business, have the potential of tremendous growth—although we hope that it does not cannibalize home video business."

The Queens Group's patented Q-PACK is the packaging used by Divx, the rental rival to the open DVD format. Q-PACK is also used in CD packaging, with one of the extensive users being Priority Records. That label releases most of its rap product in the package, which bonds paper with plastic. Shorewood has been assigned rights to the package from its patent holders.

In another move, Shorewood has entered into a new credit agreement with its lending banks to replace its existing credit facility, which provides up to \$325 million of borrowing and consists of a \$100 million term loan to be amortized in equal quarterly installments over five years and a \$225 revolving credit facility (including \$25 million in Canada) maturing at the end of five years.

IRV LICHTMAN

NEW PUBLISHING COMPANY ENTERS THE NASHVILLE FRAY

(Continued from page 1)

firm, booking agency, and recording studio—is beginning to make its presence felt on Music Row.

Cal IV Entertainment, formed by Cal Turner III of the Nashville-based Dollar General Corp. Turner family (and named for his son), began life with approximately 10,000 copyrights. And, in a gesture to the country music community, Dollar General, which operates more than 6,000 stores nationwide, has donated \$1 million to the capital campaign for the new Country Music Hall of Fame.



TURNER

Cal Turner III says he's going to give an additional \$250,000 to help fund the hall's artifacts room.

"It's very important to bridge the past," Turner, the son of Dollar General founder Cal Turner Jr., says.

"That's something we'll be focusing on, although we're not exclusively country. I'm in the *music* business, not the country music business."

Turner notes that the company will aggressively work its copyrights in country, pop, and gospel internationally. The core of the catalog is Killen Music Group (KMG) and its 3,000 song titles, which Turner bought in July for approximately \$3 million. Among KMG's exclusive songwriters is "Butterfly Kisses" co-author Randy Thomas.

Other publishers in town are viewing the new venture with curiosity. Tim Wiperman, executive VP/executive GM of Warner/Chappell Music, says, "It will be interesting to watch. Cal's a smart businessman. It sounds like he's trying to vertically integrate the company, which is something we're all doing."

Wiperman says that the current economic climate is dicey for a publishing venture but adds that it always is. "It's a difficult time to get into the business," he says. "But, if you don't spend a lot of money, it's a good time to grow a business."

Turner says he became interested in publishing three years ago when he invested in KMG and then went to work there. "I got involved as a partner and started making a lot of the decisions day to day, and it got to the point where I decided I should take over the helm," he says. "So I bought the company. We had a pretty decent back catalog but needed to build up and stay current."

To that end, he has been quietly buying publishers and making joint-venture deals. "We looked at about 50 companies and eventually settled on just a few," he says. Companies he bought include David 'N' Will Music (formed by David Briggs and Grammy-winning songwriter Will Jennings), Blonde Hair Music, Killen Songs Inc., Buddy Killen Music, and the Eddie Crook Christian catalogs.

"Then we decided," says Turner, "that since a publisher has to wear so many hats these days, it would be a good idea to get into booking and management." To that end, he made 50/50 joint-venture deals with Refugee Management (which represents Jo Dee Messina, among others, and which coordinates the annual country music festival in Kumamoto, Japan), booking agency Entertain-

ment Artists, and publisher Music Genesis.

The latter, Turner notes, represents a co-writer of the recent Lone-star country hit "Everything Changes" and has four more country singles rolling out: Sawyer Brown's "Drive Me Crazy," Ricochet's "Can't Stop Thinkin' 'Bout You," Collin Raye's "I Wish I Could," and Tim McGraw's first Christmas single, "Dear Santa."

Turner also bought the Javelina Recording Studio on 19th Street here, which will serve as company headquarters when its renovation is complete in January. "We're redoing it from the ground up," he says. The staff will probably number about 10.

SLEW OF REISSUES MARKS BLUE NOTE'S 60TH BIRTHDAY

(Continued from page 1)

nucopia of releases combines some of the rarest recordings of the past with some that reflect the best jazz being played today.

"I'm proud of the quality and the balance of the roster," says Bruce Lundvall, Capitol's president of jazz and classics, of the current label artists. "We've made a serious point to sign some of the best young talent and to bring some of the veterans, the master players, to the label."

It took quite a few years to regain momentum after the label became a Capitol Records property in 1984, but guided by the longtime enthusiasm and long-term commitment of Lundvall, as well as label GM Bob Evered, A&R director Bob Belden, and reissue producer Michael Cuscuna, the label now shines brighter than it has since its golden era as an indie in the '50s and '60s.

"I think it's reflective of the spirit of the founders," Lundvall says.

Heading up the contingent of November releases is a blistering date that hit stores Nov. 3—"The Rev" by poll-winning veteran alto saxophonist Phil Woods in his debut for the label as a leader. The date features tenor master Johnny Griffin, no stranger to the label.

Releases by pianist extraordinaire Gonzalo Rubacala, young tenor Greg Osby, and ever-innovative drummer Joe Chambers will follow in December and January.

Radio is ready for the onslaught. "We'll be playing them, absolutely. They fit right in to what we do," says Ken Borgers, acting PD of KLON Long Beach, Calif., a flagship jazz station. "I'm glad Blue Note has the vision and the horsepower to put out the new releases and the reissues and hasn't had to slow down like some other labels."

Leading the reissue schedule for November is the long-anticipated four-CD "complete" set of pianist/composer Herbie Hancock's landmark work for the label. It launched Nov. 3 in conjunction with his well-received current album on Verve, also released that week.

Next in the November rollout is an ambitious seven-volume, 14-CD collection, "The Blue Note Years," due Nov. 17. The set, which comes with a 48-page book, documents the label's long history, from its beginnings with traditional jazz releases to its shift in the late '40s and early '50s to a her-

ald of new music and, later, a chronicler of the classic '50s and '60s recordings of artists such as Art Blakey & the Jazz Messengers, Thelonious Monk, Horace Silver, Wayne Shorter, and hundreds of other artists.

Speaking of the approximately 5,500 copyrights in the Crook catalogs, Kastle says another immediate goal is to raise the awareness of those titles. "We need to work Chris-

tian music more on a worldwide basis," he says.

The company is represented in Los Angeles for film and TV projects by Monica Benson.

As to whether the future includes an in-house label for Cal IV, Turner says, "The answer to that is this: to be continued. That might be the fifth spoke in the wheel. We had thought about getting into production, but we've taken on so much so far, we felt that we should pace ourselves for now. We'll use the studio for recording demos right now, and we'll slowly walk into the production end and will have the facilities in place."

Turner says he doesn't want to outstrip himself. "It's important not

to throw the baby out with the bath water," he says. "The individuals we've gotten involved with in the joint ventures are people who have built those companies on their own and have struggled and have an appreciation for it. So what we do is go in and let it run as it has been running, with that person in charge, and the passion stays at a higher level as a result."

"Our main thing is providing a full-service publishing company," he continues. "We have a writer/artist on Warner Bros., Dusty Drake, who we're really confident in. He wrote the next Ricochet single and he's looking at a career as an artist himself, and we'll be able to help him in that."

These follow the October release of six Connoisseurs set titles, which offer two long-out-of-print 10-inch albums from the '50s on one CD. The label also rolled out the first CD editions of its early trad and swing recordings, hitting stores at the same time as nine new releases from artists such as Lovano and Marcus Printup.

Deep catalog stores will serve as the primary outlet for the Blue Note bounty. Chris Osborne, jazz buyer for Tower Records' New York Lincoln Center location, the chain's largest, says that the label's new releases and classic reissues come at a time when she's noticing a "swell of interest" in jazz.

Further, her customers "always are asking" about the reissue of rare Blue Note discs and "covet" their sound and the look of the covers.

"They're going to be great to look at and will all sell like crazy," she says. Why are the classic Blue Notes so special? Producer Cuscuna, also the Vulcan of the Blue Note vaults, says they possessed an unmistakable cachet.

"There was a real high level of consistency," he says. "There was a whole identity to the label—the musicians they signed, the fresh quality of the music, the sound that [recording engineer] Rudy Van Gelder got. And the graphic design of Reid Miles, too—you could spot a Blue Note immediately. They were all different, but together they form a body of work."

In '99, Blue Note will embark on an updated reissue program for its most well-known classics, which will get the 24-bit remastering treatment supervised by Van Gelder.

The packed release schedule is just part of the planned anniversary celebration, says GM Evered. The label will feature a 20-city tour of the label's hottest artists in the spring and publish a label discography in book form.

In January, he adds, it will begin a monthlong series of live dates, sponsored by Esquire magazine, "during which both our veteran and newer artists will take over virtually every jazz club in New York."

Says Evered, "Today it's a different challenge. It takes so much longer for an artist to get established. There isn't that support for young musicians that there used to be, with all the clubs to play across the country. So part of our job now is not just to release records but to help launch careers."



LUNDVALL

It also provides a good sampling of its label stars of today, including straight-ahead award winners such as Joe Lovano and Geri Allen and cross-over artists such as Cassandra Wilson and acid-jazz best sellers Charlie Hunter and Medeski, Martin & Wood.

Larry Appelbaum, a jazz program host for WPFW Washington, D.C., says he'll have a ready audience for all the releases.

"There's no question that they'll get attention here," he says.

On Nov. 17, the label will roll out six more of its limited-edition Connoisseurs Series reissues: tenor Hank Mobley's "Third Session," drummer/bandleader Blakey's "Africaine," vibist Bobby Hutcherson's "Medina," trumpeter Lee Morgan's "Infinity," pianist Sonny Clark's "Sonny's Crib," and B-3 godfather Jimmy Smith's "Softly As A Summer Breeze."



CUSCUNA

K-TEL LINKS WITH PLAYBOY, NAMES PRESIDENT

(Continued from page 8)

its Web site had been in a music store in the previous six months and bought music. Moreover, 18% of its visitors had purchased music online. "Users of Playboy Online were more than two times as likely to make a purchase online as the typical Web surfers," says Lalic.

Playboy has been selling online music from its subsidiary, Collector's Choice, which markets hard-to-find catalog recordings.

Lalic says Playboy had conversations with other companies but chose K-tel because it "has global brand identity."

Playboy Online currently has a nonexclusive partnership with Amazon.com for books. A Playboy spokeswoman says, "We drive 30,000 visitors a week to Amazon.com. The numbers will be higher for music because our demographics are music buyers."

K-tel and Playboy may develop co-branded musical packages for the site. In addition, visitors to Playboy Online will be able to make customized CDs from tracks to which K-tel owns the rights.

"This will be a longstanding relationship between the companies to capitalize on their brand names," says Kieves.

K-tel has branched out into businesses other than the Internet, however. Last year it launched K-tD, which distributes the music of independent labels not owned by K-tel. The company has been distributing its own recordings to retail for years.

A pioneer in marketing products on TV, K-tel has been selling music for more than 35 years. Music accounts for about 50% of the company's revenue; the remainder is from worldwide selling on TV such products as the Veg-o-Matic and the

Smart Gym.

Kieves had been president of Network Event Theater, a New York-based public company that brings special-event satellite TV programming to college campuses. Before that he had been COO of the RKO Warner Video retail chain; COO of L.A. Entertainment, which set up video rental departments in supermarkets; and CEO of video manufacturer/distributor Congress Video Group.

A Brooklyn native, Kieves is a cousin of K-tel chairman/CEO and founder Philip Kives (they spell their names differently). Kieves says Kives had called him more than a month ago about the position. He says he spent a week at the company before making his decision.

"What really convinced me to take the job was having the right management skills and vision and penny-pinching ability," he says.

ROBBIE ROBERTSON GETS DREAMWORKS JOB

(Continued from page 8)

Ostin helmed at the time, and as a Martin Scorsese-directed film.

Robertson's ties with Scorsese have also been long lasting; he has worked on a number of soundtracks to Scorsese's films, including "King Of Comedy," "The Color Of Money," and "Casino."

Geffen's Asylum Records released Bob Dylan's 1974 albums, "Planet Waves" and "Before The Flood," both of which featured the Band. Then, Robertson signed to Geffen as a solo artist in 1987.

Robertson has been working quietly with DreamWorks since July. This was because of other obligations he had, including making a

PBS documentary and promoting his latest solo record, "Contact From The Underworld Of Redboy," released on Capitol this summer.

Robertson hastens to add that this move does not signal the end of his recording career. "I don't know how to live without writing songs," he says. "I've been a professional songwriter since I've been 15 years old."

He notes that "as of right now, I'm still on Capitol Records" but adds, "We're going to have to see what happens. In the nature of something like this, it could be that Capitol says, 'You're playing with the other guys.' And it could turn out that

everyone feels [my record deal] needs to be altered to accommodate the situation."

Capitol had no comment on Robertson's DreamWorks deal or his contract with Capitol.

The move is something Robertson says he's contemplated for years. "People, other labels, have been talking to me about doing this, all kinds of situations, because they know I've been doing this a long time, and they know I'm one of the recording artists that knows both sides of the fence. I'm interested in knocking down the fence."

Robertson says his instinct told him that it was time to explore his

executive side. "Sometimes, things just lead you in a certain direction. You're just following your instinct. I feel in my heart that I can bring something to this," he says. "I love that I can pass the baton. I know a few tricks. I've learned a few things over the years that I'm ready to pass along."

DreamWorks was the right situation in part because of its small size and its independence, he says. "I'm very strong on the sense of an artist-oriented company," he says. "This isn't run by a chewing gum conglomerate. We're not making shoes here, even though we all like shoes."

Robertson has already begun

scouting acts for the label. "I'm looking globally," he says. "There's a band from Canada that I'm very close to bringing into DreamWorks, as well as an artist in England."

Noted for his work with American Indian artists (Robertson himself is part Indian), he says he's "keeping his ears and eyes open" to indigenous artists as well.

Additionally, he's aiding the film studio, DreamWorks SKG, with a number of soundtracks. "There's a film with Ben Affleck and Sandra Bullock called 'Forces Of Nature.' It seems like a really cool movie, and I'm trying to help them put together music for a soundtrack."

"Also, there's a film called 'American Beauty' that I'm looking very closely at right now. I'm also working on the soundtrack for a film that's being done for Fox. I don't know yet if the soundtrack is coming to DreamWorks."

Robertson adds that his deal allows him to continue to working with his friend Scorsese. "They would never dream of interfering with something like that," he says, adding that he would like to see some of the filmmaker's soundtracks land at DreamWorks.

U.K. INDIES LOBBY AGAINST PARALLEL IMPORTS

(Continued from page 6)

25)—that parallel imports destroy established trading bases and undermine labels' ability to invest in local talent. Indie labels, with their lower revenues and smaller catalogs than the majors, are seen as particularly vulnerable.

That argument is one that is to be taken to NERA by the BPI later this month. BPI director general John Deacon says a delegation representing all the organization's membership, but with particular emphasis on indie labels, will meet with NERA executives to express deep concern about

how a relaxation of controls on parallels could affect smaller companies.

Stefan Krawczyk, IFPI's Brussels-based senior adviser of international trade, says the BPI's voice is particularly significant because the indies are at the heart of record industry arguments and the U.K. has Europe's largest and most productive indie sector.

However, the issues surrounding the NERA report, as with so much in EU politics, are complex. DG15 commissioned the report under pressure from Dutch politicians, who have never been

comfortable with the fact that imports from abroad are not allowed into the EU. The Dutch are supported in this stance by the EU's Scandinavian states, which also have a tradition of free trade across the world.

But, despite such pressure, senior sources within the Commission suggest that DG15 is likely to try to use the report to preserve the status quo. DG15 is committed to the health of the EU's still-developing single market and is seen as highly unlikely to permit a measure that would undermine the health of European companies.

The sources also say that DG15

officials hope NERA's final report says that allowing parallel imports would devastate EU companies. In this way, DG15 can justify its present position. That position is clear in the draft Copyright Directive that the department drafted. The document, now passing through the EU's political arena, contains a clause precluding parallel imports.

Krawczyk feels, though, that whatever DG15's position, the record industry will have to put up a fight. "A debate on this issue is inevitable," he says. "We will have to face that debate next year."

A Primer For Parallel Imports

Parallel imports is the name given to a particular type of cross-border album shipments. An import is said to be a parallel if the record involved is already available in the country to which it is being shipped.

For instance, if HMV in London buys its Michael Jackson albums from Sony Music in the U.S.—where CD prices are ostensibly lower than they are in much of Europe—instead of from Sony Music U.K., that is a parallel import. Under present legislation, Sony U.K. is entitled to ask for U.S.-originated albums to be ex-

cluded from the U.K. because they infringe the copyright Sony U.K. holds on Jackson's repertoire within the U.K.

Cross-border trade does exist in the EU but is confined to the Union's 15-nation trading bloc. Under a system known as transshipments, any retailer in any EU country may buy product from any legitimate supplier in any other nation in the Union. But retailers may not, under current legislation, buy from suppliers outside the EU—except under limited and strictly controlled circumstances.

EC STARTS INQUIRY INTO EFFECTS OF EU PIRACY

(Continued from page 6)

Source Identification Code;

- Means of enforcing intellectual property rights; and
- Cooperation between the relevant national authorities.

"There must be a determined fight against counterfeiting and piracy, since they jeopardize the proper functioning of the single market and are prejudicial to the development of all forms of creativity and to the growth and competitiveness of European industry," states DG15 Commissioner Mario Monti. "All those involved—inventors, industrialists, and consumers—must have a guarantee that the single market is a secure environment for their activities and the quality of their purchases."

The green paper discussion will focus on a wide range of sectors affected by piracy and counterfeiting, with the music industry among them. IFPI is planning to use the discussion process to voice its concerns over CD and tape piracy issues. "We are very happy that this issue has been taken on board by the Commission in order to see what can be improved within the EU," comments Stefan Krawczyk, IFPI's Brussels-based senior adviser of international trade. "It is quite timely because it focuses on a very important existing problem—physical piracy."

IFPI representatives have met several times this year with Patrick Ravillard, the official responsible for the green paper at DG15 and who was "very closely involved in preparing the green paper," according to Krawczyk. IFPI has been asked to give its comments on the green paper before the end of the year. Kraw-

czyk adds, "We will use this exercise to give the Commission very structured information and a complete overview of the situation."

The green paper doesn't deal with piracy issues outside the EU and will focus on intra-European issues. "It is a Commission initiative to clean up the EU's own backyard," says an IFPI source, but Krawczyk says there is still a lot to do within the EU to eradicate piracy. Among the current hot spots, he lists Italy and Greece, which have "endemic piracy," and the Netherlands, which "hosts a number of key people involved in organized crime and different traffics, including CD piracy," according to Krawczyk. "The Dutch government fights against it, but it's become a trans-border problem, and it requires international cooperation."

IFPI will advocate for a greater role of the European Commission on these issues. For the moment, individual legislations in EU state members prevail, and IFPI would like to see the Commission take the lead in the fight against piracy. "In most European countries, there are very good laws which set an example for other countries to follow," says Krawczyk. "However, these legislations are not harmonized. We are calling for a harmonization which will offer the highest level of protection to rights owners." IFPI also believes that if after the consultation process the EU adopts a tougher legislation against piracy, countries that are applying for an entry in the EU, mainly from Eastern Europe, will have to implement it.

S. AFRICAN'S DEATH

(Continued from page 8)

It appears that the lack of security at the event had much to do with the incident—and in country where kwaito festivals are a regular weekend feature and create much of the genre's income, this is the local industry's real concern.

Mpho Makheta, GM of 999 Records (owned by Arthur and home to Makhendlas), said that a clause in 999 Music Production's Code of Conduct states that a musician may refuse to perform at a show where his or her personal safety is not guaranteed. "But this is very difficult for musicians to stick to, because fans blame them if they fail to appear," he says.

Complaints that organizers lack the infrastructure to provide adequate security are common. The track "Sikelela" (Blessing) on the new TKZee album, "Halloween," highlights the problem of security at festivals. "Safety is a huge concern for us kwaito musicians," says TKZee's Zwai Bala. "With so many people attending the weekend shows, it's no wonder that some incidents do occur, but the intensity of violence seems to be increasing. Many kwaito groups make their real money playing live at festivals, so something needs to be done about this—and fast."

Although particularly devastating for the kwaito community, Makhendlas' death is a blow for the entire South African music industry, already reeling from the shock of the death of two industry stalwarts over the past month. Besides renowned producer/artist West Nkosi (Billboard, Oct. 31), who died following a car accident, well-known guitarist Marks Mankwane passed away several weeks ago.

Mankwane was the guitarist for Mahlathini & the Mahotella Queens, and his unique and infectious style of playing gave the group much of its individuality.

ONLINE RETAILING GETS MORE CROWDED

(Continued from page 3)

million in the venture.

Barnesandnoble.com's move into music follows the June debut into the business by Amazon.com, the leading Internet seller of books and music. It was Amazon's successful entry into music that, many industry observers agree, led to the merger of CDnow and Music Boulevard's N2K, which had been the biggest music merchants online.

Amazon.com reported that it sold \$14 million worth of music during the quarter that ended Sept. 30. The Advantage for music program is viewed as a way to distinguish Amazon.com from the rest of the online pack.

Competition from brick-and-mortar music retailers is growing online as well.

Wherehouse, the Torrance, Calif.-based operator of about 600 stores, says that visitors to its site (www.wherehouse.com) late this year will be able to create custom CDs using tracks from such labels as Alligator Records, Del-Fi, Beggars Banquet, and Fat Possum. Consumers will be able to either make their own CDs using a recorder or have the finished albums shipped.

Jason Fiber, VP of Internet services for Wherehouse, says that more labels will be added later. Amplified.com, an Atlanta-based company, acquires rights to digitally distribute music from labels and then licenses them to Web retailers.

Fiber notes that Wherehouse is still in negotiations with companies to fulfill online orders.

PRO WRESTLING GETS A GRIP ON MUSIC WITH COMPILATIONS, TIE-INS

(Continued from page 1)

U.S. this year with new themed product, while others are using the sport's popularity to target the male demo via TV appearances and ad buys. Related merchandise is also selling strongly in music stores, while videos are moving off shelves in combo chains.

"Wrestling is huge, and anything associated with it, whether it be posters, T-shirts, hats, or videos, are all selling," says Lew Garrett, buying/merchandising VP at Camelot Music in North Canton, Ohio.

Similarly, John Grandoni, purchasing VP at Carnegie, Pa.-based National Record Mart, observes that sales of "wrestling accessories currently are excellent, showing huge increases. I expect to have a very big Christmas with all of this paraphernalia."

On Oct. 6, Mars Entertainment issued "Steve Austin's Stone Cold Metal," a compilation album of classic heavy metal tracks chosen by the champion of the World Wrestling Federation (WWF). On Oct. 27, Slab/CMC issued "ECW: Extreme Music," a compilation of new metal tracks affiliated with Extreme Championship Wrestling (ECW).

Both Garrett and Grandoni note that the Austin album made their top 40 sales charts in its debut week. But not every merchant is in on the secret. The Austin album debuted at No. 174 on The Billboard 200 in its first week of availability and has sold 32,000 units, according to SoundScan. The ECW album, with one week of availability, has racked up 8,000 units in sales, good enough to debut at No. 191.

Other labels, meanwhile, are using the sport as part of their marketing programs. For example, A&M's marketing plan for Monster Magnet's "Powertrip" includes placing TV commercials on late-night wrestling programs. And Beyond Records launched Motley Crue's greatest-hits album by having the band play a song on "Raw Is War," the WWF's highly rated Monday-night TV program.

Chuck Oliner, Beyond's national

promotion director, says that label boss Allen Kovac "always wants a point of entry for every record. I have been around the wrestling scene for 25 years, and I knew that Motley Crue's and wrestling's audiences are one and the same. So we approached the WWF."

The band performed "Bitter Pill," one of two new songs on the album, on "Raw," which reaches 6 million to 10 million viewers with each broadcast.

But in order to get multiple hits and impressions, the performance was written into the show so that Motley Crue would be mentioned in later broadcasts and on other WWF shows. As part of the arrangement, the WWF gives the band a 20-second spot on each broadcast, showing the album's graphics and announcing the album's in-store date, which was Oct. 27. After its first week of sales, the album debuted at No. 20 on The Billboard 200.

Oliner says that the connection with wrestling had a "significant role" in helping the album reach that position. "You can't underestimate the value of a 20-second spot on national cable television," he says.

LONG HISTORY

For about 15 years, wrestling and music have been drawing closer together, specifically when wrestlers began adopting theme music to herald their appearances in the ring before a match. For instance, former WWF champ Hulk Hogan used to come out of the dressing room while Survivor's "Eye Of The Tiger" played loudly through the arena. Around the same time, the then up-and-coming artist Cyndi Lauper became enmeshed in WWF plot lines—appearing during matches and managing various wrestlers—as the organization's founder, Vince McMahon, proclaimed the "rock and wrestling connection."

Soon, instead of using previously recorded popular music, the WWF was hiring musicians and songwriters to write new theme songs for their wrestlers. This resulted in WWF albums like "The Wrestling Album," "Piledriver," and "Full Metal: The Album," released by various label partners.

Its latest album, "WWF: The Music Volume 2," was issued last year on the Koch label and features the well-known "Hell Frozen Over," which Austin uses to announce his entrance into the ring. That album has sold 291,000 units, according to SoundScan.

The newly issued "ECW: Extreme Music" is similarly fashioned so that each featured wrestler has his own theme song, with well-known heavy metal bands covering heavy metal classics. For example, Motorhead covers Metallica's "Enter Sandman," which serves as the theme song for the wrestler Sandman; Bab Bam Bigelow's theme song is the Scorpions' "The Zoo" as performed by Bruce Dickinson and Roy Z.; and Kilgore performs Pantera's "Walk," the theme for wrestler Rob Van Dam.

Bob Chiappardi, owner of Concrete Marketing/Slab Recordings, says he approached the ECW about the possibility of teaming for an album in response to the other wrestling albums that have come out over the last decade. Those albums all have sold in the range of 300,000 units, he says.

Paul Heyman, who runs the ECW, says that the album was a natural fit.

"A lot of what we do is based on music and music videos and the incorporation of music into our entire program," he says. The ECW's parent company is HHG, based in Scarsdale, N.Y. The ECW helps market the album via commercials on its wrestling programs.

Chiappardi says that one of the album's main selling points is that 11 of the 12 tracks aren't available commercially anywhere else.

Meanwhile, sales of the Austin album, which is a compilation of older metal classics performed by the original artists, are being boosted by the incredible popularity that the wrestler currently enjoys. Betty Lyke, licensing coordinator for the Musicland Group, says that "by far Austin is the biggest star," based on merchandise sales.



Paul Tarnopol, president of Mars Entertainment Corp., says that he saw the opportunity to market a wrestling album.

Austin agreed to be a part of the project as long as he could select the songs. The resultant album, which was mainly compiled by PolyMedia, includes Deep Purple's "Perfect Strangers," Ted Nugent's "Stranglehold," Accept's "Balls To The Wall," and Rainbow's "Stone Cold."

"Austin is like the Michael Jordan of wrestling," says Tarnopol. He says that's why orders for 200,000 units have come in so far, mainly from large music specialty chains and mass merchants.

The album is supported by TV and print advertising that the label is doing in conjunction with the WWF, according to Tarnopol. The album will also be sold at wrestling arenas and through wrestling publications, as well as at the label's online store. While the album is initially being mar-

keted to wrestling fans, Tarnopol says that he wants to target the broader music market at a later point.

National Record Mart's Grandoni says that despite the album's strong sales at his chain, he doesn't think "a lot of people" know it is out. He expects sales to strengthen as word-of-mouth on the album spreads.

While the third wrestling organization, the WCW, doesn't have an album out, the organization has been doing in-stores to promote its merchandise.

Grandoni reports that last month National Record Mart had the WCW Nitro Girls do an in-store at one of its outlets; more than 2,000 fans showed up.

"This is the most professional organized group of people you have ever seen," says Grandoni.

Grandoni and other merchants report brisk merchandise sales from wrestling in-store appearances. Felix Sebacious, VP of Blue Grape Merchandising, says that wrestling merchandise is "now the hottest-selling merchandise."

Musicland's Lyke won't go that far, but she says wrestling "is in our top 10 category" for merchandise and is growing. Moreover, she notes, wrestling videos also have had quite an impact on sales at the chain. In September, as many as four wrestling videos appeared on the retailer's weekly top 10 list of best-selling videos.

EVERLAST REALIZES GOALS FOR 'WHITEY'

(Continued from page 11)

He's a fantastic artist with a history. And he is doing something that is very fresh."

Davies credits uniqueness for Everlast's radio appeal. This issue, the single "What It's Like" is No. 12 on Modern Rock Tracks.

"'What It's Like' is a great and strong radio song," Davies says. "Everyone can find something in there to cling to. Plus, it's a creative mix of genres like hip-hop and rock and blues, which makes it appropriate for many formats. And even though he straddles genres, he is accepted at a street level as well."

Although the biggest push was made at modern rock, the label has set its sights on triple-A and modern AC.

Not that modern rock is losing any interest in the single. "We jumped on it initially because it was reminiscent of Sublime and because this station supported House Of Pain back in the day," says music director Kim Monroe of KNDD (the End) Seattle. "But we kept playing it because from day one we got top 10 requests. We have passionate music people in Seattle who get info from many different sources, but a lot of people turn to us for new gems. We were just happy to step up to the plate with Everlast."

Everlast attributes his increasing sales to radio and video play. (MTV has been quite supportive.) He says he has also noticed growing numbers as he traipses from venue to venue across the States. "The first time I played Seattle, there were a handful of people just standing around. I went back a couple of weeks ago, and people were spilling out of the club, and those I could see were singing

along. That is the greatest feeling for an artist. People are getting it."

According to Larry Mansdorf, a buyer from the 20-store, Boston-based Newbury Comics, more customers are getting it every day. "There was a nice groundswell when it first hit, based on past fans or educated buyers. We're talking a couple hundred a week," Mansdorf says. "Along comes MTV and radio, and the numbers double. We are seeing a 25% increase every week. He will probably drop a little as the likes of U2 and Alanis come out."

To help him hold his own against the stiff competition, the label will keep Everlast on the road until Christmas and is scheduling an early 1999 tour. He is also doing some TV appearances, like "Late Night With Conan O'Brien" on Nov. 4, and radio station visits.

There will be new TV advertising and street sniping campaigns in time to influence holiday shopping.

An international release is scheduled for the first quarter of next year. Davies says Tommy Boy is already looking into second-single options for when "What It's Like" cools down, which the label estimates will be early next year. The label will also continue to court the R&B clubs and radio formats with the more beat-heavy tracks like "Dollar Bill."

"We are just at the beginning of the project. We plan to continue working each market over and over," Davies says. "We were willing to work this as a long-term album project because it was a sure-fire winner for us. We knew it wouldn't happen overnight, but we knew it would happen."

LUAKA BOP BOWS 'BELEZA' SEQUEL

(Continued from page 11)

Lô Borges, and Nazare Pereira.

Scheduled to hit the streets in the U.S. Tuesday (10), "Beleza 2" has a lot to live up to. Its predecessor, released in the pre-SoundScan era, sold approximately 350,000 units worldwide, according to Byrne. Not only is it among Luaka Bop's top sellers (ranking after titles by Cornershop and Geggy Tah), it also played a significant role in exposing Brazilian music to fans outside of that country, especially in the U.S.

That expansion in the world music market over the past decade has made it both easier and more difficult to get noticed, Byrne says.

"There's more competition for the consumer's dollar when they walk into the megastore," he explains. "They have to decide between a Luaka Bop record or whatever else. But on the other hand, all those labels together have meant that more people walking into the megastore are likely to head to that department of the store to find something to buy, and that department has grown from

being half an aisle to a whole section."

"Beleza 2" participants say they are thrilled to be included.

Pop siren Monte says, "It's very good for people who love Brazilian music to have all these artists together, and the music is chosen by someone who understands it, who knows it, who's into it." Zé adds that he feels "honored and grateful" to be on "Beleza 2."

World music retailers are equally excited about the compilation's prospects. John Garcia, world music buyer at the Virgin Megastore in New York's Times Square, says, "One of the things this compilation points to is the continuing vitality of the Brazilian scene—how it always absorbs different cultures around it yet retains its own sound, spirit, and style."

Garcia adds that the first "Beleza" raised awareness of core Brazilian artists like Costa, Veloso, and Gil, and the second one is likely to do the same for its featured acts.

"I anticipate it'll do well," he says, "because the music has a contempo-

rary sound. It's still very accessible. I know Virgin's ordered up on it."

Betto Arcos, operations director at Los Angeles public radio outlet KPDK and host of that station's "Global Village" show, says, "The original 'Beleza' was the first time a good compilation of Brazilian music was brought to the attention of the American public. This is continuing that tradition, and it's refreshing to hear new voices on it."

Luaka Bop will mark its anniversary with a European label tour in 1999 and select U.S. shows that will likely feature Bloque, Los Amigos Invisibles, Jim White, Geggy Tah, and Susana Baca, according to Evelev, who notes that many of those artists—as well as Luaka Bop staples Zap Mama and Cornershop front man Tjinder Singh—plan to release albums next year.

In addition, the label will launch a psychedelic world series that will include a release by Brazilian experimental rockers Os Mutantes, a now defunct band.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 365 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)
			★ ★ NO. 1 ★ ★	
1	1	31	IRIS	GOO GOO DOLLS (WARNER BROS./REPRISE) [5 wks at No. 1]
2	2	22	ONE WEEK	BARENKED LADIES (REPRISE)
3	3	7	THANK U	ALANIS MORISSETTE (MAVERICK/REPRISE)
4	5	19	CRUSH	JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)
5	6	38	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)
6	8	20	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)
7	4	24	I DON'T WANT TO MISS A THING	AEROSMITH (COLUMBIA)
8	9	13	JUMPER	THIRD EYE BLIND (ELEKTRA/VEEG)
9	7	18	I'LL NEVER BREAK YOUR HEART	BACKSTREET BOYS (JIVE)
10	13	9	LULLABY	SHAWN MULLINS (SMG/COLUMBIA)
11	15	16	SAVE TONIGHT	EAGLE-EYE CHERRY (WORK)
12	11	11	MY FAVORITE MISTAKE	SHERYL CROW (A&M)
13	12	15	THIS KISS	FAITH HILL (WARNER BROS.)
14	14	40	TORN	NATALIE IMBRUGLIA (RCA)
15	10	32	REAL WORLD	MATCHBOX 20 (LAVA/ATLANTIC)
16	17	5	HANDS	JEWEL (ATLANTIC)
17	18	11	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)
18	16	39	TOO CLOSE	NEXT (ARISTA)
19	20	10	FROM THIS MOMENT ON	SHANIA TWAIN (MERCURY)
20	27	8	SLIDE	GOO GOO DOLLS (WARNER BROS.)
21	22	24	NEVER EVER	ALL SAINTS (LONDON/ISLAND)
22	19	35	CLOSING TIME	SEMISONIC (MCA)
23	21	17	THE FIRST NIGHT	MONICA (ARISTA)
24	23	19	TEARIN' UP MY HEART	'N SYNC (RCA)
25	30	23	INSIDE OUT	EVE 6 (RCA)
26	25	36	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY)
27	24	41	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)
28	29	53	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)
29	32	4	I'M YOUR ANGEL	R. KELLY & CELINE DION (JIVE)
30	28	16	JUMP JIVE AN' WAIL	THE BRIAN SETZER ORCHESTRA (INTERSCOPE)
31	35	7	THE POWER OF GOOD-BYE	MADONNA (MAVERICK/WARNER BROS.)
32	26	37	THE WAY	FASTBALL (HOLLYWOOD)
33	31	11	TOUCH IT	MONIFAH (UPTOWN/UNIVERSAL)
34	37	7	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
35	43	3	HAVE YOU EVER?	BRANDY (ATLANTIC)
36	33	56	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)
37	34	16	HOOCH	EVERYTHING (BLACKBIRD/SIRE)

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

HOT 100 RECURRENT AIRPLAY

1	—	1	ANYTIME	BRIAN MCKNIGHT (MOTOWN)
2	1	29	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/VEEG)
3	—	1	TO LOVE YOU MORE	CELINE DION (550 MUSIC)
4	6	2	TOGETHER AGAIN	JANET (VIRGIN)
5	4	9	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)
6	2	4	KIND & GENEROUS	NATALIE MERCHANT (ELEKTRA/VEEG)
7	3	13	FLY	SUGAR RAY (LAVA/ATLANTIC)
8	5	30	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)
9	7	5	FLAGPOLE SITTA	HARVEY DANGER (SLASH/LONDON/ISLAND)
10	8	17	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)
11	11	18	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
12	10	4	SEX AND CANDY	MARCY PLAYGROUND (CAPITOL)
13	12	12	I WILL BUY YOU A NEW LIFE	EVERCLEAR (CAPITOL)

14	17	30	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)
15	15	6	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)
16	14	17	MY FATHER'S EYES	ERIC CLAPTON (REPRISE)
17	16	46	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)
18	9	5	UNINVITED	ALANIS MORISSETTE (WARNER BROS./REPRISE)
19	13	28	ONE HEADLIGHT	THE WALLFLOWERS (INTERSCOPE)
20	22	24	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)
21	18	38	NO MONEY NO PROBLEMS	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & NAS (BAD BOY/ARISTA)
22	19	31	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
23	23	2	SAV IT	VOICES OF THEORY (H.O.L.A./RED ANT)
24	20	48	BARELY BREATHING	DUNCAN SHEIK (ATLANTIC)
25	24	29	SHOW ME LOVE	ROBYN (RCA)

Recurrences 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.

74	26	CENTS	(Golden Phoenix, SOCAN/Klayasongs, SOCAN)
31	ADIA/ANGEL	(Sony/ATV Songs, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL	
39	ALL MY LIFE	(EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Doo, ASCAP/Z Big Prod., ASCAP/WB, ASCAP) HL/WBM	
31	ALL THE PLACES (I WILL KISS YOU)	(Tenor, BMI/Nate Love's, BMI/MCA, ASCAP/Jamron, ASCAP/BMG, ASCAP/Black A.D., ASCAP) HL	
98	AVA ADORE	(Chrysalis, BMI/Cinderful, BMI) WBM	
5	BECAUSE OF YOU	(Air Chrysalis Scandinavia, ASCAP/Murlyn, ASCAP) WBM	
64	BETTER DAYS	(Base Pipe, ASCAP/Wootlewood, ASCAP/Copyright Control/Amazement, BMI)	
26	THE BOY IS MINE	(EMI Blackwood, BMI/Bran-Bran, BMI/EMI April, ASCAP/Fred Jenkins III, BMI/Ensign, BMI/Hee Bee Doo) HL	
36	CAN I GET A...	(Li Lu Lu, BMI/DJ Inv, BMI/MJA, BMI/EMI Blackwood, BMI) HL	
56	CAN'T GET ENOUGH	(Maxway, ASCAP/First Echo, ASCAP/Youngson, BMI/Echo First, BMI)	
90	CANT WE TRY	(EMI April, ASCAP) HL	
13	COME AND GET WITH ME	(Keith Sweat, ASCAP/EMI April, ASCAP/Wiz, BMI) HL	
71	CRUEL SUMMER	(In A Bunch, PRS/WB, ASCAP/PolyGram International, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM	
7	CRUSH	(New Nonpareil, BMI/Warner-Tamerlane, ASCAP/Be Le Be, ASCAP/About Time, PRS/Moo Maison, ASCAP/Almo, ASCAP) WBM	
30	DAYDREAMIN'	(Rodney Jerkins, BMI/EMI Blackwood, BMI/Ensign, BMI/Bow Down, BMI/Gunz, BMI/LeShawn Daniels, ASCAP/EMI April, ASCAP/MCA, ASCAP) HL	
62	DAYSLEEPER	(Temporary, BMI/Warner-Tamerlane, BMI)	
91	DEADLY ZONE	(TV, ASCAP/Nash Mack, ASCAP/BMG, ASCAP/Careers-BMG, ASCAP/Honeycomb Hideout, ASCAP) HL	
61	DON'T LET IT GO TO YOUR HEAD	(Rushtown, ASCAP/Texgram, ASCAP/Warner-Tamerlane, BMI) WBM	
1	DOO WOP (THAT THING)	(Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP)	
79	DR. GREENTHUMB	(Soul Assassins, ASCAP/Hits From Da Bong, ASCAP/Phreakas Ada Punk, ASCAP/BMG, ASCAP) HL	
75	ENJOY YOURSELF	(Valentino, ASCAP/Niggazitrowsey, ASCAP)	
53	EVERYTHING'S GONNA BE ALRIGHT	(Edition Parasongs/EMI Blackwood, BMI) HL	
3	THE FIRST NIGHT	(So So Def, ASCAP/EMI April, ASCAP/Marshai, ASCAP/Jobete, ASCAP) HL	
82	FOR YOU I WILL	(Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM	
51	FRIEND OF MINE	(The Price Is Right, BMI/Music Corp. Of America, BMI/Steven A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Dub's World, ASCAP/HGL, ASCAP/For Chase, ASCAP/Hit Co. South, ASCAP) HL	
50	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	(Sony/ATV Tunes, ASCAP/Tele San Ko, ASCAP/TCF, ASCAP/Mu-Tang, BMI/Warner-Tamerlane, BMI/Gibb Brothers, BMI/Careers-BMG, BMI/Unichappell, BMI) HL/WBM	
67	GOODYBYE TO MY HOMIES	(Big P. BMI/Burnin Ave., BMI/Jobete, ASCAP/EMI April, ASCAP) HL	
99	GOTTA BE	(So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Black A.D., ASCAP/BMG, ASCAP) HL	
40	HARD KNOCK LIFE (GHETTO ANTHEM)	(Li Lu Lu, BMI/EMI Blackwood, BMI/45, ASCAP/Instantly, ASCAP/Warner Chappell, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP) HL	
94	HERE WE GO	(Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP) HL	
6	HOW DEEP IS YOUR LOVE	(Sony/ATV Songs, BMI/Music Everyone Craves, BMI/North Avenue, ASCAP/EMI April, ASCAP/Nyraw, ASCAP/Da Ish, ASCAP/Funky Noble, ASCAP/Famous, ASCAP) HL	
70	HOW'S IT GOIN' DOWN	(Boomer X, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP)	
48	HOW'S IT GOING TO BE	(3 EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL	
93	I AIN'T HAVIN' THAT	(Disagreeable, ASCAP/Mr. Maldu, ASCAP/The Boy Toy, ASCAP/Ron Real Muzack, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP/Famous, ASCAP) HL/WBM	
41	I CAN DO THAT	(Hudson Jordan, ASCAP/Wixen, ASCAP/Famous, ASCAP/Mood Swing, BMI) HL	
11	I DON'T WANT TO MISS A THING	(Realsongs, ASCAP) WBM	
47	I DON'T WANT TO WAIT	(Hingface, BMI/Ensign, BMI) HL	
47	IF I CAN'T HAVE YOU	(Trans Continental, ASCAP/Trinity, ASCAP/Dow Tone, ASCAP/BKJ, ASCAP/Gibb Brothers, BMI/BMG, BMI/Little Macho, ASCAP/Ara Pesh, ASCAP)	
89	IF I HAD THE CHANCE	(Muskapeeta, ASCAP/Mr. Tan Man, ASCAP/Panda, ASCAP)	
95	IF I LOST YOU	(Post Oak, BMI/Edisto, ASCAP) HL	
66	IF YOU COULD READ MY MIND	(Early Morning, SOCAN)	
60	I HAD NO RIGHT	(MCA, ASCAP/Chotre, ASCAP) HL	
10	I'LL BE	(EMI April, ASCAP/Harrington, ASCAP) HL	
55	INTERGALACTIC	(Brooklyn Dust, ASCAP/PolyGram International, ASCAP) HL	
68	INVASION	(EMI/Blackwood, BMI/Original JB, BMI) WBM	
97	I SHOULD CHEAT ON YOU	(EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI) HL	
20	I STILL LOVE YOU	(Uj, 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	
77	IT'S THE THINGS YOU DO	(Cherion, STIM/Pico, ASCAP/BMG, ASCAP/Megasong APS, STIM/Careers-BMG, BMI/Sony/ATV/Sony/ATV Tunes, ASCAP)	
27	JUST THE TWO OF US	(Antisia, ASCAP/Bluenig, ASCAP)	
76	LANDSLIDE	(Weish Witch, ASCAP/Sony/ATV Songs, BMI) HL	
2	LATELY	(Tony Roy, BMI/Slav Tu Tu Five, BMI/Howcott, BMI/Irving, BMI/Hitco, BMI/Hit Street, BMI/Windswept Pacific, BMI) WBM	
84	LET ME RETURN THE FAVOR	(God's Cryin', ASCAP/Ghetto Fabulous, ASCAP)	
72	LET THE MUSIC HEAL YOUR SOUL	(Petersongs, BMI/Warner Chappell, BMI/Alex C., BMI/EMI Blackwood, BMI) HL	
81	LIFE AIN'T EASY	(EMI Blackwood, BMI) HL	
45	LOOKIN' AT ME	(M. Betha, ASCAP/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL	
57	LOST IN LOVE	(Marco A. Cardenas, ASCAP/Upstairs, ASCAP)	
21	LOVE LIKE THIS	(Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Brother-4-Brother, ASCAP/Smokin' 4 Life, BMI/Bernard's Other, BMI/Warner-Tamerlane, BMI/Tommy Jmyl, BMI)	
19	LOVE ME	(Reezlee, ASCAP/Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/M. Betha, ASCAP) HL	
34	MAKE IT HOT	(Mass Confusion, ASCAP)	
78	MONEY AIN'T A THING	(So So Def, ASCAP/EMI April, ASCAP/Li Lu Lu, BMI/EMI Blackwood, BMI/Globe Art, BMI/Amazing Love, BMI/Deeply Sliced, BMI/Boyz Club, BMI) HL	
54	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) HL	
38	MOVIN' ON	(WB, ASCAP/Xtraordinary, ASCAP/Da Ish, ASCAP/North Star, ASCAP/Urban Warfare, ASCAP/WYZ Girl, ASCAP) WBM	
69	MUSIC SOUNDS BETTER WITH YOU	(Zomba, BMI/EMI Blackwood, BMI) HL/WBM	
18	MY LITTLE SECRET	(So So Def, ASCAP/EMI April, ASCAP/Juicy Time, ASCAP/Air Control, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL	
29	MY WAY	(EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP) HL	
17	NEVER EVER	(Rickedy Raw, ASCAP/BMG, ASCAP/MCA, ASCAP) HL	
65	NOBODY ELSE	(Harrindur, BMI/Jojo Public, BMI/Zovektion, ASCAP/BMG, ASCAP) HL	
8	NOBODY'S SUPPOSED TO BE HERE	(Wixen,	

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)
			★ ★ NO. 1 ★ ★	
1	1	10	LATELY	(DREHILL/DEF JAM/ANT) [7 wks at No. 1]
2	5	7	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)
3	—	1	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)
4	4	7	BECAUSE OF YOU	98 DEGREES (MOTOWN)
5	3	14	THE FIRST NIGHT	MONICA (ARISTA)
6	2	6	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
7	6	4	COME AND GET WITH ME	KEITH SWEAT FEAT. SNOOP DOGG (ELEKTRA/VEEG)
8	7	7	WESTSIDE	TQ (CLOCKWORK/EPIC)
9	9	4	LOVE ME	112 FEATURING MASE (BAD BOY/ARISTA)
10	24	2	TRIPPIN'	TOTAL FEAT. MISSY ELLIOTT (BAD BOY/ARISTA)
11	8	4	MY LITTLE SECRET	XSCAPE (SO SO DEF/COLUMBIA)
12	11	14	TOUCH IT	MONIFAH (UPTOWN/UNIVERSAL)
13	—	1	LOVE LIKE THIS	FAITH EVANS (BAD BOY/ARISTA)
14	10	15	I STILL LOVE YOU	NEXT (ARISTA)
15	12	5	ALL THE PLACES (I WILL KISS YOU)	AARON HALL (MCA)
16	13	5	THE POWER OF GOOD-BYE	MADONNA (MAVERICK/WARNER BROS.)
17	16	3	PUSHIN' WEIGHT	ICE CUBE FEAT. MR. SHORT KHOP (PRIORITY)
18	15	34	THIS KISS	FAITH HILL (WARNER BROS. (NASHVILLE))
19	17	10	I CAN DO THAT	MONTELL JORDAN (DEF JAM/MERCURY)
20	14	23	WHEN THE LIGHTS GO OUT	FIVE (ARISTA)
21	25	3	WHATCHA WANNA DO?	MAX FEAT. CHARLIE WILSON (NO LIMIT/PRIORITY)
22	18	11	SPLACKAVELLIE	PRESSHA (TONY MERCEDES/LAFACE/ARISTA)
23	21	18	SO INTO YOU	TAMIA (QUEST/WARNER BROS.)
24	20	5	WHEREVER YOU GO	VOICES OF THEORY (H.O.L.A./RED ANT)
25	22	13	TIME AFTER TIME	JNO1 (SO SO DEF/COLUMBIA)
26	27	17	LOOKIN' AT ME	MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)
27	30	10	SUPERTHUG (WHAT WHAT)	NOREAGA (PENALTY/TOMMY BOY)
28	26	11	STILL A G THANG	SNOOP DOGG (NO LIMIT/PRIORITY)
29	23	22	MY WAY	USHER (LAFACE/ARISTA)
30	28	11	THINKIN' 'BOUT IT	GERALD LEVERT (EASTWEST/VEEG)
31	41	2	MONEY'S JUST A TOUCH AWAY	MAX FEAT. JERALD LEVERT (HOO BANGIN'/PRIORITY)
32	19	7	ONE WEEK	BARENKED LADIES (REPRISE)
33	29	15	DAYDREAMIN'	TATYANA ALI (MJJ/WORK)
34	48	2	CAN'T GET ENOUGH	WILLIE MAX FEAT. RAPHAEL SAADIQ (POOKIE/MOTOWN)
35	34	14	GOODYBYE TO MY HOMIES	MASTER P (NO LIMIT/PRIORITY)
36	33	8	INVASION OF THE FLAT BOOTY B*****S	TRO SHORT (SHORT/JIVE)
37	32	18	FRIEND OF MINE	KELLY PRICE (T-NECK/ISLAND)

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

38	31	17	CRUSH	JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)
39	39	13	NOBODY ELSE	TYRESE (RCA)
40	35	25	ADIA/ANGEL	SARAH MCLACHLAN (ARISTA)
41	37	4	DON'T LET IT GO TO YOUR HEAD	BRAND NUBIAN (ARISTA)
42	36	16	26 CENTS	THE WILKINSONS (GANT (NASHVILLE)/REPRISE (NASHVILLE))
43	43	5	BETTER DAYS	WC FEAT. JON B. (PAYDAY/LONDON/ISLAND)
44	38	18	CRUEL SUMMER	ACE OF BASE (ARISTA)
45	44	25	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
46	42	21	COME WITH ME	PUFF DADDY FEAT. JIMMY PAGE (EPIC)
47	40	9	YESTERDAY	DEBELAH MORGAN (VAZ/MOTOWN)
48	47	6	FOR YOU I WILL	AARON TIPPIN (LYRIC STREET)
49	46	6	JUST THE TWO OF US	WILL SMITH (COLUMBIA)
50	52	19	RAY OF LIGHT	MADONNA (MAVERICK/WARNER BROS.)
51	51	7	I HAD NO RIGHT	P.M. DAWN (GEE STREET/V2)
52	50	36	I'M ALRIGHT	JO DEE MESSINA (CURB)
53	49	10	TOUCH ME	SOLO (PERSPECTIVE/A&M)
54	—	1	ENJOY YOURSELF	A+

Billboard

Top Ten Rings

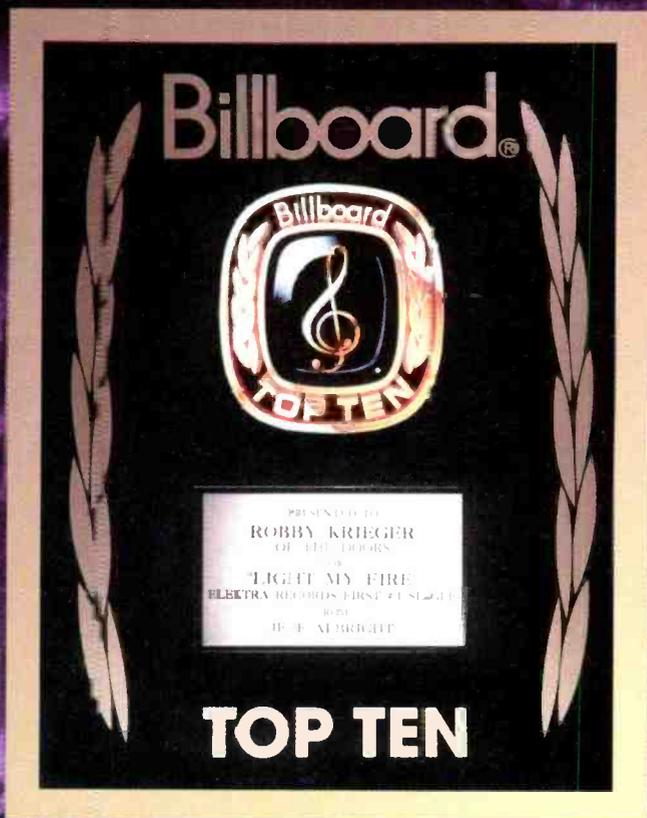
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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



NOVEMBER 14, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	5	JAY-Z ▲ ROC-A-FELLA/DEF JAM 558902/MERCURY (10.98 EQ/16.98) 7 weeks at No. 1	VOL. 2... HARD KNOCK LIFE	1
No. 1						
2	NEW		1	DRU HILL UNIVERSITY 524542/ISLAND (10.98 EQ/17.98)	ENTER THE DRU	2
HOT SHOT DEBUT						
3	NEW		1	R.E.M. WARNER BROS. 47112* (10.98/16.98)	UP	3
4	2	2	10	LAURYN HILL ▲ ³ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
5	3	3	52	SHANIA TWAIN ▲ ⁶ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
6	NEW		1	FAITH EVANS BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
7	4	4	32	'N SYNC ▲ ³ RCA 67613 (10.98/16.98)	'N SYNC	2
8	NEW		1	PHISH ELEKTRA 62297*/EEG (10.98/16.98)	THE STORY OF THE GHOST	8
9	5	8	7	SOUNDTRACK ● DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
10	9	9	64	BACKSTREET BOYS ▲ ⁷ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
11	10	10	40	DIXIE CHICKS ▲ ² MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	10
12	6	5	5	OUTKAST ● LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
13	7	7	17	BARENAKED LADIES ▲ ² REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
GREATEST GAINER						
14	27	66	24	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
15	8	6	5	SHERYL CROW ▲ A&M 540959 (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
16	13	19	21	BRANDY ▲ ² ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
17	15	15	6	GOO GOO DOLLS WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
18	22	27	10	ROB ZOMBIE ▲ GEFEN 25212* (10.98/16.98)	HELLBILLY DELUXE	5
19	14	12	5	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
20	NEW		1	MOTLEY CRUE MOTLEY 78002/BEYOND (10.98/17.98)	GREATEST HITS	20
21	NEW		1	VARIOUS ARTISTS POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	21
22	19	23	24	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
23	16	14	19	THE BRIAN SETZER ORCHESTRA ▲ INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
24	18	25	11	KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/16.98)	FOLLOW THE LEADER	1
25	20	13	16	BEASTIE BOYS ▲ ³ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
26	21	18	31	SOUNDTRACK ▲ ⁴ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
27	24	20	20	SOUNDTRACK ▲ ² BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
28	33	22	4	PHIL COLLINS ● FACE VALUE/ATLANTIC 83139/AG (10.98/16.98)	...HITS	18
29	26	24	7	MARILYN MANSON NOTHING 90273/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
30	25	26	19	SOUNDTRACK ▲ ³ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
31	NEW		1	NEIL DIAMOND COLUMBIA 69540 (15.98 EQ/24.98)	THE MOVIE ALBUM: AS TIME GOES BY	31
32	23	11	4	BIZZY BONE MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	3
33	11	—	2	BLACK SABBATH EPIC 69115 (15.98 EQ/24.98)	REUNION	11
34	34	30	8	HOLE ● DGC 25164/GEFFEN (10.98/16.98)	CELEBRITY SKIN	9
35	35	35	87	MATCHBOX 20 ▲ ² LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
36	12	—	2	AEROSMITH GEFEN 25221 (16.98/21.98)	A LITTLE SOUTH OF SANITY	12
37	37	36	57	CREED ▲ ² WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
38	42	45	49	WILL SMITH ▲ ² COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
39	43	41	35	MADONNA ▲ ² MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
40	30	28	6	KEITH SWEAT ▲ ELEKTRA 62262*/EEG (10.98/16.98)	STILL IN THE GAME	6
41	32	21	4	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY ● VHI DIVAS LIVE EPIC 69600 (11.98 EQ/17.98)	VHI DIVAS LIVE	21
42	28	—	2	JONNY LANG A&M 540984 (10.98 EQ/16.98)	WANDER THIS WORLD	28
43	39	39	10	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMES VOL. 4	20
44	41	44	31	ALL SAINTS ● LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	41
45	48	48	28	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
46	29	17	4	CYPRESS HILL ● RUFFHOUSE 69037*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
47	38	38	12	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	15
48	46	49	48	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
49	31	16	5	A TRIBE CALLED QUEST ● JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
50	44	37	4	CAKE CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
51	45	47	13	EAGLE-EYE CHERRY ● WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	45
52	36	80	3	SOUNDTRACK WARNER SUNSET/REPRISE 47140/WARNER BROS. (10.98/17.98)	PRACTICAL MAGIC	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
53	51	57	82	THIRD EYE BLIND ▲ ² ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
54	17	—	2	GAMBINO FAMILY NO LIMIT 50718*/PRIORITY (10.98/16.98)	GHETTO ORGANIZED	17
55	NEW		1	PRAS RUFFHOUSE 69516*/COLUMBIA (10.98 EQ/16.98)	GHETTO SUPASTAR	55
56	40	33	7	HOOTIE & THE BLOWFISH ▲ ATLANTIC 83136*/AG (10.98/16.98)	MUSICAL CHAIRS	4
57	49	40	9	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
58	53	53	28	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
59	74	71	11	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	57
60	73	75	7	SHAWN MULLINS SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	60
61	56	56	21	EVE 6 ● RCA 67617 (10.98/16.98) HS	EVE 6	33
62	54	52	50	CELINE DION ▲ ⁸ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
63	57	—	2	DEANA CARTER CAPITOL (NASHVILLE) 21142/CAPITOL NASHVILLE (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	57
64	58	43	56	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
65	50	46	13	SNOOP DOGG ▲ ² NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
66	61	—	2	TOBY KEITH MERCURY (NASHVILLE) 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	61
67	59	54	10	ALABAMA ▲ RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
PACESETTER						
68	92	—	2	VARIOUS ARTISTS SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	68
69	52	42	10	SOUNDTRACK ▲ ² SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC	2
70	60	55	16	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
71	66	67	68	SARAH MCLACHLAN ▲ ⁴ ARISTA 18970 (10.98/16.98)	SURFACING	2
72	76	88	25	LENNY KRAVITZ ● VIRGIN 45605 (10.98/16.98)		5
73	47	29	4	MACK 10 HOO BANGIN' 53512*/PRIORITY (10.98/16.98)	THE RECIPE	15
74	69	68	56	EVERCLEAR ▲ CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
75	63	64	81	SAVAGE GARDEN ▲ ⁵ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
76	78	94	5	DEBORAH COX ARISTA 19022 (10.98/16.98) HS	ONE WISH	76
77	NEW		1	VARIOUS ARTISTS ARISTA 19026 (10.98/16.98)	ULTIMATE DANCE PARTY 1999	77
78	75	65	6	KISS ● MERCURY 558992 (11.98 EQ/19.98)	PSYCHO-CIRCUS	3
79	83	103	5	EVERLAST TOMMY BOY 1236 (11.98/16.98) HS	WHITEY FORD SINGS THE BLUES	79
80	62	32	4	KURUPT ANTRA 540963/A&M (10.98 EQ/17.98)	KURUPTION!	8
81	64	58	15	JERMAINE DUPRI ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	3
82	55	—	2	AARON HALL MCA 11778 (10.98/16.98)	INSIDE OF YOU	55
83	82	77	27	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
84	NEW		1	VARIOUS ARTISTS POLYGRAM TV/DEF JAM 538176*/MERCURY (10.98 EQ/17.98)	DEF JAM SURVIVAL OF THE ILLEST: LIVE FROM 125—N.Y.C.	84
85	68	50	5	VARIOUS ARTISTS ● NO LIMIT 53505*/PRIORITY (10.98/16.98)	MEAN GREEN — MAJOR PLAYERS COMPILATION	9
86	81	62	6	DC TALK FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
87	80	72	23	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
88	NEW		1	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL	88
89	71	—	2	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	71
90	70	51	3	VARIOUS ARTISTS BAD BOY 73022*/ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	51
91	96	90	22	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
92	90	81	21	RAMMSTEIN ● MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) HS	SEHNSUCHT	45
93	86	74	47	SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
94	88	83	52	SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
95	87	73	38	CHERRY POPPIN' DADDIES ▲ MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	17
96	91	79	59	USHER ▲ ⁴ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
97	93	86	74	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	2
98	94	85	18	MARK WILLS ● MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	74
99	NEW		1	SOUNDTRACK GEFEN 25220 (10.98/17.98)	SABRINA THE TEENAGE WITCH	99
100	NEW		1	98 DEGREES MOTOWN 530956 (10.98 EQ/16.98)	98 DEGREES AND RISING	100
101	79	59	4	JOHN MELLENCAMP ● COLUMBIA 69602* (11.98 EQ/17.98)	JOHN MELLENCAMP	41
102	100	98	91	SPICE GIRLS ▲ ⁷ VIRGIN 42174* (10.98/16.98)	SPICE	1
103	NEW		1	BRYAN ADAMS A&M 541014 (10.98 EQ/17.98)	ON A DAY LIKE TODAY	103
104	95	106	5	SOUNDTRACK DREAMWORKS 50033/GEFFEN (17.98 CD)	A NIGHT AT THE ROXBURY	95
105	98	89	39	SOUNDTRACK ▲ ² MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5

○ 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	97	76	22	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
107	65	31	3	BOB DYLAN LEGACY 65759/COLUMBIA (29.98 EQ CD) BOB DYLAN LIVE 1966: THE 'ROYAL ALBERT HALL' CONCERT		31
108	77	60	7	BETTE MIDLER WARNER BROS. 47078 (10.98/17.98)	BATHHOUSE BETTY	32
109	84	70	6	FLIPMODE SQUAD ● FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	15
(110)	140	173	13	VARIOUS ARTISTS WALT DISNEY 60625 (5.98/9.98)	HALLOWEEN SONGS & SOUNDS	73
(111) NEW ►			1	OLGA TANON WEA LATINA 25098 (9.98/15.98) HS	TE ACORDARAS DE MI	111
112	85	61	4	TWISTA & THE SPEED KNOT MOBSTAZ CREATOR'S WAY/ATLANTIC 83142*/AG (10.98/16.98)	MOBSTABILITY	34
113	103	93	49	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
(114)	131	147	10	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	114
115	102	91	15	SOUNDTRACK ● MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
116	89	63	4	DEPECHE MODE MUTE/REPRISE 47110/WARNER BROS. (17.98/24.98)	THE SINGLES 86>98	38
117	101	78	6	CHRIS ISAAK REPRISE 46849/WARNER BROS. (10.98/16.98)	SPEAK OF THE DEVIL	41
118	107	96	12	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
119	106	101	15	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
120	72	34	3	HELTAH SKELTAH DUCK DOWN 53543*/PRIORITY (10.98/16.98)	MAGNUM FORCE	34
121	105	95	34	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
122	115	109	20	MONSTER MAGNET A&M 540908 (10.98 EQ/16.98) HS	POWERTRIP	97
123	104	97	46	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	37
124	108	104	17	NOREAGA ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	3
125	124	114	25	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
126	128	117	12	LUTHER VANDROSS VIRGIN 46089 (11.98/17.98)	I KNOW	26
127	109	116	32	SEMISONIC ● MCA 11733 (10.98/16.98) HS	FEELING STRANGELY FINE	43
128	112	102	16	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	33
129	99	87	9	FAT JOE ● MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	DON CARTAGENA	7
130	125	121	28	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
131	67	—	2	REEL BIG FISH MOJO 53159/UNIVERSAL (10.98/16.98)	WHY DO THEY ROCK SO HARD?	67
132	111	123	31	EDWIN MCCAIN ● LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	73
133	118	163	26	VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
134	120	100	4	VARIOUS ARTISTS TOMMY BOY 1267 (11.98/16.98)	MTV PARTY TO GO PLATINUM MIX	100
135	127	120	37	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
(136) NEW ►			1	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES	136
137	134	131	62	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
138	146	154	62	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
139	129	107	25	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
140	121	113	36	BIG BAD VOODOO DADDY ● COOLSVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VOODOO DADDY	47
(141)	159	127	13	POINT OF GRACE WORD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
142	116	99	12	SOUNDTRACK ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	8
143	143	141	33	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
144	139	137	21	VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
145	123	105	8	VARIOUS ARTISTS BEAST 5653/SIMITAR (10.98/16.98)	NEXT GENERATION SWING	105
146	137	126	29	ANDREA BOCELLI PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
147	151	143	26	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
148	149	133	22	THE SMASHING PUMPKINS ▲ VIRGIN 45879* (11.98/17.98)	ADORE	2
(149) NEW ►			1	ROBERT EARL KEEN ARISTA 18876/ARISTA NASHVILLE (10.98/16.98) HS	WALKING DISTANCE	149
150	119	155	3	BILL ENGVALL WARNER BROS. (NASHVILLE) 47090 (10.98/16.98)	DORKFISH	119
151	150	149	24	NATALIE MERCHANT ▲ ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
152	133	108	6	ENRIQUE IGLESIAS FONOVISA 080002 (10.98 EQ/16.98)	COSAS DEL AMOR	64

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
153	138	115	6	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	55
154	141	125	5	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	46
155	122	112	12	FIVE ARISTA 19003 (10.98/16.98) HS	FIVE	112
156	142	111	5	BRAND NUBIAN ARISTA 19024* (10.98/16.98)	FOUNDATION	59
(157) NEW ►			1	DREAM THEATER EASTWEST 62308/EEG (17.98/24.98)	ONCE IN A LIFETIME	157
158	152	135	34	FASTBALL ▲ HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
159	113	92	6	JERRY SEINFELD ▲ UNIVERSAL 53175 (11.98/17.98)	I'M TELLING YOU FOR THE LAST TIME	59
160	145	129	26	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
161	153	157	12	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98) HS	JENNIFER PAIGE	139
162	130	110	5	MOS DEF & TALIB KWELI ARE BLACK STAR RAWKUS 1158* (10.98/16.98)	BLACK STAR	53
163	117	82	4	TELA RAP-A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER	49
164	135	124	27	BIG PUNISHER ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5
165	148	130	72	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
(166)	162	164	33	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	100
167	155	138	58	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
168	136	118	5	SOUL COUGHING SLASH 46800*/WARNER BROS. (10.98/16.98)	EL OSO	49
169	126	119	3	TRAVIS TRITT WARNER BROS. (NASHVILLE) 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	119
(170)	173	174	3	VARIOUS ARTISTS MARS 444004 (10.98/17.98)	STEVE AUSTIN'S STONE COLD METAL	170
171	147	128	58	JON B. ▲ Y&B YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	33
172	114	69	4	PRIME SUSPECTS NO LIMIT 50728*/PRIORITY (10.98/16.98)	GUILTY TIL PROVEN INNOCENT	36
173	132	—	2	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	132
174	161	156	50	METALLICA ▲ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
175	157	146	5	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?	131
(176) NEW ►			1	THE AFGHAN WHIGS COLUMBIA 69450 (10.98 EQ/16.98)	1965	176
(177) NEW ►			1	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA MCA NASHVILLE 70038 (10.98/17.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	177
178	156	142	54	BARENAKED LADIES ▲ REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
179	177	167	15	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	139
(180) RE-ENTRY			12	VARIOUS ARTISTS RHINO 75467 (11.98/16.98)	MILLENNIUM FUNK PARTY	124
181	176	160	26	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	51
182	163	158	55	GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD	10
(183) NEW ►			1	MICHAEL W. SMITH REUNION 10015/JIVE (10.98/16.98)	CHRISTMASTIME	183
184	160	153	14	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
185	164	150	18	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	3
(186)	199	—	2	B.B. KING MCA 11879 (10.98/16.98)	BLUES ON THE BAYOU	186
187	184	161	5	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 565357/A&M (10.98 EQ/17.98)	PURE DISCO 3	150
188	187	171	6	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	136
(189) NEW ►			1	TYRESE RCA 66901* (9.98/13.98) HS	TYRESE	189
190	110	84	3	SOUNDTRACK IMMORTAL 69587*/EPIC (11.98 EQ/17.98)	SLAM — THE SOUNDTRACK	84
(191) NEW ►			1	VARIOUS ARTISTS CMC INTERNATIONAL 86262 (10.98/16.98)	ECW: EXTREME MUSIC	191
192	169	—	2	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HS	ON DA GRIND	169
193	189	189	3	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98) HS	HOLIDAY MAN	189
194	185	177	59	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
195	154	122	5	ELVIS COSTELLO WITH BURT BACHARACH MERCURY 538002 (11.98 EQ/17.98)	PAINTED FROM MEMORY	78
196	188	180	63	FLEETWOOD MAC ▲ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
197	165	145	13	SQUIRREL NUT ZIPPERS ● MAMMOTH 980169* (10.98 EQ/16.98)	PERENNIAL FAVORITES	18
198	183	176	57	LOREENA MCKENNITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
199	174	165	53	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
200	191	166	14	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98) HS	COMIN' ATCHA!	109

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CLAPTON-FOUNDED FACILITY OFFERS HOPE TO THE ADDICTED

(Continued from page 1)

treatment process by volunteering in a U.K. rehabilitation center.

He says the idea for the Crossroads Centre, which can accommodate 36 clients at a time, was born about five years ago, when he first began voicing concern about the addiction rates among the people of Antigua.

"I would talk to people in London about the situation in the Caribbean," he says, and the resounding response was, "You should do something about it. Maybe this is the time for you to pay back."

Clapton took his friends' words to heart and in the last five years has donated much time and money to the establishment of the Crossroads Centre at Antigua.

The center will reserve a third of its treatment beds for people native to the Caribbean, opening the remaining two-thirds to anyone needing rehabilitation from alcohol or drug dependency.

While members of the music industry community are likely to express interest in the program due to Clapton's involvement, people from all walks of life, and from around the world, are welcomed for admittance (see program information, this page).

Set on 10 acres on the scenic Willoughby Bay, the facilities constitute a four-

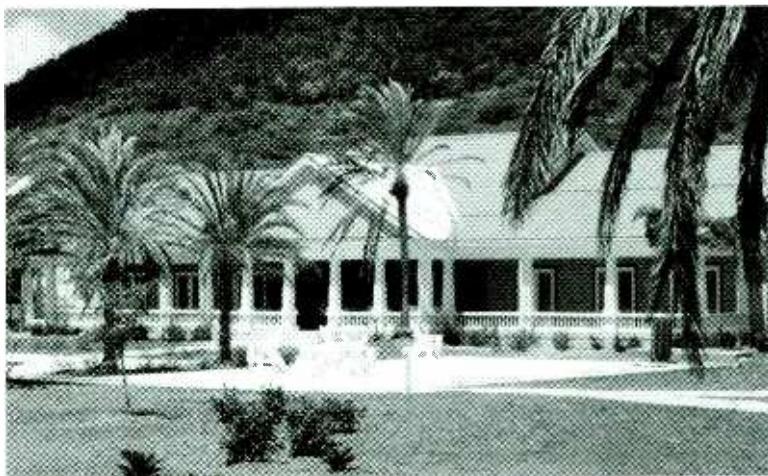


CLAPTON

building campus. The grounds escaped structural damage during the Caribbean's recent run-in with Hurricane Georges, and the center's personnel remained safe.

The Crossroads resident treatment program incorporates the 12-step system of Alcoholics Anonymous, traditional individual therapy, and a focus on physical health.

Since it is not bound by managed care, Crossroads Centre CEO Anne Vance says a distinctive feature of the



The four-building campus is set on 10 acres on Willoughby Bay.

center will be the freedom to explore holistic treatment methods, like massage, acupuncture, and meditation.

The pictures that adorn the center's literature may give the impression of a luxurious vacation resort, complete with shady porches, flower-lined walking paths, and Jacuzzis.

But while Vance confirms that "one thing we know is that serenity helps the recovery process, and this place could be described as the most serene place ever," she assures that the center's goal is to be nothing less than life changing.

In the last few years, the music industry community has shown increased awareness of the dangers of substance abuse and addictions of all kinds. Says Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences' charitable arm, MusiCares, "I think that in the next two or three years we'll probably see many more organizations" founded to help combat addiction.

"We're very encouraged by the industry's awareness that predictable, confidential, quality care is something that we as an industry may be able to provide for ourselves in the not-too-distant future."

The center's location will also provide the utmost in confidentiality. Greene adds, "In the entertainment industry, the most important issue, once you get past quality of treatment and price, is a high degree of confidence in the confidentiality. Certainly Eric understands that treatment is something best accomplished without the press and the public viewing the process."

Key to the Crossroads mission will be group therapy, an experience that Clapton says helps participants realize that "the common bond is addiction, a disease which strikes anybody. I think the illusion I had until I got into recovery was that I was unique and different because I was 'creative,' or I thought I was. I had to realize that I was just like anybody else who picked up a bottle and used it to get out.

"The object of our center," he continues, "will be fostering a feeling of fellowship amongst the clients, so that they feel that they're responsible for their own recovery. The staff will be there to help them develop a group responsibility, to start to feel like they belong to somebody and their words and thoughts are important."

Clients are housed with roommates to further foster this feeling of belonging and responsibility.

Treatment is designed on an indi-

vidual basis upon admittance to the center, following a screening process to determine whether a potential client would benefit from the program. Weekends at Crossroads will focus on preventing relapse; after-care and family programs will round out a client's stay.

Clapton originally conceived the center as a for-profit venture, but Crossroads ultimately evolved into a nonprofit organization, Crossroads Antigua Foundation, headed by Vance.



VANCE

"I found it very difficult to make a profit from someone else being sick," says Vance, a former administrator at California's Betty Ford Clinic. She helped initiate Crossroads' foundation status in the U.S. and charitable trust designation in the U.K.

"My concept of [the center] originally," says Clapton, "was that I would instigate the thing and then step away—come back and visit it from time to time."

But Clapton became increasingly emotionally invested in the project as it developed. "Of all the people who were originally in the conversations, it was Anne and I who connected the strongest," he says. "In the end, I kept doing it because Anne was involved."

Crossroads will depend not only on the \$9,000-per-client fee, which rings in lower than most comparable programs internationally, but also upon diligent fund-raising. The cost was "the least we could do to just make ends meet," says Vance. In accordance with Clapton's desire that even the poorest receive treatment, financial aid is available.

In talking with potential clients over the phone, Vance says, she has realized that a genuine respect for Clapton adds to the center's credibility. But the artist hopes to keep his involvement low-key.

"I want to give it as much as I can, but I would happily do that anonymously," says Clapton. "I want to be just a piece of the furniture—I'll sneak in and just be one of the guys."

"What I found in my own recovery," he continues, "was that I had always completely taken for granted how good it feels to have an appetite, to look in the mirror and see myself looking quite well. Those things will be doubled down there in Antigua. Serenity is the word for it."



by Geoff Mayfield

HIGH FIVE: Since May 1991, when The Billboard 200 plugged in SoundScan data, eight hip-hop albums have logged four weeks at No. 1 on the big chart. The most recent of those, **Jay Z's** "Vol. 2... Hard Knock Life" breaks away from the pack, as yet another chart-topping stanza makes it the first rap set to log five No. 1 weeks in the SoundScan era.

With an 8% slide from the prior issue, Jay-Z scans a still-commanding 174,000 units, exceeding the runner-up by a 36% margin.

In 1998, six rap and/or hip-hop acts have stood on The Billboard 200's top rung in 17 weeks, which explains why the most tired question I hear these days is, "Hey, Geoff. When is this rap thing cooling off?" Seems like that question's statute of limitations would have expired five or 10 years ago.

ON DECK: The second-most-tired question I've heard this fall is, "How many units will **Alanis Morissette** do her first week?" We'll all know the concrete answer soon. In the meantime, first-day numbers culled from several leading merchants give her sophomore set, "Supposed Former Infatuation Junkie," a chance for the new first-week SoundScan sales record for a female artist, which would be the third time that bar has been raised in 1998. **Lauryn Hill** set the current mark, 422,500 units, in the Sept. 12 issue, breaking the record set in March when Morissette's label boss, **Madonna**, scanned 371,000 as her "Ray Of Light" debuted at No. 2 behind the high-riding "Titanic" soundtrack.

According to sales executives who have their ears to the ground, Morissette's album rang at least 83,500 pieces on its opening day, Nov. 3, at just the stores of Best Buy, MusiCland Group, Target, Blockbuster Music, Trans World Entertainment, Anderson Merchandisers, Camelot Music, Borders Books & Music, and National Record Mart. Those numbers led one savvy watcher to estimate her first-week sales in the neighborhood of 500,000 units.

Maverick and distributing label Warner Bros. did a masterful job setting up the album, which is expected to be one of the holiday selling season's top sellers (Billboard, Oct. 3). Her "Uninvited," from the chart-topping "City Of Angels" soundtrack, isn't included on the new album, but it gave her a high profile at radio through most of the year, while the lead track, "Thank U," has been quite visible on video outlets for the past few weeks. Leading up to the album's launch, Broadcast Data Systems tracks the clip at No. 3 on MTV and No. 6 on VH1. The song also captured radio's ear; it peaked at No. 12 on Modern Rock Tracks and this issue bullets 3-2 at Adult Top 40 while holding at No. 3 on Hot 100 Airplay. The album has also garnered a bunch of media attention, including cover stories in Entertainment Weekly and the Los Angeles Times Sunday Calendar and a profile on NPR's "Morning Edition."

No matter how well the new one sells, in its first week and throughout its shelf life, Maverick's challenge is clear. Since Morissette's rookie U.S. album—which goes 5-4 on Top Pop Catalog Albums (a 9% gain)—set an all-time mark for female artists at 16-times-platinum, her handlers will have to counter the incessant tendency of the consumer press to ask, "Is that all?"

COMING ATTRACTIONS: First-day numbers were big for the two-disc version of U2's hits package. Next issue's charts will also see bows by **Beck**, **the Rolling Stones**, **Total**, **Hanson**, **Oasis**, and the **Celine Dion** Christmas title. In the terrain of "duh," the last-mentioned collection will start kind of slow and get huge through the holiday season.

Meanwhile, **Mannheim Steamroller** is already hanging ornaments on the charts, as the fifth Christmas album of the ensemble's career, "The Christmas Angel," debuts at No. 88 on The Billboard 200 and No. 1 on Top New Age Albums. Marketing of the new album will be bolstered by a Dec. 19 special on NBC, which will be kind of like "Ice Capades" meets "Lord Of The Dance." Mannheim's recent early assault on Top Pop Catalog Albums (Between the Bullets, Billboard, Oct. 31) came as a result of cable's QVC channel; leader **Chip Davis** returned to QVC on Oct. 31 and Nov. 1, with another appearance set for Thursday (12). The fourth quarter also sees two Mannheim Christmas tours: an ice show in Eastern cities and an unfrozen concert swing in the West.

FOOT NOTES: **Dru Hill** edges **R.E.M.** for Hot Shot Debut honors; the former bows at No. 2 with 128,000 copies, the latter at No. 3 with 117,500. **Olga Tañón's** "Te Acordarás De Mi" becomes the first Spanish-language album to top Heatseekers in the chart's seven-year history (see Latin Notas, page 42) . . . **Lenny Kravitz** (76-72) and **Madonna** (43-39) are the only VH1 Fashion Awards performers to see bumps this issue. It should be noted that Kravitz's album has seen growth for three straight weeks and nine of the last 10. But did you know that each of the six weeks in which Madonna's "Ray Of Light" has shown increases followed exposure on broadcast or cable TV?

Crossroads Centre Info

To make a donation to support Crossroads Centre at Antigua, make checks payable to Crossroads at Antigua Foundation and send to Vendely Communications Inc., 13223 Ventura Blvd., Suite F, Studio City, Calif. 91604. Or call 818-783-7886 for more information.

To inquire about admission to Crossroads Centre at Antigua, call 714-840-9927 or 800-452-0091 in the U.S.; 0800-783-9631 in the U.K.; or 44-171-1275-847187 in the rest of Europe.

Crossroads outreach counselors conduct pre-assessment interviews over the phone to ascertain the appropriateness of the facility to a prospective client's needs. A more thorough evaluation and creation of an individual treatment program follows admittance to the center.

The program fee is \$9,000. Financial aid is available to qualified applicants. **DYLAN SIEGLER**

METALLICA SHIFTS GEARS IN ELEKTRA'S 'GARAGE'

(Continued from page 1)

with our own material that recording an album is a long and exhausting process," Ulrich says. "It's definitely easier to work with other people's material. We like to turn them into something very Metallica, different than how the original artist did it. You don't get so fucking anal about it, and you can bang these covers out in like five minutes."

Ulrich acknowledges that die-hard fans are the likely market for a pet project like "Garage," but he says he's comfortable in taking the risk.

"Cover songs are a part of our history, and fans know that. We have just put them all in a nice little package for easy listening," Ulrich says. "We don't sit and analyze things on a sales level. Covers probably won't have the same commercial appeal as a 'Nothing Else Matters,' but there are people who'll get off on hearing what we do to a Thin Lizzy track."

John Maines, buyer for the six-store, Dayton, Ohio-based CD Connection, doesn't think there is reason to be concerned, even with the stiff competition of fourth-quarter heavy hitters. "This album will be big on name alone, although a new album probably would have done better," Maines says. "Sealing the deal is the inclusion of the EP material. We always have requests for that, and I've heard of people paying \$30 or more to get a bootleg."

Despite the prevailing confidence of retailers, Elektra isn't going to just sit back and hope for the best. The band has a big reputation to live up to—including three No. 1 albums (which have sold a combined 17.5 million U.S. units, according to Sound-

Scan), six singles in the top 40 of the Hot 100, and 15 songs on Mainstream Rock Tracks. The act was also voted Billboard's 1997 mainstream rock artist and 1997 top pop catalog artist.

"We are extremely excited to put out a new set by Metallica, as they are one of our biggest breadwinners, and we have every indication that fans are waiting for it," says Dana Brandwein, Elektra's senior director of marketing. "Our orders are strong, calls are pouring in, old stuff is still being played on the radio, and the Web sites are buzzing. But you can never be too sure, which is why we will do everything we can to make it known that it is available and to ensure high visibility from street date well into next year."

For retailers, this means "coming soon" streamers, bin cards, flats, posters, and other specialty items. Listening parties the weekend before street date in major cities and extensive TV, print, and radio advertising will help build demand.

Also available Nov. 24 is "Cunning Stunts," a \$19.98 concert video shot during last year's tour. And just in time for the holidays on Dec. 8, Elektra will release a \$34.99 DVD version of "Cunning Stunts," which features 140 minutes of concert footage utilizing multiple camera angle technology, interviews, and a photo gallery with 1,800 pictures. The project marks the label's first DVD-specific project.

Elektra hopes radio programmers will run with the first single, a gritty take on Bob Seger's "Turn The Page." It will be serviced to all rock formats on a date that the label is keeping a secret, and a video by Jonas Akerlund will follow.

"We like Metallica so much in these parts that we have a Tuesday and Thursday segment devoted to them," says Nancy Palumbo, music director at active rock WYSP Philadelphia. "We will definitely give the single, and probably several other tracks, lots of play. Our listeners will demand it. Bob Seger is an interesting choice.

It will certainly perk up ears."

Ulrich says a lot of thought went into choosing which songs to cover; the finalists were jointly agreed upon by him, guitarist/vocalist James Hetfield, bassist Jason Newsted, and guitarist Kirk Hammett.

"It wasn't like, 'You pick one, then I'll pick one.' I mean, I can't hold a gun to James' head and make him sing a George Michael song or 'Wonderwall' by Oasis just because I like them. They are all songs we agreed we could handle and collectively do justice to," Ulrich explains. "It has less to do with artists than it does with songs. We weren't dying to cover Seger. No disrespect to Bob, but we chose 'Turn The Page' because it's an amazing song."

Ulrich says the band, managed by Q Prime and booked by QBQ Entertainment, is looking forward to playing the material live at a few shows at small venues. The Ballroom Blitz weeklong tour kicks off Nov. 17 at the Toronto Warehouse and includes a

Nov. 19 Chicago Aragon Ballroom date and a Nov. 23 date at the Electric Factory in Philadelphia. "We thought it'd be cool to go back to our garage roots and play a set list in the spirit of the album," Ulrich says. "We finally realized we don't have to tour behind every record."

As no West Coast dates are planned, Dwight Yoakam, Anna Nicole Smith, Tommy Lee, and Robert Duvall were among the lucky few who caught the Oct. 18 Metallica performance at the Playboy Mansion for the "Orgazmo" movie premiere. "You can put that under places I never thought we'd play, but it was fun, and I got to see the monkeys," Ulrich adds.

Metallica will take the beginning of the year off before hitting some festivals in Europe and South America. "Then we plan to take a lot of time with no pressure to concentrate on studio record No. 8. It's time to throw it all to the wind and steer the ship in a new direction," Ulrich says.

Although Ulrich doesn't have much in the way of details about the planned makeover, he assures that it doesn't mean the eyeliner will be put away or the hair will be grown long again.

"I still can't believe how much shit we got for that," he says of the band's "Load"-era new look. "Like we weren't metal if we were stylish. I think we will save the long hair and Motorhead T-shirts for the reunion tour. We will, however, be pushing the parameters and fucking with people's perceptions."

DRG'S MICHAEL POSTILIO OFFERS A BATCH OF STANDARDS

(Continued from page 11)

"Dream" finds the young vocalist affirming his position of prominence as an interpreter of the classic American songbook and swing music from the big-band era.

"Tom has a fresh and exciting voice," says Hugh Fordin, president of DRG. "He is one of the most refreshing young male vocalists to emerge who has received a certain amount of success. With 'Dream,' we want to spread the word about Tom.

"Of course," continues Fordin, "we are well aware of the fact that sales of this music comprise about 1% of the market. But we will exploit that 1% to the maximum and, hopefully, open it up a bit more. And with Tom, that shouldn't be difficult. He not only has a great voice, but he's young and handsome, too."

HELLO RADIO

Len Triola, a Long Island, N.Y.-based "standards" record promoter and booker for the Chestnut Room at New York's Tavern on the Green, notes that there are numerous radio shows playing cabaret, easy listening, and vocal standards.

"You just have to know where to find them," says Triola. He reels off a list of stations that play his favorite kind of music, including WPEN Philadelphia; WHOO Orlando, Fla.; KSRN Reno, Nev.; WSIE St. Louis; WQEW New York; and WACV Montgomery, Ala.

"Tom is definitely a rising star," says Stan Martin, VP/station manager at WQEW. "He has the whole package: great voice, great looks, a passion for the standards, and, most importantly, an understanding for them. He's the kind of artist that brings younger people into this music."

With the cabaret scene in a state of flux—New York's venerable Rainbow and Stars will close at the end of the year—it's increasingly important for artists to find ways to reach newer, younger fans.

Says Fordin, "If there were more cabaret venues, then the market would easily open up. Right now, there are only one or two venues of impor-

tance in New York. This music needs national support and exposure."

Martin notes that there is already anticipation for Postilio's new release. "I get such great listener response whenever I play his songs. I can't wait to begin playing songs from the new album."

The concept for "Dream" was borne out of conversations between the singer and Fordin. And it's a rather simple one: to remain true to the standards of the vocal/cabaret genre while also expanding the genre by including classic rarities and contemporary gems.

"I went through piles and piles of sheet music to arrive at the 16 songs on the album," says Postilio, who is a devout disciple of Frank Sinatra. "I pretty much drove myself crazy in the two years it took to compile all the songs. But I had certain ideas I wanted realized and certain songs that I knew had to be included."

Says album producer John Oddo, who has collaborated with Rosemary Clooney and Linda Ronstadt, "Tom's intent was to sing the great American standards, as well as a couple lesser-known ones. It was important that we give these standards new treatments."

OVERCOMING FRANK

The smoky-hued "Dream" intertwines revitalizing takes on well-worn classics ("All The Way," "It's All Right With Me") and contemporary treasures ("I Could Marry The Rain," "We Live On Borrowed Time"). The album also spotlights "This Love Of Mine," a 1941 rarity first recorded by Sinatra, who also co-wrote the song.

"It's funny," says Postilio. "Frank Sinatra has done virtually all the standards. It's extremely difficult to find those he didn't overly record. With 'This Love Of Mine,' I believe I've found that one that is not considered a Sinatra staple."

Of course, any sense of familiarity will only help the album at retail. According to Tannen, there is a large group of people interested in stan-

dards and the big-band sound. He cites artists like Clooney, Andrea Marcovicci, Karen Akers, Linda Eder, and Maureen McGovern as his biggest sellers.

"The divas have always sold better than their male counterparts at this store," says Tannen. "But I must tell you, we do have a lot of people asking about Tom's new CD. I can honestly say that there is much anticipation surrounding the release of 'Dream.'"

Ron Saja, owner of New York specialty shop Footlight Records, is having similar experiences. "We did well with Tom's first album, and in the past couple of years more and more people have been asking about a follow-up," says Saja, who is eagerly awaiting his shipment of "Dream," which is being distributed by Koch in the U.S.

In Europe, the album will be distributed by PolyGram, while JVC and New Note will handle the set in Japan and the U.K., respectively.

In addition to being sold in retail establishments, "Dream" is available on the Internet (www.drgrecords.com) and at Postilio's shows.

After his engagement at the Oak Room, Postilio, who is managed by his attorney, Mark Sendroff of New York-based Sendroff & Associates, will embark on a tour that includes the Cinegrill at Los Angeles' Roosevelt Hotel; the Plush Room at San Francisco's York Hotel; the Metropole at Chicago's Fairmont Hotel; Atlantic City, N.J.'s Taj Mahal Casino and Hotel; and the Bellagio in Las Vegas.

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"Connie Smith"
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'Encyclopedia Of Rock' Is In Tune With History

From A Flock of Seagulls to ZZ Top and everyone in between, "The Billboard Encyclopedia of Rock," the latest title from Billboard Books, is the ultimate source of rock information.

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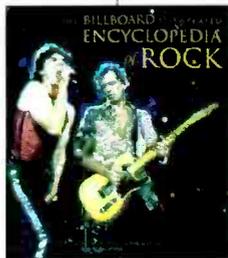
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"The Billboard Encyclopedia of Rock" is available in bookstores now for \$45.



Musician Launches 1999 'BUB'

Musician magazine, in association with Atlantic Records, Drum Workshop, Healey Disc, Shure, and Stump Preacher Guitars, has announced the launch of the 1999 Best Unsigned Band Competition—the Bub. Now in its 13th year, the Bub has helped launch such well-known talent as Rusted Root and Edie Brickell.

The competition invites unsigned bands and artists from across the U.S. and Canada to submit a two-song cassette to be judged by a preliminary panel of editors and writers from major music publications.

Six finalists are submitted to a panel of music industry executives. This year's judges include Pete Ganbarg, senior director of A&R at Arista, Steve Greenberg, senior VP of A&R at Mercury, Hugh Padgham, producer of Sting and Melissa Etheridge, and Jim Pitt, music booker/producer of VH-1's "Hard Rock Live" and "Late Night with Conan O'Brien."

All entries must be post-marked by Dec. 31, 1998. For more information and entry forms, visit Musician's Web site at www.musicianmag.com.

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Hill Tops With 'That Thing' You 'Doo'

SHE'S APPEARED ON THE Hot 100 as a member of the Fugees, but Lauryn Hill makes a spectacular debut as a solo artist, entering the chart at No. 1 with "Doo Wop (That Thing)" (Ruffhouse/Columbia), the first single from her chart-topping album, "The Miseducation Of Lauryn Hill." "Doo Wop" is the third single to bow in pole position in 1998, following "My Heart Will Go On" by Celine Dion (550 Music) and "I Don't Want To Miss A Thing" by Aerosmith (Columbia), and it's the 13th No. 1 of 1998. That's the highest number of No. 1 singles in a calendar year since 1991, when 27 different titles topped the list.

Aside from being the artist, Hill is the sole writer and producer of "Doo Wop," making it the first single to be written, produced, and recorded by one (and the same) person since R. Kelly's "Bump N' Grind" in April 1994. More impressive, it's the only No. 1 single of the '90s to be recorded, written, and produced solely by a woman. Hill is only the second female in the rock era to pull off this hat trick; the only other woman to record, write, and produce a No. 1 hit by herself was Debbie Gibson, who did it twice (on "Foolish Beat" in 1988 and "Lost In Your Eyes" in 1989).

The list of female producers who have helmed No. 1 hits by themselves remains shockingly small. It includes Roberta Flack ("Feel Like Makin' Love"), Linda Goldstein (Bobby McFerrin's "Don't Worry, Be Happy"), and Sinéad O'Connor ("Nothing Compares 2 U"). And before Valerie Simpson produced Diana Ross' "Ain't No Mountain High Enough" with her husband/writing partner Nick Ashford in 1970,

the only woman to produce a No. 1 hit in the rock era was Ellie Greenwich, one of the songwriters of the Dixie Cups' "Chapel Of Love" in 1964.

Hill is the only new artist in the top 10 this issue, and Aerosmith is the only act that falls out. That leaves "How Deep Is Your Love" (Island/Def Jam) by Dru Hill Featuring Redman and "This Kiss" (Warner Bros.) by Faith Hill in the chart's upper echelon. That can only mean one thing (and if you didn't see this coming, shame on you): The Hills are truly alive with the sound of music.



by Fred Bronson

HOW 'NOW': U.K. consumers have already sent "Now That's What I Call Music! 40" to the top of the British album chart. Now

"Now" is finally available to U.S. consumers, who have sent the first American volume in this venerable series to No. 21 on The Billboard 200. The result of a cooperative effort between PolyGram, Universal, and EMI/Virgin, the first "Now" is off to a good start here, with a high bow for a collection of hits by various artists.

If the venture is successful and the U.S. series continues at the same rate as the U.K. version, look for the American "Now 40" to be out sometime in 2011.

MUST REMEMBER THIS: Neil Diamond is easily the senior member of the debut pack on The Billboard 200 this issue. His "The Movie Album: As Time Goes By" enters at No. 31, some 32 years and two weeks after his first appearance on the chart with "The Feel Of Neil Diamond" the week of Oct. 29, 1966.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 11/1/98

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	601,775,000	627,347,000 (UP 4.3%)
ALBUMS	487,898,000	531,015,000 (UP 8.8%)
SINGLES	113,877,000	96,332,000 (DN 15.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	372,304,000	426,503,000 (UP 14.6%)
CASSETTE	114,433,000	103,157,000 (DN 9.9%)
OTHER	1,161,000	1,355,000 (UP 16.7%)

OVERALL UNIT SALES THIS WEEK

13,288,000

LAST WEEK

13,127,000

CHANGE

UP 1.2%

THIS WEEK 1997

13,103,000

CHANGE

UP 1.4%

ALBUM SALES THIS WEEK

11,772,000

LAST WEEK

11,601,000

CHANGE

UP 1.5%

THIS WEEK 1997

10,816,000

CHANGE

UP 8.8%

SINGLES SALES THIS WEEK

1,516,000

LAST WEEK

1,526,000

CHANGE

DOWN 0.7%

THIS WEEK 1997

2,287,000

CHANGE

DOWN 33.7%

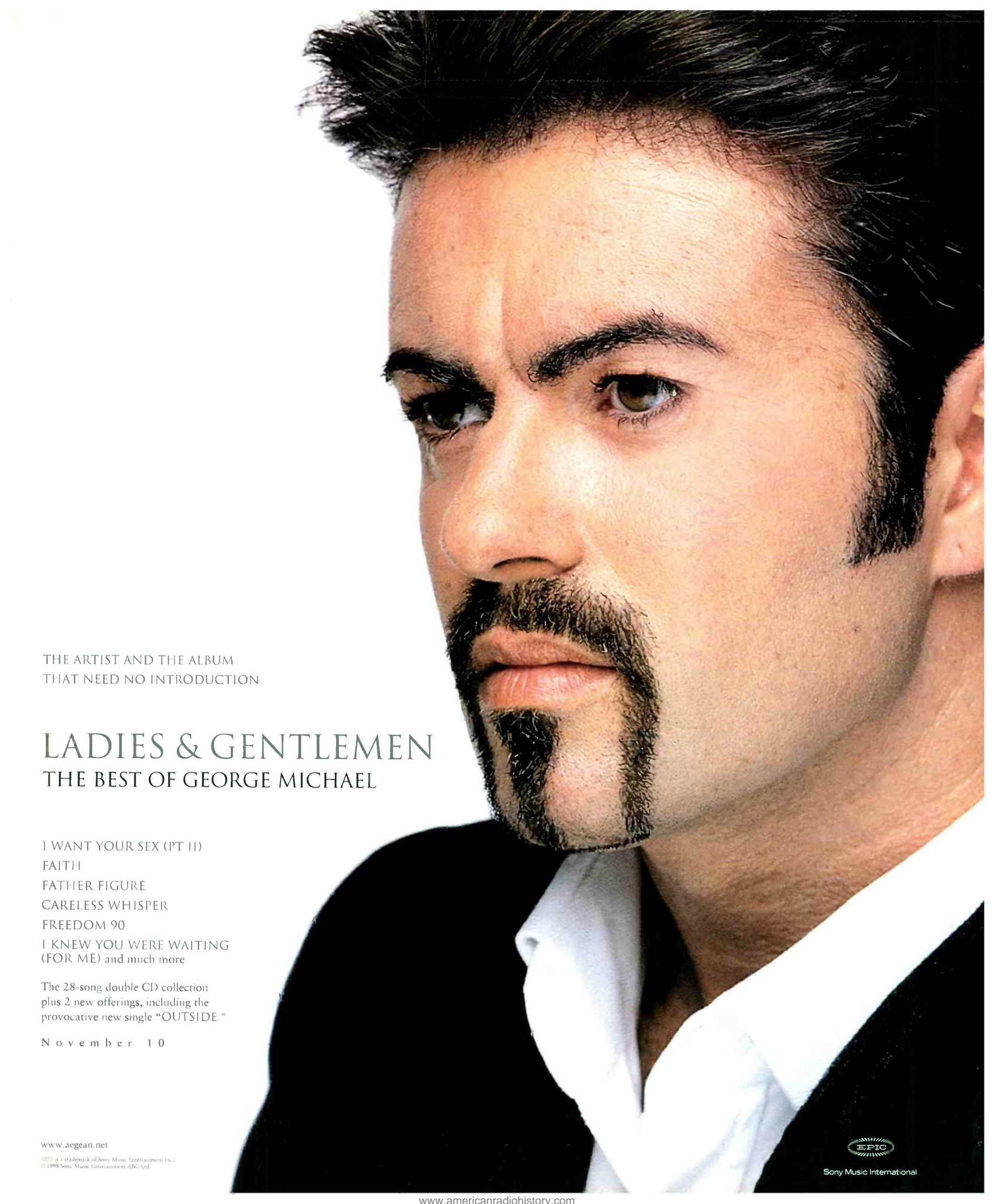
DISTRIBUTORS' MARKET SHARE (9/28/98-1/1/98)

	WEA	PGD	INDIES	SONY	BMG	EMD	UNIVERSAL
TOTAL ALBUMS	18.2%	17%	16.5%	14.2%	12.3%	11.3%	10.7%
CURRENT ALBUMS	17.1%	17.9%	14.6%	13.9%	14.4%	10.9%	11.1%
TOTAL SINGLES	19%	19.3%	6.9%	13.4%	29.9%	5.6%	6%

ROUNDED FIGURES

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





THE ARTIST AND THE ALBUM
THAT NEED NO INTRODUCTION.

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NOVEMBER 17

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